"I have a terrible fear the blind seer can see. 
I'll know in a moment. One thing more —"
HOW PEOPLE FELT

A Thesis
Presented in Partial Fulfillment of the Requirements for
the Degree Master of Fine Arts in the
Graduate School of The Ohio State University

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ABSTRACT

Ten Columbus, Ohio, residents each select a work of art in Kohrman’s studio, then keep that work in their homes for two-weeks. Kohrman uses questionnaires and oral discussions to produce critical dialogue with people of different backgrounds. The research is documented with written text, photography, and art objects inspired by the opinions he collects. Kohrman implements the Scientific Method in conducting his research.

Kohrman intends to interact and relate with people in a variety of fields of interest. His project samples a variety of thoughts and feelings towards his art both in and out of the art world. The project explores methods of allowing diverse points of view to co-exist within his artistic practice.
To the participants.
ACKNOWLEDGEMENTS

Thank you Alan Crockett, Michael Mercil, and Terry Barrett for helping hunt down my purpose, for safeguarding the sincerity of this project, and for calling my bluff in our conversations. You are a super committee.

Thank you Sam Stout for your anthropologic eye.

Thank you, my ten participants, for opening your homes and lives to this research. You have been my greatest teachers.

Thank you Mom. Thank you Dad. Home always fostered a love for learning and for people.

Thank you Alli Rose, my daughter, for finding me time to play amidst this research.

Thank you Izizi, my sweet wife, for helping me remember that art supports life and not the other way around. You are my eternal participant.
VITA


2002 - present......................................................... Graduate Teaching Associate, The Ohio State University.

FIELDS OF STUDY

Major Field: Art
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CHAPTER 1

INTRODUCTION

My studio measures 17.5 feet by 17 feet. If I stand in the center of the room and face south, I see a wall with a doorway in the southeast corner. Three large windows divide the wall behind me. If I want to exit my studio, I have two choices. I can walk diagonally 11.5 feet to the doorway, or turn 180° and walk 8 feet to the central window. I leave but the walls of my studio stay put. They have not, as of yet, followed me home.

If I walk 7.5 million feet through the southeast door, I will wade into the only lake in the middle of the Sierra del Tlahualilo desert in Mexico. I am then roughly 1400 miles outside my studio, but still centered within my practice and treading water. If I continue this course around the globe, I would eventually drip back into my studio. As I near graduation, I leave behind the walls of my studio. The walls of my practice go with me. I want to enjoy these walls.
CHAPTER 2

TO BEGIN

When I was ten, my father drove me over to Mr. Egery’s house. Mr. Egery was an old man, too old to take care of his property. My father took me to help mow the lawn, pull weeds, and stack firewood. The day felt like forever. It was Saturday, and I had wanted to play with my friends in the field behind our apartment. But now I was beat and I wanted to go home.

This wasn’t my first time helping others, but at that age, selfless service was still a taste to acquire. Mr. Egery invited my father and me into his home and thanked us for our hard work. He offered us some water to cool off. As we sat gulping our glasses, Mr. Egery slipped around the corner to a back room. He returned moments later with his hands clenched shut but held directly at me.

Almost admonishingly, he said, “I want you to have something of mine. These were mine when I was your age.” Mr. Egery opened his hands. There, in his wrinkly palms rolled a half dozen marbles. They were the weirdest, oldest marbles I had ever seen, like calico cats. Two were shooters. Mr. Egery placed the tiny antique toys in my tired hands. Gifts were exchanged.
So, it was early in life that I learned gifts are most appreciated between two grateful hearts. Mr. Egery passed away a year later, but I've had opportunities to serve other people, never expecting "marbles", but many times receiving them just the same.

Fourteen years later, I married Breeze. She's from a paper mill boom town in Northern Idaho. She knew everyone in her graduating class. Family reunions meant the whole town got together. When she was coming of age, young cowboys noticed her and became her permanent shadow. Most of the prospects were cousins, however, so she fled in haste taking a nanny job in Philadelphia.

I'm from Reading, Pennsylvania. It's a boom town too, planned by the two sons of William Penn. It grew later mostly because of the Reading Railroad. But the boom had faded long before my time. I was there in the 80's, and the city was no longer charming. Downtown was run down. Gangs chased me, not cowgirls, and all my relatives were out of dating distance. I decided to try the West. After I tried living two years in Idaho, I returned to study in Philadelphia. We met, fell madly in love, and I think that's where this project begins.

Let me explain the background check. Those things that mean the most to me are not art. I love my mother, father, two brothers and two sisters. They inspire me. My wife, Breeze, motivates me more than she will ever know. My daughter, Alli Rose, keeps me awestruck with life. Relationships mean the most to me.

I've had some difficulty tying this writing together. The project started before I could name the reason for commencing this exploration. In fact, it wasn't until just a few days ago that I was discussing the project with Breeze when I finally understood the motive
for my attempt. I'm a people person. I can't say I'm the most outgoing or friendly person, but I really enjoy listening to and talking with people. This desire to relate with people is at the top of my personal life, but far below in my artistic practice. My project sets out to establish relationships and give them executive power in my art-making.

My relationships with others define the standards I set for my art. My art should allow people to experience who I am. Because I love humor, my art should show a sense of humor. I believe humor breaks down barriers between people and understanding. When we laugh, we feel safe, and that feeling of safety helps us accept unfamiliar territory. My art should also be giving. It should give thoughts, feelings, and questions. People should be able to find a meaningful connection with my art. My art should encourage interpretation and discussion. I have always felt that a work of art is only as good as the conversation held around it. So relationships are integral to both the content of my art and its quality.

Right now, my past and present relationships are part of my practice. I'm missing two things: relationships with new people, and relationships between new people and my art. I want to be clear here. I don't need new relationships or more people to relate to my art. I simply enjoy them. By bringing in new people with different backgrounds, I give myself multiple variables and problems with which to work. A problem and hypotheses are stated in this experiment. But the first and core motive for this work is “what if”? Adding new relationships to my practice introduces chance and uncertainty. Will people even want to participate? The project may fall flat on its face. My art could get worse, or it might not even change at all. How will this project affect me?

During those first few months of adjusting as a newlywed, my art changed as Brazi's friendship became part of my practice. Sharing my thoughts and ideas with her
became as much a creative act as was making the art. I have similar feelings with this project. Uncertainty and excitement flow between the participants, the art, and myself. I am glad to have found these friends along the way. I would like my art to be as grateful as I am.
CHAPTER 3

PROBLEM

Writing grants for this research and for other projects has revealed a weakness inherent in second-handedly representing my work. Being dependably turned down has become one of my strong traits. As with other artists in this situation, I questioned what was wrong. Several faculty served on these grant committees who later visited my studio. They all commented that my art holds more weight in person and has a real presence. I assume its presence was felt because it was present. Slides just weren't conveying the experience of the work.

These conversations made it clear that if I wanted to bring strangers into my practice and involve them with my art, I would have to negotiate our interactions before showing them the art. I also would need to create a gestation period to develop our relationship and their relationship with my art. But interacting with new people isn’t enough. I’ve had plenty of meaningful relationships that are meaningless to my practice. I need to extract thoughts and feelings, and apply them to my art-making.

My problem is:

To 1) stimulate, 2) gather and 3) implement multiple points of view within my artistic practice by holding conversations about my art with different kinds of people.
Figure 3:1 Proposed Solution
CHAPTER 4

TO STIMULATE

With an open mind about the other side of the conversation, I can probably hear opinions contrary to my own thoughts. I assume the thoughts people share will change what I do and how I do it.

Critical dialogue is a conversation between two or more people that stretches beyond idle gossip or a simple discussion of how one’s day has gone. If the critical dialogue is about art then the art’s strengths and weaknesses are addressed, or possibly its meaning is sought. The art is pondered, questioned, and challenged.

Hypothesis 1:

If critical dialogue stimulates art-making, then openly engaging with others in talk about my art will increase the likelihood that other people affect my art-making.
CHAPTER 5

TO GATHER

A perception is an insight. A critical perception is an insight used to pass judgment. When I critically perceive my own art or other works of art, I use my life history and education to comprehend the art. My work experience also influences my critical perception of art. For instance, I worked as a lab technician at an eyeglasses store. The exacting nature of that job helped me appreciate technical qualities of works of art. I believe critical perceptions of art are connected to backgrounds.

Because a background is such a vast concept, I’ve selected participants by occupation. I chose participants who either have or don’t have an occupation in the arts. I make an assumption that people employed outside the arts have less art experience. I also assume that different fields of work create different backgrounds. People will use their job experience to judge my art. If this is true, then I believe I should discover divergent viewpoints among the participants.

I first selected five people with art occupations. From there, I connect the responsibilities of the art occupations with occupations outside of the arts. The result is an eclectic list of occupations, but a decent cross-section of people with which to work. I try to find both male and female participants, and I hold no ethnic bias. Here’s the finalized list of occupations:
Art instructor = Scout Master
Connection: Both individuals teach skills, techniques, and resourcefulness.

Art Critic = Religious Leader
Connection: Both individuals offer explanations and guidance for what is good and bad.

Museum Curator = Funeral Director
Connection: Both individuals preserve something of value for a group of people to view.

Gallerist = Hypnotherapist
Connection: Both individuals offer methods of enriching lives.

Visual Artist = Scientist
Connection: Both individuals conduct explorations aimed at furthering understanding.

Hypothesis 2:

If critical perceptions of art are influenced by an individual’s background, then I will obtain divergent points of view by holding conversations about my art with people of different backgrounds.
CHAPTER 6

TO IMPLEMENT

When artists talk with people, it changes their work. Artists may accept or decline any verbal offering, but in both cases, artists react to their conversations. This might be avoided by not talking about art to anyone. However, I embrace the opportunity to discover differences and I commit to accept everything. To further understand how dialogue can be used in my practice, I construct conversations into applicable feedback for changing my art.

Hypothesis 3:

If works of art reflect the dialogue maintained in an artistic practice, then bringing various respondents into my practice will provide me opportunities to change my work through their thoughts and opinions.
CHAPTER 7

FIELD STUDIES

Gathering the information throughout this project was crucial. I decided to conduct several field studies. The first one was very informal. I wanted to start developing questions to ask participants, so I took one of my more portable works (on canvas) and conducted a door-to-door survey in my apartment complex. Living thirty minutes from the university, most people polled were permanent Columbus residents. I explained that I was an art student looking for my neighbors’ insight into what they liked and disliked with the work I presented them. I also asked what might be done to make the art better. People were interested in the study, and I got a wide array of responses.

From the neighborhood survey, I developed a questionnaire and setting to formally analyze my art with different groups of people. I found a large classroom on campus, set up a table, and displayed four works of my art, each labeled with its title. I brought three classes of Beginning Drawing students together into the room. Most students were not art majors, and had little art background beyond their current class. I told the students to pick one of the four works and respond to it using the questionnaire. I explained that I wanted to use their feedback to improve the works of art. I assessed this questionnaire by how easily I could apply the responses to making new art.
I created a second questionnaire. I eliminated a few redundant questions, and changed several questions to ask for a set number of answers (ie. "name two things that you like") to insure sufficient feedback. The same procedure, presentation, and four works of art were used to test this questionnaire with three more Beginning Drawing classes.

The responses improved. I found a few more questions to delete or reword, but the next major step was to decide on what art to display. I noticed that the students were usually split fifty-fifty with what they liked and disliked. Many responses sounded frustrated, while others were enthusiastic. I concluded that I should use art that accurately represents my span of interests. I should show representational and abstract, conceptual and expressive, two-dimensional and sculptural. At this point, I decided the project would effect me and my practice, not just the art in the project.

I limited the selection of art to two works for the third questionnaire. I wanted to learn how my presentation effected the responses, so I chose two paintings. Both works were large. One painting was a mixed media representation of a cowboy. The other work was abstract, in black and white.

I set up the presentation in the same classroom. I removed the table, placed the two works on the front wall, and titled them. I recruited three more Beginning Drawing classes, but I spoke with each class separately before it entered the room. I told Class E few details about the project, and mentioned that they would see two works on the wall, titled Saddle Sore and Verge, then asked that they pick one to respond to with the provided questionnaire. Class A was given the same presentation, plus more information about the media I used in the works. I told them each piece was labor intensive, and that both held meaning for me. Class F was given all of Class A's presentation with an elaboration of
what each work means and my inspiration for making them. I emphasized my preference for *Saddle Sore*.

The results from the final questionnaire made it clear that explaining my art produces applicable feedback. Making my preferences known to the students was a mistake. This field study helped me prepare the questionnaires for my participants. It guided how much information and interpretation I should supply the participants. I wanted only enough of my input to get the ball rolling.
Figure 7:1  Campfire
Figure 7.2   Dollar Bill
Figure 7.3  House
Figure 7.4 Superhero
Figure 7.5   Saddle Sore
Figure 7.6  Verge
CHAPTER 8

STIMULATING [NEGOTIATIONS AND TRANSACTIONS]

People are invited to participate. Willing individuals come to my studio, agree and sign the project contract, and select one out of ten works of art to have in their homes. Their decisions are aided by small descriptions of the art available (posted on the wall beside each work). They fill out two questionnaires. The first one collects basic personal information, a job description, and a summary of the participant's experience with art. The second one asks questions to collect the participants' thoughts and feelings about the art they chose to have in their homes. I give the participants a third optional questionnaire after they see the new art that allows them to respond to what I have done. I also hold verbal conversations throughout the process with each participant.

I feel my practice is given to me. To not share the art that comes from my practice would be to profit from my gift selfishly. The story I shared about Mr. Egery is important to mention again. Mr. Egery was in need. I served him. Yet, I had no debt to repay. The negotiation for the event took place years before I came to do the work. It happened between my father and Mr. Egery years before, while he was still spry. He didn't sit my father down and ask him to tend his property when the time came that he couldn't. They had a friendship. However, the transaction occurred the day the yard work did, but Mr. Egery's marbles were not the currency. We gave gratitude and he gave it back.
When I think of ways to encourage people to respond during this project, I remember how it felt to help Mr. Egery. Friendship was the mode of our negotiation. Due to various deadlines, I don’t have the convenience to slowly kindle friendships with the participants, but I still wanted a negotiation based on trust. I decided to conduct the project in the participants’ homes because those who could readily agree to let a stranger into their home are more likely to be open about other things as well.

My negotiations with the participants started with letters in the mail. A few letters were successful enough to peak some interest, but for the most part, the postal service let me down hard. Email was the same short straw. Telephone calls gave me the most success. As people agreed to find out more, I invited them to my studio. I went over the contractual agreement with them which more or less states that participants can’t and won’t be held liable for anything. Even if the art “cannot be returned because the art has been removed from the residency, disposed of, or sold to another person”, the participant is not held responsible. He or she can also end participation at any time. The contract is written to assure that participation holds no risks. It also reiterates what the project entails. I see the contract as a peace treaty. They know each step of the process and when it will happen. And they know they can quit without reason and with no penalty. We establish a relationship of trust.

Trust makes the transaction sincere. This is what is physically exchanged: I give them art for two weeks, and the participants let me take a picture and they fill out questionnaires. However, I see my art as a representation of myself, and the participants get that in exchange for their time, thoughts, and feelings. As I initiated each transaction by taking the art to the participants’ homes, I felt thankful for their generosity and trust. I couldn’t help but thank the participants as they opened their homes and lives to my practice.
I was humbled. Similar feelings were expressed to me by the participants. Many of them thanked me from the very beginning for involving them, for bringing them to my studio, for thinking of them. The pieces of this project are like Mr. Egery’s marbles, mediators of transactions.
CHAPTER 9

GATHERING

A note on gathering:

I started gathering information the moment participants entered my studio. I could see opinions instantly form as each participant entered for their visit. I quickly realized that a lot of the information I could use would not be collected in the questionnaires. I saw the casual conversations with participants could later help to interpret and implement their feedback. Each presentation was exactly the same, however, the participants’ responses were not as I predicted. Many of my preparations had to become makeshift and flexible to each specific participant.
I selected the artist from a list on Columbushome.com, a website for artists in Central Ohio. The work I saw looked very different from mine, and everything was on a canvas, and framed. Most images were landscapes. I contacted him through the email address provided. He promptly agreed to participate. When the Artist came to my studio, he brought briefcase with a planner and printouts of our emails. He started talking about his work, and how he started as a photographer but took to painting as therapy for depression. I gave him the contract to sign, which he read entirely. I invited him to look at the art. He spent very little time reading any of the explanations provided. It was only a matter of minutes that he decided to have Staple Balance in his home. He explained that he liked the clever use of materials. Our conversation ended with talking about how expensive it is to frame things and rent space for an exhibition.

When I took Staple Balance to his home, he told me I could decide which painting of his to take down and put my work in its place. I opted for the middle, so my art could be surrounded by his. He talked more about his previous art, paintings done on sculpted plaster. The Artist explained to me that if he had sufficient space, he would work much larger, and that he had plans for a large sculpture of a crucified Christ. When I left, he told me to “be good”.

Figure 9:1   The Artist with Staple Balance
Gathering: Art Instructor

I had originally planned to invite a university professor to be this participant, but I decided against it after I viewed an exhibition of work from art students over the age of sixty. One lady’s sculptures particularly intrigued me, and the information posted about her explained she taught art through the city’s Department of Recreation. I found her name in the phonebook and called her. She immediately agreed and we set a time to meet.

When she entered my studio, her face told me everything. She was at a loss and didn’t much care for what she saw. However, the sincerity in our conversation was significant. She told me about her life in Italy, how she married an Italian man, how she traveled frequently, and how much she loved the art in Europe. As we continued to share our histories with each other, her expression changed. It is still evident (even in the questionnaires) that she prefers other types of art, but her tone was one of tolerance and understanding. She asked curious questions about the methods used to make the art. She chose to have Campfire in her home because it reminded her of Girl Scouts. She also thought it was the most realistic one of the ten works offered.

Her home was filled with her art. There was no wall space left, but she had already decided to remove a print from the wall to make room for Campfire. After I installed the work, she walked me around her property and explained the symbolism in her sculptures that were placed around the yard.
Figure 9:2  The Art Instructor with Campfire
Gathering: Gallerist

A new gallery recently opened in Columbus, and I thought it would be interesting to involve its owner as a participant. The Gallerist agreed. She is young, and is a recent B.F.A. graduate.

My interaction with her was a bit confusing. She came thinking I wanted a show in her gallery, and immediately starting walking around analyzing the art. Then she asked me what I wanted from her, and so I explained the project again. That time things clicked and we were on the same page. She agreed to participate, signed the contract without reading it, walked quickly around the room to look at the art again and selected Wedding Gift. We set a time to install the art and she left.

Her home was sparsely decorated with designer furniture. I also remember that her purse always matched her shoes. She had selected a support column in the living room to display the art. When I took the photograph of her with the installed art, she didn’t smile. I suppose that is key. She always had a business presence about her. I imagine things need to be quick and efficient. When I came two weeks later to remove the art, I mentioned that it was nice to transport “planner-size” art. She concurred.
Gathering: Curator

There are not a wealth of curators in Columbus, so I chose to contact my first choice for the Curator. Fortunately, she was enthusiastic about the project, but put me off for a month and a half due to her hectic schedule. The wait was worth it. We finally found time for her to visit my studio. She looked at the work slowly from left to right, and read each work’s description carefully, asking questions about my statements. She selected Two Bricks based heavily on the description I gave it, which related to her own studies.

This was the one dangerous work of the bunch. A participant could only have this work if they didn’t have children or animals in the home. It is also one of the larger works, so I was surprised she selected it after arriving to install Two Bricks in her home. The quarters were narrow. I was curious to know if she felt a responsibility to accommodate art, and if the inconveniences art may give cannot be dismissed. The Curator spoke with me for at least an hour each time we met. During one of our conversations, she talked about how she found a circle of friends here in Columbus. She found them in the North Market (a grocery central, with vendors selling all kinds of produce). She made it a point to go every Saturday to buy food there, and she took the time to speak with each vendor. Relationships developed, and now the vendors invite her to everything from baby showers to birthday parties. There was much in common with my project.
Figure 9.3  The Curator with Two Bricks
Gathering: Art Critic

The Art Critic I invited agreed with curiosity. She works for a local alternative arts newspaper, and I knew about her because she has written an article about one of my colleague's exhibitions. I thought her writing was interesting and insightful. It also had a casual feel that I found welcoming.

She was fairly quiet while she was in my studio, but was clearly processing each work one at a time. Her decision was instant, however, when she came to Ring of Fire. She had connections with the music used in the work, and seemed to be partial to the large branch. The Art Critic drew a humorous connection between "fake fire" and her "fake fireplace" at home. In fact, she had me place Ring of Fire directly in front of her fireplace. The fireplace was filled with movies and CD's.
Figure 9:4  The Art Critic with Ring of Fire
It was difficult to find a participant for this role who had time to participate. Eventually, I relied on a friend who mentioned the project to a chemist friend. The chemist was willing, and he became the Scientist. He works for a lab-for-hire operation that works with corporations, the government, and the military. He is in charge of a team of other scientists working on expensive, long-term research.

The Scientist’s expression was similar to that of the Art Instructor’s, only backed up with words. I enjoyed his blunt, honest comments. When he came to my studio, he proceeded differently than the other participants. He asked me which work he should choose. I told him to pick what he liked best. He then asked me again which work he should choose that would best benefit the project. He was persistent, so I finally suggested that since four works were currently in other homes, that he should pick from the works that were actually present in my studio. The Scientist narrowed it down to Eagle, Superhero, Identified, and Tracking Lesson. Then he eliminated the first three because he “wouldn’t have enough time to understand them”. He signed the contract without reading, then took out a scrap of paper and drew me a map. I think the majority of our visit was spent explaining the exact details of how to get to his house.
After I installed the art (the Scientist took a picture down to hang Tracking Lesson in its place), we sat at the table and he reviewed Questionnaire 1 with me. He then elaborated with details, and told me that He loves working on cars as a hobby. He mentioned that one of his favorite experiences in a museum was finding that the Smithsonian had the same toaster he did. He is fascinated with industrial design, and he loves things that provide explanations. He did list some artists he liked, including the art our mutual friend makes, but I begin to wonder if that is because of friendship!

When I came back to pick up the art, the Scientist had purchased a lamp so he could see the art better.
Figure 9.5  The Scientist with Tracking Lesson
Being a scoutmaster isn’t really an occupation. People take on this role as a service. I decided to include it in my list of occupations as a “wildcard”.

The Scoutmaster is an engineer by profession. Both he and his wife came to my studio. They were some of the friendliest people I ever met. Both seemed genuinely interested. I later discovered that the Scoutmaster had taken some art classes at the university where he works, and that he and his wife frequent local art shows.

I came across the Scoutmaster after he and his family had recently moved to a new home. He told me that this was an ideal opportunity for them because they agreed between themselves to be very selective about the art they put in the new house. They felt the project would give them the chance to try out different art and see how it looks in their home.

The Scoutmaster was partial to two works: Saw, and Ring of Fire. He passed up Saw only because he “had the perfect place” for Ring of Fire (in front of the fireplace). The Scoutmaster and his wife were so open to all the work that it was hard to interpret their feelings. While I was at their home, I remembered how they were being so selective with the art in their home. I looked around and found a drawing. The drawing was black and white, a very detailed and precise rendering of two chairs with a small table between them. I can still visualize it.
Figure 9.6  The Scoutmaster with Ring of Fire
Gathering: Hypnotherapist

I got out the phonebook and decided to call all of the hypnotherapists with solo practices. The first person I called accepted the invitation. She must have read my mind.

When she came to my studio, she seemed very relaxed with being there. The Hypnotherapist loved everything. As she put it, she’s “into weird and off the wall stuff like this”. She seemed very interested in the writings provided with the art. She told me that she was so impressed with this project idea that she called her old college friend to tell her about it. She called because while they were studying for their degrees, they saw an MFA show “that had lots of pink cupcakes on a table with signs sticking out of the cupcakes that said “cupcakes for Jesus”.” The Hypnotherapist thought that was too far-fetched for a degree to be awarded. I will leave my judgments out of the cupcake thing, but it looks like the Hypnotherapist means to say that “off the wall stuff” should be anchored to a solid foundation.

She chose Identified. She said that she has to deal with a lot of supernatural topics in her line of work. Her clients supposedly talk about aliens a lot. Maybe I should refer my brother...

The Hypnotherapist decided she wanted Identified in the bathroom where it would be looked at the most. When I went to install it, the bathroom was decorated with a full wall mural of rolling green fields dotted with pug dogs. Identified shared floor space with a pug pillow. The Hypnotherapist explained that they were “pug crazy”.
Figure 9.7  The Hypnotherapist with Identified
Gathering: Funeral Director

The first funeral director I invited was away on a six month cruise. Every other funeral director turned out to be a dead end too. Breezi finally suggested I contact the funeral director she knows through her work. I did, and he was more than willing.

The Funeral Director had to cancel our appointments on multiple occasions because he never knew when work would get busy. We did manage to meet at my studio one morning at 7:00am before he went to work.

I found his personality to be very cordial. The Funeral Director is a professional, I’m sure, when dealing with feelings. He smiled and was very polite and sincere about the project, but I sensed that he was holding something back, either disdain for what he saw or some disorientation in hunting for a foothold with the art. A happy accident occurred at the studio meeting though. I had left out an oil painting of large suburban home (another project entirely), and the Funeral Director saw it. His smile lost the hint of tension, and he said, “Wow. I would love to live in a house like that.” When I arrived at his home to install the art he selected, I thought that it was no worse than the house in the painting. It was very nice. But I understood his “wow” comment when I saw the way the home was decorated. He and his wife collected Coke memorabilia. They had tons of it. I realized the Funeral Director prized nostalgia, the happy moments of life, and protecting those dreams. He chose Campfire.
Figure 9.8  The Funeral Director with Campfire
Gathering: Reverend

I was working on some preliminary research with the Fine Arts Librarian on campus, when she suggested I contact a certain minister who occasionally stopped by and browsed the art books. I kept his name on file until the project was organized, then I contacted him. He was very interested and said he would participate.

I, along with others I worked with in refining this project, had reservations about involving a religious leader. There was some doubt as to how open a person like that would be. I went ahead with it in part to answer that question, and I believe I did.

The Reverend was my first participant. I think his life work gave him patience for the unknown. He was very thoughtful. The Reverend approached my art almost tenderly, one at a time. He looked at the first work, read its description, looked some more, then commented about how the work made him feel. He told me that he wasn’t used to seeing and talking about this kind of art, but he didn’t hesitate to try. He proceeded to every other work the same way. Then as a final thought, he turned to me and said, “ordinary materials can become extraordinary things.”

He picked Ring of Fire. He hesitated though, saying that my hands were so far removed from the work that he was afraid it wouldn’t benefit me enough. I encouraged him to stick with his gut feeling and go with the work he wanted. The Reverend told me he was partial to music because of his own musical background, and that his son was in the city orchestra. Before he left my studio, he walked around once more, making more comments. He paused at the door then thoughtfully said, “You are orchestrating the objects.”
His wife suggested the fireplace, but the Reverend prepared a place for Ring of Fire in the corner of the living room between a painting of the ocean, family pictures, and a nativity scene.
Figure 9.9   The Reverend with Ring of Fire
CHAPTER 10

IMPLEMENTING

This step, which could be approached in a straightforward manner, ends up being the most subjective of the entire process. I had first intended to implement the comments I received as literally as possible, but I began to feel that the project would appear as a big conceptual joke played on the participants. For instance, if one participant were to tell me to not change a thing, I could make a second identical piece, and leave it at that. Besides seeming cruel and sarcastic, it would also deny the fact that our conversation and the generosity of being welcomed into a home had an effect on me.

I also felt that I shouldn’t apply the feedback in a blunt, uninterrupted fashion, for instance, slapping random colors about a canvas if they ask for more color. I decided to avoid the danger of potentially mocking the participants by still claiming fifty percent responsibility for the outcome of the art.

In cases where participants say nothing should change, I took the aspects of the art they enjoyed the most and employed them to make an entirely new work of art.
The Artist

Art selected: Staple Balance

The Artist was brief in his questionnaire responses. He definitely wasn't going to talk art to death. He liked the symmetry of the art's form. The three-dimensional quality of the art was attractive. He said the art expressed "reduction." When asked why he chose Staple Balance, the Artist said, "I like the gestalt of the piece." He suggested the art needed more stability.

His interest in reducing the staple configuration led me to think about other materials that either come as parts of a whole or that can reduced in size. I also recalled his desire to work on a large scale. I decided to enlarge my art's scale. I also limited myself to raw materials.
Figure 10.1  Staple Balance
Figure 10:2  Result of collaboration with Artist
The Art Instructor

Art selected: Campfire

The Art Instructor explained that she is from the “old school”. She prefers art that “conveys completion”. The things that she related to most were the pleasing colors, the contrast, and the memories stirred by the subject matter. She would like to replace the staples with glue, add a firepit, and establish a landscape setting that fills the white canvas.

I couldn’t help but to abandon the textures here. I wanted to flatten the canvas to create the illusion of realism. The stories the Art Instructor told me helped me decide to incorporate European architecture in the landscape.
Figure 10.3  Campfire
Figure 10.4  Result of collaboration with Art Instructor
Gallerist
Art selected: Wedding Gift

Questionnaire 2 has not yet been returned. The art was installed, and has been removed, but I have not been able to collect the response. Production of a new work of art is pending upon the completion of our transaction.
Figure 10.5  Wedding Gift
The Curator

Art selected: Two Bricks

The Curator connected this sculpture with a crucified Christ painting she saw in the Metropolitan Museum of Art in New York. She said Two Bricks conveyed spiritual meaning while still having a sense of humor. She was partial to the raw materials and said the art reminded her of an artist friend named Georg Herold. The only thing the Curator questioned was the sculpture’s instability. She felt that it might not be pertinent to the meaning of the art.

I stuck closely to the original idea. I removed one cinderblock and propped it up in the air with two 2x4’s in opposite holes and directions. The new art is much more stable. I used Michelangelo’s Pieta as a model for composition.
Figure 10.6  Two Bricks
Figure 10:7  Result of collaboration with Curator
Art Critic

Art selected: Ring of Fire

The Art Critic stated that nostalgia “clearly runs through most of the work available for selection.” She chose Ring of Fire because she and her husband personally related to the music. The Art Critic was careful to state that the components function “best as a package”.

She thought the blue CD player contrasted too much with the wood, and suggested I hide the source altogether. She offered that the art could be more enjoyable by adding “light or warmth”.

I decided to conceal the music underneath the wood, and add orange flashlights to tie in the Art Critic’s input to use light. I also reacted to the Ring of Fire’s location in her home. The fireplace that was behind it was filled with videotapes. The tapes were, of course, the same size. They were all stacked vertically, and side by side. I used this method of organizing sections of branches, cutting them to the length of the flashlights. The branches used were about the width of the flashlight handles.
Figure 10.8   Ring of Fire
Figure 10.9  Result of collaboration with Art Critic
The Scientist

Art selected: Tracking Lesson

The Scientist ran into many questions in Tracking Lesson. His frustration wasn’t exactly with the questions, but with the lack of answers the art offered. The Scientist felt that if the art raises questions, it should provide the opportunity to learn the answers. He named many specific areas that he felt should be changed. After reading his comments, I felt that the overall suggestion was to provide explanations for what he calls “curious logic (or, non-logic?)”. He enjoyed the composition of Tracking Lesson. However, he mentioned that the art was “more sparse than it ought to be”. He told me to remove the subtle lines and complete the art.

Tracking Lesson fit the décor of the Scientist’s home. The home itself was on the edge of a forested ravine. He walked me through to the living room. As I walked, I noticed multiple sets of mounted deer heads and antlers were everywhere. It was also interesting that after I installed the art on the wall, the Scientist had me sit down at a small table just as I had done as part of the studio visits I conducted. I wondered in my mind if I had become an experiment of his!

When I started the new art, I honored some of his very specific requests. I also used his interest in industrial design and I made the painting more diagrammatical. I made the questions in the art more specific by creating a narrative. I placed physics equations at key points to aid in solving the questions presented by the art.
Figure 10:10  Tracking Lesson
Figure 10:11  Result of collaboration with Scientist
The Scoutmaster

Art selected: Ring of Fire

The Scoutmaster said he chose Ring of Fire for its ability to displace the viewer. It reminded him of singing by the campfire. He mentioned that the art invites more than one interpretation. The "warmth of the wood tone" and the content of the music appealed to him most. His suggestions for improving the art would be to use a stereo that was closer to the color of the wood, and that I should loop the music rather than have the viewer turn it on and off. The Scoutmaster thought "a burnt section of wood" could be added to the composition.

One of the final comments the Scoutmaster made on Questionnaire 2 was to add a camp chair and some hiking boots. I used these objects because they supported the Scoutmaster's observation that Ring of Fire takes the viewer to another place. I decided to not burn the wood, but to use the same matte black of charcoal. I struggled to work with so many objects in one composition, but then I thought about the drawing in the Scoutmaster's home. I unified the objects by painting them all black. The new work of art was similar to the Scoutmaster's impression of Ring of Fire, that it was "clean—almost sterile".
Figure 10.12  Ring of Fire
Figure 10.13  Result of collaboration with Scoutmaster
The Hypnotherapist
Art selected: Identified

The Hypnotherapist found no problems with Identified. She said it was ready to confront the public eye "as is". Fortunately, she was quite ambitious in reporting what she liked about the art she chose. She felt the humor made the work "thought-provoking". In her view, Identified changed a "subjective experience into an objective experience." She was impressed by the attention to detail and the persistence shown by blotting out all of the "U's" in UFO throughout the book.

I thought her most important comment was that an everyday object (washtub) could symbolize a flying saucer if we let it, but if we label it "washtub" our experience of that object is no longer fearful. We know what things are by labeling them.

She liked the subject matter, so I kept that. I looked for other everyday objects that could be potentially misinterpreted as alien sightings. I limited the objects to ones that could be placed in the context of fear. I eventually narrowed it down to teacups and saucers, partially for word association, but what child wouldn't fear a dark, isolated tea party full of old ladies? I added a lamp for the mothership. I labeled it "Tea Party" to make the work less fearsome.
Figure 10.15  Result of collaboration with Hypnotherapist
The Funeral Director

Art selected: Campfire

Campfire’s content connected with the Funeral Director. The art made him recall specific times when he was young, roasting marshmallows with chocolate and graham crackers. He also thought his family vacation last winter. The Funeral Director felt that the textures of Campfire imply realism, and he enjoyed the “life-like” aspects of the art the most. He suggested that the flames of the fire could be painted instead of made with yarn. The Funeral Director explained that by painting them, they would look more realistic and intense. One thing he said that could make the art more enjoyable for him is to add “a little smoke coming off it.”

The Funeral Director was such a kind person. Although he would never say it, I don’t think he related at all to most of the works. I believe he chose Campfire because it was so representational and direct. I decided to approach making a new work with that in mind. He seemed to appreciate the happy moments the painting brought to his mind. I tried to think of happy thoughts as I made the new work.
Figure 10:16  Campfire
Figure 10.17  Result of collaboration with Funeral Director
The Reverend
Art selected: Ring of Fire

The Reverend looked for meaning in the materials themselves. He commented that even though Ring of Fire appeared simplistic, “there is more to see, understand, feel”. He understood the art as an invitation to be “mindful of everyday gifts”. He felt the combination of the wood and music acted as a sign of gratitude for the things around us. Like others who chose Ring of Fire, the Reverend thought the color of the stereo could be different. He suggested using a color more in line with fire. After listening to the music that accompanied the branch, the Reverend said the wood could reflect “the struggle of song” by being “scarred”.

The Reverend enjoyed how Ring of Fire was open-ended in its ideas. He found plenty of room for interpretation. When I discussed the art with him at the end of the two week installation, the Reverend made specific references to the lyrics in the music and asked me how they related to the wood and the stereo. I got the feeling that he would prefer the connections between the materials to illustrate the music. He was very hesitant to offer ways to change the art because he personally believed in the “artist’s freedom and gifts”.

I wanted the new art to show the struggle the lyrics conveyed, but I also wanted to comment on the Reverend’s feeling that the art could elevate the viewer’s appreciation of everyday things. I roughed up a log, and found yellow speakers to imitate the color of fire. The CD player I used was put into a first aid kit. It was red to continue with the idea that the music was the source of the fire, but I also wanted it to be a remedy for pain. The things that hurt us can also sometimes heal us.
Figure 10.18  Ring of Fire
Figure 10.19  Result of collaboration with Reverend
CHAPTER 11

CONCLUSION

The participants have remodeled the walls of my practice. Portions of the old structure remain, but they have given the walls ten windows. When I read through the piles of information I have gathered, I feel the same smallness I have always felt looking at the ocean. Some of my pride drowned in that water. The real results are not immediately visual. It has been difficult to justly apply the feedback. The new works of art made from this project are a faulty gage for what has transpired. I consent that I have indeed changed the appearance of the new works of art, but the things of greatest beauty grown from this project are new relationships. I have felt vulnerable and sometimes defensive, but by welcoming and embracing the challenges inherent in this collaboration, I have negotiated trust and exchanged heart-felt thoughts.

A few words in retrospect. My first hypothesis is only true because I have forced it to come to pass. I don't think that speaking with the participants would automatically carry me into the studio by an unstoppable urge to make more art. I assigned myself that urge. However, art does stimulate critical dialogue, and that dialogue offers those holding the conversation many potential launch pads for new art. I was merely on the lookout, and I told myself I had to launch.
Hypothesis 2 is also difficult to approve. For starters, all the participants refused to claim validity for the opinions they offered me. Some of the opinions that participants gave me were very strong, but they were always accompanied by the disclaimer that they either weren't the artist or didn't have enough understanding to suggest changes. Participants frequently used their backgrounds as filters for feedback rather than gates. I feel too much information never reached me.

Hypothesis 3 can be also be nullified. An artist could hold a conference with the United Nations and still go back to the studio to paint the same still life he had been painting for the past several decades. The artist has to be willing to force the components of the conversation into the content of his or her art. The hypothesis can be salvaged if I reword it: *If an artistic practice reflects the dialogue maintained within it, then bringing various respondents into my practice will provide me opportunities to change my practice with their thoughts and opinions.*

I would also add another phase to this project by bringing in the ten participants to select the work of art they least liked. The project in its current form has mostly informed me about what people like. If participants could come back and select the art they least liked, I would receive more feedback about the problems. This phase would be impossible, though, without what I've already done because dislikes rarely establish relationships of trust.

Now my practice is in disarray. I am still making sense of things. I have yet to receive Questionnaire 3. But I feel successful about making dialogue with other people. I feel I have opened my practice to unlimited possibilities. I can see this project turning into a life-long pursuit. I look back and see a student who thought it would be a fun activity to
talk with people. I look around now and see a humbled student who doesn’t have words grateful enough for the transactions between the participants and himself. I look forward and predict an artist still struggling to understand an old thesis project, but he will not be working alone. I’ve had to laugh many times, and that has assured me some principles in my art-making will be my life-long anchors.

Oedipus Rex, the tragic king, learned of his fate through a blind prophet. Oedipus had it good until he unknowingly killed his father and married his mother. He eventually discovers the whole mess, and gouges his eyes out with his mother’s brooches. It is at this moment, in the extreme pain and realization of what has come about, that Oedipus claims it was worth it. I have also dug deep into my own eyes. Thankfully, my story hasn’t ended in a high death count or a complex geneology, but my art has vanished. My project has taken its place.
APPENDIX A

FORMS AND QUESTIONNAIRES
**Drawing a Dialogue (Blue)**
Field Study Questionnaire A

*Please write down your response to the following questions:*

**Which work of art did you choose (circle one)?**

<table>
<thead>
<tr>
<th>A. Campfire</th>
<th>B. Superhero</th>
<th>C. Dollar Bill</th>
<th>D. House</th>
</tr>
</thead>
</table>

- What is your first impression of the art?
- What things stand out in the art?
- What thoughts and feelings, if any, are you trying to be expressed by the artist? Why do you believe that?
- Does the art remind you of anything?
- For what purpose was the art made?
- What are some impressions that you take away from the art?

Are those impressions positive or negative (circle one)? Positive Negative

If you were describing this art to a friend, which would be the best word(s) to use:

- [] Active
- [] Informative
- [] Attention-getting
- [] Irritating
- [] Boring
- [] Memorable
- [] Cheerful
- [] Natural
- [] Creative
- [] Offensive
- [] Emotional
- [] Pleasam
- [] Energetic
- [] Satisfying
- [] Genuine/sincere
- [] Strong
- [] Honest
- [] Unique
- [] Humorous
- [] Warm-hearted

If you had to convince your friends that the art was good, what would you say to them?

Please rate the quality of the work of art (circle one number):

1  2  3  4  5  6  7  8  9  10

| extremely poor | excellent |

How could the artist improve the art?

Where would this art best belong?

yard sale  restaurant  home  shopping mall  museum
Where would you most likely find similar kinds of art?

hotel room    mental hospital    office building    church    art gallery

What are your favorite parts of the art?

What parts of the art don't you like?

What part of the art seems most confusing or distracting?

If you were the artist, what one thing could you do to make the art more enjoyable?
After having participated in this project, how do you feel about the art?

☐ I am sick of your art.

☐ I don't have an opinion of your art.

☐ I had my doubts, but I liked your art after looking at it longer.

☐ Today's art is worse than I thought.

☐ I think your art is nice to look at.

☐ Your art is very interesting, and it helps me see other things in a new way too.

Please rate how important you think this art is to society on a scale of one to ten (circle one number):

1 2 3 4 5 6 7 8 9 10

↑ not at all..............................................................extremely important

What do you think could make the art more important?

Please write down any other comments that you have about the art, the project, your experience, etc.:
Drawing a Dialogue (Pink)
Field Study Questionnaire A

Please write down your response to the following questions:

Which work of art did you choose (circle one)?

A. Campfire  B. Superhero  C. Dollar Bill  D. House

What is your first impression of the art?

Name two things that stand out in the art:

1) 

2)

Does the art remind you of anything?

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?

What are some thoughts that you take away from the art?

Are those thoughts positive or negative (circle one)?  Positive  Negative

If you were describing this art to a friend, which would be the best word(s) to use:

Active  Informative
Attention-getting  Irritating
Boring  Memorable
Cheerful  Natural
Creative  Offensive
Emotional  Pleasant
Energetic  Satisfying
Genuine/sincere  Strong
Honest  Unique
Humorous  Warm-hearted

Where would this art best belong?

yard sale  restaurant  home  shopping mall  museum

Where would you most likely find similar kinds of art?

hotel  room  hospital  office building  church  art gallery

If you had to convince your friends that the art was good, what aspects of the art would you point out?

What are your favorite parts of the art? Why?

What parts of the art don’t you like? Why?

83
What part of the art seems most confusing or distracting?

If you were the artist, what one thing could you do to make the art more enjoyable?

What else could the artist do to improve the art?

After having participated in this project, how do you feel about the art?

☐ I am sick of your art.

☐ I don’t have an opinion of your art.

☐ I had my doubts, but I liked your art after looking at it longer.

☐ Today’s art is worse than I thought.

☐ I think your art is nice to look at.

☐ Your art is very interesting, and it helps me see other things in a new way too.

Please rate the quality of the work of art you selected (circle one number):

1 2 3 4 5 6 7 8 9 10

↑

extremely poor—extremely good

Please rate this art’s importance to society on a scale of one to ten (circle one number):

1 2 3 4 5 6 7 8 9 10

↑

not at all—extremely important

What do you think could make the art more important?

Please write down any other comments that you have about the art, the project, your experience, etc.:  

Thank you for your participation!
Drawing a Dialogue
Field Study Questionnaire A (Yellow)

Please write down your response to the following questions:

Which work of art did you choose (circle one):

Saddle Sore

Verge

What is your first impression of the art?

Name two things that stand out in the art.

Does the art remind you of anything?

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?

What are some thoughts that you take away from the art?

Are those thoughts positive or negative (circle one): 1-positive 2-negative 3-neutral

If you were describing this art to a friend, which would be the best word(s) to use:

a. active
b. attention-getting
c. boring
d. cheerful
e. creative
f. emotional
g. energetic
h. genuine/sincere
i. honest
j. humorous
k. informative
l. irritating
m. memorable
n. natural
o. offensive
p. pleasant
q. satisfying
r. strong
s. unique
t. warm-hearted

Where would this art best belong?

1-yard sale 2-restaurant 3-Home 4-shopping mall 5-museum
Where would you most likely find similar kinds of art?

1-hotel room  2-hospital  3-office building  4-church  5-art gallery

If you had to convince your friends that the art was good, what aspects of the art would you point out?

What are your favorite parts of the art? Why?

What parts of the art don't you like? Please explain.

What part of the art seems most confusing or distracting?

If you were the artist what one thing could you do to make the art more enjoyable?

What else could the artist do to improve the art?

After having participated in this project, how do you feel about the art?

☐ I am sick of your art.

☐ I don't have an opinion of your art.

☐ I had my doubts, but I liked your art after looking at it longer.

☐ Today's art is worse than I thought.

☐ I think your art is nice to look at.

☐ Your art is very interesting, and it helps me see other things in a new way too.

Please rate the quality of the work of art you selected (circle one number):

1  2  3  4  5  6  7  8  9  10
↑

extremely poor---------------------------------------------------------------------------------------excellent

Please rate this art's importance to society on a scale of one to ten (circle one number):

1  2  3  4  5  6  7  8  9  10
↑

not at all------------------------------------------------------------------------------------------extremely important

What do you think could make the art more important?

Please write down any other comments that you have about the art, the project, your experience, etc.
Dear (potential participant's name),

I'm Chip Kohrman, a Graduate Student in the Painting/Drawing Department at the Ohio State University. I am currently seeking ten different people to participate in my MFA thesis research project entitled, Drawing a Dialogue (D.A.D.). I developed D.A.D. as a means of incorporating the opinions and insights of people with occupations that are highly involved in the arts, as well as other people who's careers are less-immersed in the art world. I am interested in introducing conversations, opinions, and insights into my art-making.

I would like to invite you to participate in this project. I have enclosed a pamphlet that outlines my intent and the entire process of the project. The estimated amount of time you would be involved in the research is 1 hour 15 minutes, over a two-week interval. I will also ask for your consent to take and use photographs of you with the art in your home.

As with any research project, you have the right to not participate. However, if you choose to participate, you can withdraw at any time with no problem.

Please read the brochure and feel free to contact me at: 614-428-4261, or e-mail me at: kohrman.1@osu.edu. Provided below is a list of references that you may wish to contact.

I want to open my art-making process to your thoughts and ideas. By implementing your perspectives, I hope to make my art more meaningful within our community here in Columbus. Please accept my invitation to participate in this effort.

Sincerely,

Chip Kohrman
146 Hopkins Hall
128 N. Oval Mall
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References:

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Drawing a Dialogue

Phone Conversation Script

Hello, (participant name).

This is Chip Kohrman, a Painting/Drawing Graduate Student in the Art Department at the Ohio State University. I recently mailed you an invitation to participate in my thesis research project entitled, Drawing a Dialogue.

Did you receive the materials and have a chance to read them?

If “No”: Summarize the letter sent and inquire if they would like to know more about the project.

If “Yes”: Are you interested in participating in the project, or would you like more information concerning the project?

If “No”: Thank you for your time. Goodbye.

If “Yes”: I am happy to hear you are interested. Please note that I will be asking for your permission to take and use photographs of you with the art in your home with your consent. I would like to give you a chance to ask all the questions you may have. Do you have any now, would you like me to call you at a later date, or would you like to send me questions via e-mail?

Your participation is greatly appreciated. Please know that you may withdraw at any time from this project without penalties or problems.

The next step in participation is to set a time and meet at my studio to go over the project, receive the questionnaires, and select a work of art with the participant with whom you are paired.

Thank you for your interest. My number is: 614-428-4261. Please contact me with any questions. You may also contact the Principal Investigator of this project, Professor Allen Crockett, at 614-292-5072. Goodbye.
PARTICIPANT’S LETTER OF CONSENT

I, ____________________________, of my own free will, choose to participate in the Drawing a Dialogue Research Project, and I may withdraw from the project without penalties or further obligations.

I agree to the following terms:

I am fully aware that I may return the art and terminate my participation in the project at any time without problem or penalty. My participation is completely my choice.

I will complete two written surveys during the course of the research project.

Art will be installed in my place of residency for two weeks. I am aware that minor alterations to my current living environment may be necessary to accommodate the art such as nailing support braces to the walls of my residency.

Photographs will be taken of the installed art with me in the photograph in my place of residency. I agree to being interviewed in my place of residency at the end of the two week installation.

The art will be removed from my place of residency two weeks from the date of its installation.

Written and visual documentation that include my comments and the installation of the art in my place of residency may be used and displayed as documentation of the project. My job title and a written job description that I provide will be included in the documentation. My name and contact information will not be disclosed or recorded in the documentation.

There are several critical terms concerning the artwork that I understand and agree with:

I understand that the art is not my personal property and that it can be taken from my home at any time by Chip Kohrman.

In the event that the art is damaged, I must contact Chip Kohrman immediately to inform him of the occurrence and condition of the art. The art must not be thrown away, but returned to Chip Kohrman.

In the event that art cannot be returned because the art has been removed from the residency, disposed of, or sold to another person, I will end my participation in the project.

I have read the above terms, fully agree to all points of this contract, and have been given the opportunity to have any questions concerning the project answered.

________________________________________________________________________
Signature of Participant

________________________________________________________________________
Signature of Researcher

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Experiment Outline

Some alterations to the experiment were made during the course of the experiment to accommodate unforeseen logistical errors. Commentary and changes are italicized.

I will select five people who function within the art world. I will select five more people for their comparable functions outside of the art world. I will pair off participants according to their corresponding functions. Each pair will select one piece of my art to have installed in their home (a total of five works will be selected). This step was immediately eliminated from the process for logistics reasons. Participants’ schedules had to be factored into the project. People were willing to meet, but time restraints made this step impractical. I will install the selected art into participants’ homes for two week periods. I will gather results using two questionnaires and a brief interview at the end of each installation. I will compile, apply, and document the information from the questionnaires and interviews through written text and new works of art. I decided to do away with a formal interview at the end of each installation. It seems much easier for criticism to be presented through the questionnaires.

Scheduling allowed for most works of art to be removed promptly. The Scoutmaster’s selection was removed one day early for vacation purposes. The curator went out of town on the day set to remove the art. The work was collected one week late.

I will invite people to participate in two steps:

1. I will send a brief letter of invitation explaining the project, my intent, and general expectations of participants. I will supply references for prospective participants to verify research intentions. I will make a telephone call to follow up the letter, inquiring whether the invited person has interest in participation. After consistently being turned down through letters of invitation, I began calling potential participants first. Letters of invitation were then emailed to the majority of the participants. In many instances, email replaced the need to follow up with a phone call.

2. I will hold an individual discussion with the participant to further explain the project, to answer questions, and to become acquainted. This step was combined with selecting a work of art.

Outline of interaction with participants:

1. I will provide an information sheet for the participant that includes the procedure for the two weeks, the purpose of the project, and my contact and reference information.

2. The paired participants will meet with me together in my studio to discuss the project. I will inform participants that I intend to use a description of their occupation, and written and/or oral statements in the thesis exhibit, as well as audio and photographic material. Names of participants and their contact information will remain confidential. I will make participants aware that they can withdraw from the project at any time with no obligation. I will answer all questions at this time. The paired participants do not meet until the exhibition. The details of the project are covered individually, and in one single meeting.

3. I will discuss the terms of agreement with the participants, and we’ll sign the agreement.

4. I will give the participants Questionnaire 1 and a stamped envelope addressed to my studio, to be mailed upon completion. No stamp or envelope is given. I collect Questionnaire 1 at the time of
installation. Several participants forgot or misplaced the Questionnaire, in which case, they mailed them to me at a later date.

5. Paired participants will agree upon a single work to have installed in each of their homes at separate times appointed by the participants. Each participant chose his or her own work. Certain works of art were chosen more than once, but were not agreed upon between participants.

6. I will install my art in the participant’s home.

7. I will take a photograph of the participants with the installed art.

8. I will give the participant Questionnaire 2 for completion during the two week period.

9. I will leave the art in the participant’s home for two weeks.

10. I will call to remind each participant two days prior to the removal of the art.

11. At the end of two weeks, I will collect Questionnaire 2 and remove the art, and each participant will be encouraged to share any opinions and insight at this time.

12. I will send participants a letter thanking them for their time and involvement.

13. I will use the feedback in Questionnaire 2, together with its related work of art, to create ten new pieces of art.

14. I will invite project participants to attend the opening night of the thesis exhibit.

An additional step is added following the exhibition. I will send a third questionnaire to each participant for feedback on the new work of art made from Questionnaire 1 and 2.

Questionnaire 3 will assure that the opinions given to me hold equal weight and importance. This is necessary to gauge the input’s application for accuracy. It is crucial to this project that Questionnaire 3 be collected after this thesis is compiled and handed in to the university. Such a delay validates the participants’ opinions as the final stamp of approval. This information will be recorded and available upon request.

How the works of art were selected, arranged in the studio, and presented for discussion:

1. The selection of works was influenced by the field studies conducted to refine the questionnaires prior to this experiment. A few of the works were chosen for proof that they inspire both negative and positive comments. Works were also selected based on size in order to fit into a home environment. The ten works serve as a “cross-section” of my practice. I did not select works by speculating which ones would please the participants. I specifically wanted feedback about the art I make, not the art that I could make. Seven works were sculptural (two easily mounted to the wall). Three were two dimensional.

2. The works were mixed among each other on three walls of the studio. I placed a piece of paper beside each work listing the corresponding title, dimensions, materials, date completed, and a brief comment on meaning.

3. Participants were aloud to approach each work of art according to their interest.
Descriptions of Ten Works of Art Provided to Participants

*Eagle*

rope, four rubber bands, two nails, 20" x 25" x 1.5", completed 2003

In the same way one can find animals in cloud formations, an arrangement of any material can create a symbol. Although the work is titled, *Eagle*, the invitation is open to define the shape differently.

*Wedding Gift*

Acrylic on photograph, photo-corners, 4" x 6", completed 2003

The photograph used in this piece was taken at the artist’s own wedding reception. A simple gesture can sometimes be the greatest of gifts.

*Campfire*

oil, yarn, staples, fabric paint, marker, on canvas, 20" x 16", completed 2003

The artist’s father took him on many campouts. A campfire is a place where stories were told and retold, songs were sung, and fingers were burnt while poking at the flames. *Campfire* reflects the adventures of childhood.

*Saw*

saw handle, paper, 23" x 5.5", completed 2004

A tool has a function. When the function is removed, it cannot work. *Saw* humorously shows us our need to have a purpose.

*Staple Balance*

staples on two nails, 5.5" x 4" x 3/8", completed 2003

*Staple Balance* is a study in subtraction. Each row of staples decreases in width as staples are removed. The rows support each other on the wall.

*Superhero*

wood, felt, 33.5" x 29" x 7.5", completed 2004

With a title and white felt, a 2x4 becomes an unexpected do-gooder.
Two Bricks*

cinder blocks, wood, 33.5” x 23” x 7.5”, completed 2004

This is an awkward version of Greek and Roman contrapposto sculpture where a person is depicted standing with hips and shoulders at different angles. The weight of Two Bricks is self-supported.

*Due to the precarious nature of this piece, the participant must not have small children or pets in his/her home. For safety purposes, the participant must not touch Two Bricks while it is in his/her home.

Tracking Lesson

marker, pencil, on muslin, 20” x 16” x 1.5”, completed 2004

The image in Tracking Lesson is taken from a 1800’s hunting guide. A hunter is shown investigating a tree chewed by a beaver.

Identified*

marker, colored pencil, book, 6.5” x 4” x 1”, completed 2002

My brother had two goals while he was growing up. First, he wanted to be an astronaut. Then second, if he couldn’t do that, he wanted to be abducted by aliens. I “identified” every UFO in this book by blocking out each letter U. I proceeded to develop star charts by connecting the blot marks on every page.

*The participant must agree to open and peruse this piece at least three times during the two weeks it is in his/her home.

Ring of Fire*

wood, CD player, audio: “Ring of Fire” by Johnny Cash, 9” x 54” x 30”

This piece is interactive. It is meant to substitute the nostalgic feeling of gathering around a campfire.

*The participant must agree to turn on the CD player and listen to the song at least three times during the two weeks it is in his/her home.
Drawing a Dialogue - Questionnaire 1

Participant: ____________________________________________

Please write down your response to the following questions. This questionnaire will be collected at the time the art is installed in your place of residency.

What is your age (circle one)?

Under 30  30 to 39  40 to 49  50 to 64  64 and Over

What is your ethnicity (circle one)?

Latino   Caucasian   African American   Asian   Arabic   Other

What is your gender (circle one)?

Male   Female

Do you have any art in your home (check all that apply)?

[ ] Photographs (other than family photos)   [ ] Sculptures or small statues
[ ] Real paintings, drawings, or prints   [ ] Posters
[ ] Copies of paintings, drawings or prints   Other: _____________________________

Please provide a job title and description of your current occupation, written in your own words:

Briefly describe your experience or involvement with art:
Drawing a Dialogue- Questionnaire 2

Participant: ____________________________________________________________

Please allow for a minimum of 15 minutes to respond to this questionnaire. Keep in mind that all opinions are valid. Your input will be used to make a new work of art, so be as honest and direct as possible. I will collect this questionnaire when I remove the art from your home. Thank you!

What work of art did you select?

Why did you decide to choose this work of art?

What is your first impression of the art?

Name two things that are attractive in the art:

1)

2)

What feelings, if any, does this art express? Why do you believe that?

What thoughts does this art express? Why do you believe that?

Are those thoughts positive or negative (circle one)? Positive Negative Neutral

If you were talking about this art with a friend, which word would be the best 5 words to use? Rank the words. Place a number from 1 to 5 in the box beside each one. The number 1 being first choice, and number five being your last choice.

Active □ Informative □
Attention-getting □ Irritating □
Boring □ Memorable □
Cheerful □ Natural □
Creative □ Offensive □
Emotional □ Satisfying □
Energetic □ Strong □
Genuine/sincere □ Unique □
Honest □ Warm-hearted □
Humorous □

Other (Please specify) ________________________________________________________

If you had to convince your friends that the art was good, what aspects of the art would you point out?

What do you like best about the art? Why?

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What don’t you like about the art? Please explain.

If you were the artist, what one thing could you do to make the art more enjoyable?

What else could the artist do to improve the art?

After having participated in this project, how do you feel about the art?

☐ I am sick of your art.

☐ I don’t have an opinion of your art.

☐ I had my doubts, but I liked your art after looking at it longer.

☐ Today’s art is worse than I thought.

☐ I think your art is nice to look at.

☐ Your art is very interesting, and it helps me see other things in a new way too.

Please rate the quality of the work of art you selected (circle one number):

1  2  3  4  5  6  7  8  9  10

↑
exremely poor--------------------------excellent

Please rate your experience at this point in the project (circle one number):

1  2  3  4  5  6  7  8  9  10

↑
unpleasant--------------------------enjoyable

Is there anything I should add, remove, or do differently to the project this far?

Please write down any other comments that you have about the art, the project, your experience, etc.:

Thank you for your participation!
Drawing a Dialogue- Questionnaire 3

Participant: ____________________________________________

Please allow for a minimum of 15 minutes to respond to this questionnaire. Keep in mind that all opinions are valid. Your input will be used to make a new work of art, so be as honest and direct as possible. Please mail the completed form to me using the envelope included with this questionnaire. Thank you!

After you saw the art you selected in a different place, have any thoughts, feelings, or meanings about the art changed? If yes, please explain.

What is your first impression of the new art?

Do you feel the artist understood and correctly applied your input from Questionnaire 2? Why or why not?

Is the new art better, worse, or the same as the art you originally selected? Please explain.

What do you like about new the art? Why?

What don’t you like about the new art? Please explain.

What could the artist do to improve the new art?

Please define what things any work of art should have to be of good quality.

Please rate the quality of the new work according to your definition above.
(circle one number):

1  2  3  4  5  6  7  8  9  10  ↑
↑ extremely poor........................................................................................................excellent

Is there anything I should add, remove, or do differently to any part of the project?

Please write down any other comments that you have about the art, the project, your experience, etc.

Thank you for your participation!

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APPENDIX B

FIELD STUDY DATA
Drawing a Dialogue
Field Study Questionnaire A (blue)

Which work of art did you choose (circle one)?
Painting: 1-Campfire 2-Superhero 3-Dollar Bill 4-House

1. What is your first impression of the art?
2. What things stand out in the art?
3. What thoughts and feelings, if any are trying to be expressed by the artist? Why do you believe that?
4. Does the art remind you of anything?
5. For what purpose was the art made?
6. What are some impressions that you take away from the art?
7. Are those impressions positive or negative (circle one)? 1 - positive 0 - negative
8. If you were describing this art to a friend, which would be the best word(s) to use:
   a. active
   b. attention getting
   c. boring
   d. cheerful
   e. creative
   f. emotional
   g. energetic
   h. genuine/sincere
   i. honest
   j. humorous
   k. informative
   l. irritating
   m. memorable
   n. natural
   o. offensive
   p. pleasant
   q. satisfying
   r. strong
   s. unique
   t. warm-hearted

9. If you had to convince your friends that the art was good, what would you say to them?
10. Please rate the quality of the work of art (circle one number):
    (scale 1-10, 1=extremely poor, 10=excellent)
11. How could the artist improve the art?
12. Where would this art best belong?
    1-yard sale 2-restaurant 3-Home 4-shopping mall 5-museum
13. Where would you most likely find similar kinds of art?
    1-hotel room 2-mental hospital 3-office building 4-church 5-art gallery
14. What are your favorite parts of the art?
15. What parts of the art don’t you like?
16. What part of the art seems most confusing or distracting?
17. If you were the artist, what one thing could you do to make the art more enjoyable?
18. After having participated in this project, how do you feel about the art?
    1-I am sick of your art.
    2-I don’t have an opinion of your art.
    3-I had my doubts, but I liked your art after looking at it longer.
4. Today's art is worse than I thought.
5. I think your art is nice to look at.
6. Your art is very interesting, and it helps me see other things in a new way too.
19. Please rate how important you think this art is to society on a scale of one to ten (circle one number):
   (scale 1-10, 1 = not at all, 10 = extremely important)
20. What do you think could make the art more important?
21. Please write down any other comments that you have about the art, the project, your experience, etc.:
Comments – Campfire – Blue

What is your first impression of the art?
- It's really bright and fun to look at.
- It's simplistic in form but interesting all the same. There is an abundance of white space but this helps to draw attention to the yellow flames, black outline of the log and the 2 marshmallows (sic).
- Minimal
- Simple. Looks easy to do, but like fire, color.
- I couldn't tell what it was from a distance.
- It's neat looking, looks like strings.
- It looks interesting from far away.
- From far away, it looks like it was made by only thick paint.
- It's very bold.
- The perspective is pretty accurate, looks cartoony and fun.
- My first impression to this piece of art work is that it is very simplistic, and looks almost like a cartoon drawing.
- Interesting - very simple.
- It seemed really simple but striking.
- It’s different from most things I’ve seen and it jumped out at me.
- Very simplistic.
- From far away it looked like it was entirely composed of paint. I thought it looked like something a little kid could fingerpaint.
- Summer camp.
- I wanted to touch it.
- Crap, no contrast or depth to it.
- Very simple. Reminds me of a campfire and making smores.

What things stand out in the art?
- The piece of wood and the detail on it.
- It's a mixed media, the flames are yarn stapled to the canvas, the log looks like it has been finger painted and the marshmallows (sic) look like puff paint.
- The materials used.
- Color-fire-yellow/orange
- The yarn for flames and the marshmallows.
- The bright yellow of the fire
- The black outline of the wood
- The bright color of the fire, the shadows next to the cloth, the white background.
- Color
- It has texture and different materials; it’s not just 2-d
- The contrast in colors are what stand out to me the most. The white background makes the black log and yellow flames very vibrant.
- The textures and the materials used.
- The black log draws a lot of attention.
- The supplies used to make the piece.
- The log and its texture
- The use of materials like yarn and staples. The thickness of the paint.
- The fire
- The whole thing stands out... it literally protrudes from the canvas.
- The yellow representing flames
- The black log, the clay that makes it stick out.
What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?

- Intensity, the color of the fire is really overwhelming.
- It's almost like an inner childhood, the way it was created and the composition itself is simplistic and childlike.
- Feelings of camping
- That a camp isn't a camp without the fire—fire is pretty, brings warmth, like its color.
- Childhood fun, free spirit, simplicity
- Warmth of the fire. Because it's pretty big and spreads out also the marshmallows (sic) are cooking by it.
- It looks inspired by pop art or something like that. I don't get any serious message from it. It's just nice to look at.
- Maybe (sic) warmth, or a happy memory
- Warmth, cool/warm colors
- Hmm, I'm not sure. An icon, maybe? Like all campfires involve crafty activities (hence the materials) and marshmallows (sic)?
- Childhood feelings - because many people link campfires and basic colors like these to children.
- I'm not entirely sure—maybe a sense of serenity and comfort, or childhood memories.
- It's a picture of marshmallows roasting over a campfire, so maybe he likes marshmallows.
- Sort of a childhood experience when you're in the woods, roasting marshmallows (sic) and stuff like that. It's a very fun time.
- The solitude created by camping. The only thing on the page/canvas is a log on fire and the marshmallows (sic). No grass. No smoke. Nothing.
- The materials used, more than the subject as a whole seems to be emphasized. There isn't any background material and the form is simple.
- The simplistic art of children. The way it is done is very simple and childlike.
- I don't know
- Anger because the log is black instead of brown and the sticks are about to put these marshmallows (sic) into the burning hot flames.

Does the art remind you of anything?

- A cartoon
- Camping trips, Girl Scouts
- Camping
- A campfire
- Making smores at a camp fire
- Yes, camping in the summer.
- Pop art
- Not really
- French fries
- Calvin and Hobbes. Maybe not just because Calvin and Hobbes went camping, the colors are similar to Calvin's dress and hair.
- It looks like something you would see on a tee-shirt.
- It reminds me of various times in my childhood.
- Camping
- When we used to go camping and all the good times it provided.
- Camping and a project we just did in art
- Like art class in elementary school
- Summer camp art projects
- Going camping
- A 3rd grader's drawing
- A campfire with my friends when we made smores.
For what purpose was the art made?
- For uniqueness
- Thesis
- To bring an emotion to mind
- I'm not really sure
- As a fun summer picture
- No idea
- It seems for the pleasure of the viewer
- To be art
- To look nice? I'm not getting too much of a message.
- To be visually appealing.
- I think it was an experiment with materials and textures, trying to impart some feeling
- Maybe to do something different from what has been done before but still make a work of art.
- To represent a campfire even being alone and the exclusion you get when you go camping.
- To experiment with different materials, or to try new things with ordinary materials like paint.
- Maybe to bring back memories from childhood.
- I don't know
- To rise (sic) questions because there are so many inaccurate objects.

What are some impressions that you take away from the art?
- It makes me happy and I find it interesting the piece looks so loosely (sic) created.
- I like how it looks like paint from far away but when you get closer you see its made from different materials.
- The artist finds beauty and interest in simple things.
- Seems simple but I like it.
- I like the materials it’s made of. Pretty neat looking.
- It seems to be a carefree kind of piece.
- I’m wondering why it was made/what the artist was expressing, but I like it.
- It’s a neat idea.
- That the picture has more meaning than what most people would imagine.
- A feeling of equilibrium or peacefulness in the artist’s life at this time.
- I like how the marshmallows kind of stick out from the paper. It makes them look real.
- Very interested in the piece and refreshed.
- I don’t know if I think it means more than what I think or if it was just thrown together. But it is fun.
- It is simple and fun. Not a serious subject.
- Hot summer days spent at camp.
- Nothing really.
- I’m not feeling the campfire at all. It gives me a “hello, I’m just here” type thing going on.
- Simplicity and cleanliness, loneliness.

If you had to convince your friends that the art was good, what aspects of the art would you point out?
- Look at the detail and color.
- It looks happy and fun, any art that involves those two worlds kick ass.
- I would say that it was a commentary on the mechanics of social customs.
- It’s unique – it’s thinking “outside the box”
- I would say the materials used to create this picture are very unique, and it looks very inviting.
- It conveys the images well with few colors or shapes.
- It’s damn creative.
- It’s one of a kind.
- It’s so attractive, and the perspective of the log is awesome! And MARSHMELLOWS (sic) J
- That it is good.
• Strong use of lines, composition, texture, materials used.
• It’s original and fun.
• This is a very creative piece that isn’t the exact same thing you always see and it always strikes emotions in you.
• Look at the different mediums, and sometimes simple is better.
• It is unique and something you don’t typically see.
• Brings on emotion
• I would explain how the piece exemplifies texture, and deals with the senses.
• It gives you this flashback to a good time in your life.

How could the artist improve the art?
• By adding more to it.
• Don’t touch—maybe add red yarn
• Not staple on the fire (yarn), fill up the canvas more, create movement or interest between forms
• Make it more detailed. It doesn’t necessarily have to be realistic, but by putting in details you could keep the audience’s attention for a longer time. I find I get bored with it quickly.
• Maybe use something other than yarn for the flames.
• A background maybe, some grass, cool looking grass and make it dark outside
• Change it so that it has a stronger message
• I couldn’t say really. Maybe use more similar mediums.
• More colors in the flame and log. Exaggerate (sic) the flames position and movement.
• Hmm. I like it the way it is. The material for the log really stands out, maybe sort of overpowers the fire and marshmallows since they are of flatter material. But then it makes the log really pop out so... I dunno. It’s pleasant. Maybe try other materials?
• More explanation about the work.
• Maybe add a background of some sort other than “generic white”
• I really like the art. I like the approach I don’t know how to improve it. The only thing that I don’t really like are the staples.
• It’s very unique but it kind of looks like many people could make it. This is okay, I think, here because it’s innovative.
• I don’t like the staples, and I would have used something else to represent fire.
• Somehow draw more attention to the materials he used; the technique he used so it doesn’t just look like a sloppy painting.
• Fire doesn’t really appear as fire. I get that it is fire because of the log and marshmallows, but alone the fire would be unrecognizable.
• Bigger, more, that sort of thing.
• Put more depth to it. Either stick with black and white and add some value, or do it in full color and actually make the “flames” look like flames.
• Add work to the flames and emphasize the sticks more.

What are your favorite parts of the art? Why?
• The wood
• Staples
• The materials
• The color of the fire
• The marshmallows
• I like the marshmallows. I also like how realistic the log looks.
• The simplicity
• The yarn fire with the staples
• The idea, the mediums it was made from
• The log and colors!
• The log is my favorite part cause it shows the most detail.
• Textures, materials, composition
• The stick and the marshmallows
• The marshmallows (sic) coming from the side with the stick holding them.
• That it is so simple
• The marshmallows (sic) in the corner, the bright yellow/orange fire.
• Medium
• The marshmallows
• The line variation in the log
• The marshmallows even though it is white on white, the material it is made out of is shiny and catches my eye.

What parts of the art don’t you like?
• I like all of it
• White space
• The white canvas, the staples, the fact that there is no movement in the fire, etc. Not much relationship between forms, boring to look at.
• The simplicity
• The yarn
• I don’t like that you can see where the strings are stapled.
• The lack of a clear message
• Too white
• Only 2 colors, flames are too straight.
• The felt for marshmallows, kinds (sic) flat and boring.
• I don’t like how everything is just floating in space.
• Only three colors used.
• The staples
• The log is a little plain.
• The emptiness and the staples
• The emptiness of the background
• The fire
• The dull white background
• The lack of depth
• The flames don’t really do that much or interest me at all.

What part of the art seems most confusing or distracting?
• The fire
• White space
• The staples, the white canvas
• Not really confusing
• Nothing really
• Not very confusing, it’s simple
• What they’re trying to say
• The thickness of the paint on the log
• None
• The way the fire is just like … lines. That go up, instead of wavy, like fire.
• Where the log is
• Staples
• The staples
• The log
• The staples
• The straightness of the flames (towards the right)
• Fire

105
• Pretty straight forward.
• The yellow strands that do not look like flames, it just seems out of place.
• The pins in the frames.

If you were the artist what one thing could you do to make the art more enjoyable?
• Add more to the background
• Paint the back red
• Fill up the canvas
• More log details, maybe put more fire bits or embers.
• Put some more emotion and color into it.
• Grass that stands out
• Make a statement with it.
• Background completely black, with a white log still.
• Frame it somehow, give it some kind of outline.
• Change the fire into a more flame shape, and incorporate red.
• Change the color of the background to light green.
• Bigger—make a bigger scene with it.
• I don’t know
• Maybe have the fire going all over the place
• Toast the marshmallows (sic), make the fire crackle
• Add more color, more objects in the piece.
• Background needs to be added.
• More color, bigger, stuff like that
• Add more wood to make it like an actual campfire and add smoke
• Make the flames out of different materials that is more eye-catching and add something to the log.

What do you think could make the art more important?
• Explanations of it
• If it seemed as though there was content or meaning
• I don’t know. Campfires aren’t really important now that we have heaters.
• Not sure
• More full, I’m not satisfied when I look at it.
• Some sort of connection with people or an organization to give it more meaning.
• 20x bigger
• Adding more characteristics to the art, nothing really jumps out at me, it’s pretty bland.
• I didn’t really get any message from them, just a portrayal of pictures. The dollar’s interesting to look at, but still no message.
• I don’t think you could make it more important. I think it is just visually appealing and you could only improve on that.
• More of an awareness about it—what and where it is besides galleries and museums.
• I’m not really sure what is meant by important.
• If the meaning of the art was with it, but I am not sure.
• Bolder statements that would be clearer to the public.
• Do something that could make it relate to today’s society.

Please write down any other comments that you have about the art, the project, your experience, etc.
• Did you create the art specifically with this survey in mind?
• Tacos are good
• Your art work is unique and done with different materials. It’s enjoyable to look at. It’s simple and fun.
• This was kinda weird
• Make them bigger. It will give it a better sense of feeling, detail and the overall purpose of making the art.
• Interesting. I want to see more.
• I liked them. They weren't too abstract. I don't like or get abstract art.
• The dollar bill was really interesting. Again, different from what I thought looking at it from far away. Superhero was a humorous parody.
• I like the simplicity of it, but the placing of the work confuses me also, it is more towards the top.
Comments – Superhero – Blue

What is your first impression of the art?
• It’s very different than what I expected to be seeing.
• I think it’s funny and great all in one.
• Didn’t see how it was a superhero at first.
• It was fun and it made me laugh.
• It is symbolism
• Is that supposed to be there?
• It’s simple
• It is a piece of wood with a cape.
• Artistic fraud. Crap.
• What is artistic about that?
• It’s not art.
• It’s a block of wood.
• The first impression is that it’s not good.

What things stand out in the art?
• The rope
• How plain and simple it is
• Simplicity, size, materials, light material color
• It’s pretty simple but the large size of the board stands out to me.
• The 2 x 4 piece of wood
• Very simple looking
• The wood, the material
• The cape and the wood
• Nothing
• Nothing. Had it not had a title with it, I would have thought it was up there by mistake.
• It looks like a cut 2 by 4.
• The raw material
• The vertical wood

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
• Perhaps the simplicity of something being super or extraordinary. I believe the (sic) because of the way the piece is put together.
• A superhero doesn’t have to be a person with super powers; it can just be a block of wood with a cape.
• Super heroes are very silly good and strong but not much separates them from normal people.
• I think the artist was trying to do a fun, extremely simple piece.
• The wood can be altered and cut into any shape creating the superhero form
• That wood is cool, I believe this because of the board being called “Superhero”.
• Anyone could be a superhero, he or she is a simple person. Because of the materials and lack of detail.
• None because it is a piece of wood with a cape.
• I have no idea what the artist is trying to express.
• Trying to be simply creative, mistake but it’s too simple—boring.
• Long hours painting, went crazy
• I don’t understand it
• The wood is representative of the superficial nature of superheroes.

Does the art remind you of anything?
• None
• It reminds me of my affection for capes.
• No
• Plank, a character on the show Ed, Edd, and Eddy.
• Yes, it reminds me of "Plank" from Ed, Edd, and Eddy.
• A tent
• Umm, a board...
• Nope
• A flying piece of wood
• A piece of wood
• A block of wood - it could have been the one called Campfire.
• Working construction
• A block of wood with a cape
• To be examined by a group and responded to.

**For what purpose was the art made?**
• No idea
• To be crammed by a group and responded to
• For laughter and artistic expression
• A survey/field experiment
• I think it was made to bring out everyone's sense of humor.
• Looks can be meaningless.
• To represent the common use of wood and its importance to humans.
• I don't really think it has a purpose.
• So we know what a piece of wood looks like when it has a cape.
• You got me.
• To be funny
• Superhero
• I don't know

**What are some impressions that you take away from the art?**
• That this art is very different and unique.
• Not artistic.
• It just doesn't mean anything to me.
• The wood is knotty and lacks color.
• It's funny.
• Art doesn't need to be complicated to be thought provoking.
• I liked it, since it reminded me of Ed, Edd, and Eddy and it made me think that anything can be art.
• It is difficult to understand the purpose of art.
• Since it isn't a branch and it is a board, I assume that a statement is being made about the use of wood by people.
• The piece was clear cut. I don't think there were any symbolisms.
• It took about 10 seconds to make, and there probably wasn't too much thought put into it.
• That it isn't art.
• Needed something to turn in - fast!

**If you had to convince your friends that the art was good, what aspects of the art would you point out?**
• It's crazy good, man.
• The implied meaning is what it's about.
• That the wood, though a natural substance, has been manufactured into something more strong and useful, like a superhero.
• Look, there's a cape.
• It could be worse.
• I think it would be impossible to convince them that the art was good.
• That I was an idiot, and that nothing I was about to say was true.
• It’s simple
• I would tell them that it was to make a statement about wood and people.
• Although it is simple, it’s very creative and no one else would have thought of it.
• If it makes you look twice it has achieved its goal.
• Art is in the eye of the beholder, and look at the humor in it.

How could the artist improve the art?
• Perhaps put force more effect and [illegible] like time.
• It needs either a hat or briefs (spandex)
• Make his message clearer
• Creating an actual super hero out of thousands of tiny pieces of wood
• Think, it’s uncreative, boring, thoughtless.
• He could replace the 2 x 4 with something else. He somehow needs to show what he is trying to say more with more symbolism perhaps. Be more direct. Take more time to make the piece so that the viewer knows what its purpose is.
• Make it more meaningful, and able to be interpreted by the viewer. Art is communicative.
• Shape the wood, use color, add different found objects.
• Don’t, leave it how it is; simple is better for this.
• Not have cut the cape to make it even more simplistic
• Somehow put detail on the board (maybe a costume) without taking away from the simplicity of the piece.
• Making point/meaning more obvious
• Give it a colored cape and put an “s” on the board

What are your favorite parts of the art? Why?
• The cape
• I like the wood and the simplicity
• Nothing
• I don’t have favorite parts.
• The cape and the wood.
• I have none
• The cape
• The cape behind and around the wood
• I liked the cape.
• Size, shape, simplicity
• Simplicity; a cape and a 2 x 4

What parts of the art don’t you like?
• The rest
• The simplicity/lack of clear message
• I am bothered by the whiteness of the cape.
• Everything
• Too simplistic, not amusing, creative or fun to look at.
• All of it.
• The fact that I can see it.
• The entire thing
• I like it all.
• Solidity, balance
• There are only two parts and I like them both
• The wood is too tall or the cape is too small, either one

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The lack of color

What part of the art seems most confusing or distracting?
- All of it
- Everything
- The cape meets the wood at a point not consistent with the dimensions of the body of a superhero.
- The wood can't really notice a small cape hanging off the back
- The fact that I have no idea what the artist's point is.
- I want to know what is holding the cape on the wood.
- I don't understand the simplicity.
- The board is a little too tall.
- The height of the 2 x 4
- Like I said, it's very simple.
- Complete lack of details
- None of it

If you were the artist what one thing could you do to make the art more enjoyable?
- Make something better or more interesting.
- It would be flying and maybe on fire.
- Paint it or something
- Add something creative, color, style, something...
- Get rid of the whole idea and develop a new concept from scratch.
- Give it a complacent cartooned face, and suspend it from strings from the ceiling. Have it being chased through the air by a saw, an axe, and several other woodcutting devices. This would communicate on themes of sameness, weakness, and tailored ability and shortcomings.
- Use color, use different material, I'd represent a superhero in a whole different way.
- Put it in a glass frame
- Slightly larger cape
- I'd make the cape a different color, superheroes don't wear white capes.
- Give it the feel of movement
- Give it a happy face (seriously) the piece seems a bit comical to me. I'd add a little more humor to it.

What do you think could make the art more important?
- No idea
- Education of society
- Perhaps if you were gay or French.
- Make it actually fly out the window
- Like I said, make sure it has a little bit clearer meaning, because right now it seems to have no importance.
- If it was relevant to anything, or communicated any thought or emotion.
- Larger, more detail
- If the pieces were publicly displayed.
- Have more impact art.
- An explanation of artist's ideas and purpose.
- Nothing, people need to learn to see things in a different way.

Please write down any other comments that you have about the art, the project, your experience, etc.
- This was very random.
- It bothers me that felt is glued to lumber and considered art.
- I like the superhero but I just can't get into it because I have an aversion to felt.
- House looks good, not professional though.
• I'm not trying to be an asshole. I just don’t think it is anything to care about, in a bad way or a good way.
• I like it!
• Way to use every day materials in a new simple, thoughtful way
• Interesting variety of media, a little dull, takes sometime to appreciate the work.
Comments – Dollar Bill – Blue

What is your first impression of the art?

• It’s simple
• Paper money in the future will be worth no value
• I like its balance. The other works seem kind of simple—like a child did them.
• Average
• Very lifelike
• At first I thought, “that is just a stupid dollar bill.”
• I was speechless.

What things stand out in the art?

• The black around the dollar
• The bill
• The contrast between the framing and dollar. The details overlapping in the weaving.
• Very lifelike
• After a close look I realized that the dollar was actually woven. Very nice.
• Nothing really.

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?

• One is the loneliest number
• Paper money will be a passed time because it’s framed.
• The artist isn’t worried about $ if he can cut it up for art.
• Money is better from afar but up close it’s blurry.
• If anything this shows that the artist has some shallow feelings about the reconstruction of meny, and no apparent thoughts. This was a lesson in weaving, not artwork.

Does the art remind you of anything?

• Woven basket
• The song “One is the Loneliest Number”
• I did a weave (sic) project in high school
• No
• The art reminds me of a basket or a hemp type belt. The color of the dollar combined with the woven look reminds me of hemp.
• It reminds me of shredded money woven back together

For what purpose was the art made?

• to provoke thoughts of loneliness or of being one person standing alone.
• Authentic purposes
• Art for art’s sake $ is art, too
• I don’t know.
• Time consumption, the desire to lose a dollar.

What are some impressions that you take away from the art?

• I just like it.
• You have to look up close.
• Creativity, questioning capitalism
• Realistic
• I like that the artist used money. Maybe it means something like the money was composed of many things.
• Hunger, fatigue

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If you had to convince your friends that the art was good, what aspects of the art would you point out?

- I’d tell them why I think it’s good.
- It’s a woven dollar.
- It takes a lot of time and precise work to do such a tiny, tight weave.
- That took a lot of work, time and patience.
- I have been forced to convince you that not only is this art, but it is good art. I’m afraid there is nothing more I can say except ‘hand me that knife’.

How could the artist improve the art?

- Try drawing something from observation using shading, texture, gesture and perhaps even color. Take the dollar bill out of the frame and attempt to spend it.
- Center the dollar more.
- I can’t say.
- There really is no way, it’s a cut-up dollar bill. One of the weaves is backwards but I think that could have been intentional.
- Get into more detail.
- What would be cool is a woven front and back. You could almost see both but of course pieces would be missing.

What are your favorite parts of the art? Why?

- Nice frame.
- The black mat and frame and the dollar
- The bill
- The details don’t match up, it’s square by square.
- The face
- Texture

What parts of the art don’t you like? Please explain.

- Everything besides the frame.
- The fact that the dollar isn’t perfectly centered.
- The size and background
- The $ was ruined – ‘I’d have spent it (can you tell I am poor?)
- The lettering
- From a distance it looks too normal. I guess that is good because you are surprised when you get up close.

What part of the art seems most confusing or distracting?

- The artist calling it “art”.
- Nothing
- Size
- The backwards strip
- The numbering

If you were the artist what one thing could you do to make the art more enjoyable?

- Burn it.
- Make the frame bigger.
- Background changes, maybe size but that could be what you’re going for
- Spend it
- Incorporate creases or wrinkles into it.
- Double-sided front/back
What do you think could make the art more important?
• If it hadn’t been shredded in the first place and found its way into my pocket.
• If we know the meaning behind it.
• A background story to it.
• Just for people to think freely and express themselves.
• Nothing.

Please write down any other comments that you have about the art, the project, your experience, etc.
• It isn’t art, it’s textiles.
• What does (sic) the four works have to do with each other, or don’t they?
Comments – House – Blue

What is your first impression of the art?
• It is good.
• I like the colors that the artist used for the House.
• It is very well colored—details give off a warm feeling.
• Nice piece of art, it’s a house
• It is put together well. Nice lines.
• Pleasing
• Peaceful and pretty
• It is very realistic, and everything seems to be in good proportion and perspective.
• It is a nice painting of a house.
• More talent and skill was used in the house piece. The other three were too simple. House had good use of color and texture.
• It’s a very safe drawing. It’s got that Leave it to Beaver feel to it, very safe.

What things stand out in the art?
• Detail
• The colors
• The background
• The texture of the back and foreground
• The value of the walls outside
• Brushstrokes, highlights
• The sides of the house
• The shading in the house and how the paint strokes were used to creat texture stood out as good to me.
• The brush stroke variety, the scene composition
• Simplicity
• The perspective aspect is the only prominent thing at all.

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
• Peaceful
• It seems like it’s done from a good memory. I think this because only the house is in the picture—there is nothing else to clutter the painting up.
• Peaceful and homely
• Maybe the artist likes his home.
• Serenity, nice white house, clean lines
• Familiarity and family. It’s a house. You should feel comfort when looking at it.
• A homely, safe feeling, because that’s how it makes me feel.
• I think a sense of normalcy is trying to be expressed.
• I think it’s a warm summer cottage. It’s a great scene of a house on the shore with a lighthouse behind, warm colors.
• Seems like someone’s trying to express some sort of security in their life.

Does the art remind you of anything?
• 50’s television sitcoms
• Pennsylvania
• No
• A nice neighborhood
• Not really, just made me think of my house.
• It actually does remind me of my home.


- Impressionism or cheezy Kinkeade paintings in the mall.
- Reminds me of a golf course neighborhood.
- I feel like I’m looking at a house on Penny Lane.
- A picture I would see at first watch.

For what purpose was the art made?
- Paint
- Don’t know
- To entice feeling
- To show what the artist was capable of
- For US to feel something (whether positive or negative)
- To put over the couch
- To describe this house
- To give me this survey
- To express some sense of basic happiness or desired happiness in their life

What are some impressions that you take away from the art?
- Talent
- That maybe the artist vacationed there and has a good memory of it
- Serene peaceful feelings
- Perhaps the artist was thinking of his/her home at the time of painting.
- Time and effort
- I think that the artist spent time on values and lighting not necessarily on detail.
- Don’t I wish I had a home like that.
- It’s quaint and comforting.
- It’s kind of simple, might just be a painting from a photo. On the other hand I like the variety of value and brushstrokes.
- That’s a poor excuse for some kind of representation of a home.

If you had to convince your friends that the art was good, what aspects of the art would you point out?
- It was well done.
- The colors are nice and the sky is a beautiful blue.
- That it is very inspiring and relative to one’s own vision of home.
- It was many great qualities to it, especially the texture of everything.
- Just look at it.
- It is a piece with a wide range of values and is something you can identify with.
- The strokes that describe the sides of the house are so descriptive yet soft and smooth.
- Look at how the house looks, great perspective.
- It would make most people look at.

How could the artist improve the art?
- Larger
- Make it bigger
- Maybe a little bit more smooth with the lines. It looks like the hand was shaking a little.
- Try a different palette (sic) and maybe more background detail.
- They could pay attention to the landscape around the house and keep everything in correct perspective.
- Balance more, too much blank space (sky)
- Maybe zoom in so we don’t have an idea of what we are exactly looking at.
- Change up the colors on the background and the sky. It needs something other than just the house, nothing is happening in the painting.

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What are your favorite parts of the art?
- The detail
- The sky
- The background
- The fact that the house kind of pops off the canvas. It's pretty good painting.
- The value, definitely (sic) the value
- The sky and the grass
- The shadows and color changes, describing the sides of the house
- I really like the attention to brush strokes and the shading and the use of color.
- The colors and detail
- The proportions of the house

What parts of the art don't you like?
- The size
- Some parts feel very dull.
- The colors
- The detail on the house is somewhat lacking.
- The yard.
- The house is a boring house that you see everyday.
- The sky
- It seems very plain.
- The simple composition
- The composition and color usage

What part of the art seems most confusing or distracting?
- The architecture
- None of it. The main focus is the house and that's where most of my attention goes to.
- The yard.
- The chimney is flat or have the rest of the house has some sort of values in it
- The black spots in grass
- Nothing really catches my eye

If you were the artist what one thing could you do to make the art more enjoyable?
- Make it bigger
- I wouldn't change anything.
- Better color
- Make it even more realistic looking
- Lighten the appearance of the brown in the grass.
- I would put more emphasis on the door so that I would suggest to my viewers to be invited into the painting. Leave the door open!
- Change the sky and grass
- I think I'd add more to the composition (maybe a tree in the foreground or something) to make it more interesting.
- Make something really stand out.
- Re-do the sky with very morbid colors. Don't cop out on remaining of painting.

What do you think could make the art more important?
- Expression
- An explanation
- A profound subject besides house
- More of it.
- Specifying it to a certain family or person.
- Stupid, pointless compositions
• Paint something happening in, around or to the house.

Please write down any other comments that you have about the art, the project, your experience, etc.
• Copout!
• I don’t like answering these questions because only the artist can answer them truly.
• I was very intrigued. Good work.
• I don’t get the point.
**Drawing a Dialogue**
**Field Study Questionnaire A (Blue)**
**Tabulations**

### Crosstabulation by Painting and Positive/Negative Impressions

1=Positive  2= Negative

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**Cell Contents --**

- **Count**
- **% of Row**

### Summary statistics about quality of work.

1=Extremely Poor  10=Excellent

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Summary statistics about best location for art works.
1=Yard Sale  2= Restaurant  3= Home  4= Shopping Mall  5= Museum

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Cell Contents --
  Count
  % of Row

Summary statistics about where likely to find similar art.
1=Hotel Room  2= Mental Hospital  3= Office Building  4= Church  5= Art Gallery

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Cell Contents --
Summary statistics about how participant feels about artwork.
1= I am sick of your art.
2= I don't have an opinion of your art.
3= I had my doubts, but I liked your art after looking at it longer.
4= Today's art is worse than I thought.
5= I think your art is nice to look at.
6= Your art is very interesting, and it helps me see other things in a new way too.

Rows: Painting Columns: How feel

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Cell Contents --

Summary statistics about importance of art to society.
1= not important at all 10= Extremely Important

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Drawing a Dialogue
Field Study Questionnaire A (Pink)

Which work of art did you choose (circle one)?

Painting: 1 - Campfire  2 - Superhero  3 - Dollar Bill  4 - House

1. What is your impression of the art?
2. Name two things that stand out in the art:
3. Does the art remind you of anything?
4. What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
5. What are some thoughts that you take away from the art?
6. Are those thoughts positive or negative (circle one)  1-positive  0-negative
7. If you were describing this art to a friend, which would be the best word(s) to use:
   a. active
   b. attention-getting
   c. boring
   d. cheerful
   e. creative
   f. emotional
   g. energetic
   h. genuine/sincere
   i. honest
   j. humorous
   k. informative
   l. irritating
   m. memorable
   n. natural
   o. offensive
   p. pleasant
   q. satisfying
   r. strong
   s. unique
   t. warm-hearted
8. Where would this art best belong?
   1- yard sale  2-restaurant  3-Home  4-shopping mall  5-museum
9. Where would you most likely find similar kinds of art?
   1-hotel room  2-hospital  3-office building  4-church  5-art gallery
10. If you had to convince your friends that the art was good, what aspects of the art would you point out?
11. What are your favorite parts of the art? Why?
12. What parts of the art don’t you like? Why?
13. What part of the art seems most confusing or distracting?
14. If you were the artist, what one thing could you do to make the art more enjoyable?
15. What else could the artist do to improve the art?
16. After participating in this project, how do you feel about the art?
   1-I am sick of your art.
   2-I don’t have an opinion of your art.
   3-I had my doubts, but I liked your art after looking at it longer.
   4-Today’s art is worse than I thought.
   5-I think your art is nice to look at.
6. Your art is very interesting, and it helps me see other things in a new way too.

17. Please rate the quality of the work of art you selected (circle one number):
   (scale of 1-10, 1=extremely poor, 10=excellent)

18. Please rate this art's importance to society on a scale of one to ten (circle one number):
   (scale 1-10, 1=not at all, 10=extremely important)

19. What do you think could make the art more important?

20. Please write down any other comments that you have about the art, the project, your experience, etc.
Comments – Campfire – Pink

What is your first impression of the art?

• Childlike
• It looks like a project that a child would do in elementary school
• Looks as if a kindergartner made this in their art class
• Simple, something I’d do in elementary school, but it’s fun because it gets the point across
• That it’s cute but, simple. There is no shading, very 2D
• It seemed very juvenile, simple, and it seems as if today art can be anything as well as the traditional painting or drawing
• Kind of simple...
• It pops out at you. That was the first one I noticed.
• It caught my attention because it is so simple. I like the way the artist didn’t have to draw every single line into the log form to know it was a log.
• I didn’t know what it was at first but it is a different
• The drawing looks childish and lacks real detail.
• It was bad but better than the rest.
• Far away I thought it was really childish and that not to (sic) much time was spent on it. Up close, it appears less thrown together than I thought and I like the style and texture of the piece.

Name two things that stand out in the art.

• vivid yellow color
• dark black lines
• the bold black lines of the log
• the yellow yarn flames
• the bright yellow string
• the 3D marshmallows (sic)
• no background
• It’s a picture made out yarn (sic)
• The flame
• Marshmallows (sic)
• Color – bright
• Lines – bold
• It is totally different when you look at it up close
• Different mediums
• The bright color
• The thickness of the paint
• Simplicity in content
• Texture
• It is 3-D
• Creativity
• The color of the flames
• Boldness of the lines
• It looks like a painting from a far but is mixed media
• It is simple and clean
• The texture of the log and its rough but purposeful application
• I didn’t notice them far away, but the marshmallows (sic) really pop out close up.

Does the art remind you of anything?

• 5th grader art project
• maybe a little bit of pop-art
• reminds me of late night campfires when I was a kid
Elementary school
a kindergarten art project
childhood art projects
a campfire
Summertime. When I was younger, I went camping every summer.
Summer camp.
It actually reminds you of a campfire.
Childhood
Besides a campfire? It seems like the artist makes a decent piece while maybe making it purposefully resemble a child’s art work.

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?

- simplistic rendering of a campfire
- I really don’t get any feelings out of it.
- I think the artist is trying to take something so simple and make the viewer think it is complicated.
- Campfires are simple, they make me think of boy/girl scouts, which also makes me think of being young. And it’s yarn.
- There isn’t too much to think about when you look at it. It’s kind of boring.
- They are trying to show childhood memories from being around a campfire telling ghost stories. Since it’s of a fire and done in a childlike way, it shows that the artist is trying to show feelings of his childhood.
- Simplicity (sic) – because there is not too much background color, just the objects that are important
- It’s hard to say, maybe the artist is remembering his childhood as well.
- I think it’s just a campfire. Maybe the artist likes s’mores?
- Childhood memories because children go to camp.
- I get the feeling that the artist is trying to express an emotion of passion feeding off of yourself.
- I have no clue and it isn’t interesting enough to make me care.
- I don’t know. It seems like the fire or burning is trying to be expressed because it’s so black and white that the bright yellow fire is the focus.

What are some thoughts that you take away from the art?

- warm, inviting
- childish
- makes me think that art can involve drawing and 3-D objects. That sometimes things that are simple look the best.
- It’s made of yarn. You don’t see that often and it made it stand out. Different is better.
- I start thinking about my families (sic) cottage by a lake and s’mores
- It makes me think about my childhood and having fires in my old fireplace.
- Creative use of different mediums.
- Remembering my trips, it’s very warm and happy to me.
- I thought “that would make a great conversation piece in my living room.” I’m a camp counselor during the summers so it makes me think about late nights in July.
- It’s made of yarn so it doesn’t give me any true feeling of art.
- It is playful and nice but there is much better art to spend my time on.
- I like it but I can’t find an answer to the question: Why was this piece made? To show what? (not that there needs to be a reason, it just seems like there is one and I’m not seeing it.)

If you had to convince your friends that the art was good, what aspects of the art would you point out?

- Creative use of string for fire
- That it uses big bold lines to attract the viewer and then it has a stick with marshmallows coming down
from a corner which has a good touch to the balance of the total piece.
• I would point out how it is felt and string, which are cool objects to use in a drawing
• Simplicity makes art better, it gets its point across without much confusion, yet it made me enjoy old memories.
• The sticks and marshmallows (sic). Maybe the movement within the flame.
• The lines and the color, composition, how the art work makes them feel.
• Different mediums to convey a regular thing. Simple piece, no busines (sic)
• Its simplicity makes it stand out, you are not distracted by lots of things going on. The thickness of the paint makes it raise off the canvas like the fire is coming to life.
• Texture and composition.
• The fact that he didn’t draw anything and used objects to portray his thought.
• Creativity and expressiveness
• It utilizes line, color and texture very well.
• The texture and the style used to create it, how it resembles a child’s piece, but is more educated.

What are your favorite parts of the art? Why?
• The marshmallows. I didn’t notice them at first, I thought it was just black lines on the canvas, not sticks with the marshmallows on them.
• The yellow string, because it is a simple yet accurate way of looking at fire.
• That the fire is only yellow, instead of yellow, orange, red, etc. There is one log, no actual campfire. It makes me smile.
• Marshmallows (sic). I like marshmallows (sic).
• The flames. They stand out and grab attention. And the marshmallows because I love marshmallows.
• I like the marshmallows, because they are well done and you don’t really notice them at first, but once you look at it they stand out.
• For me personally, it’s the memories it envisions (sic). It’s just a cheerful painting to me.
• Texture. Each element has it’s own texture that gives reference to the actual texture of those objects. It takes what could be a simple painting and makes it a simple campfire.
• The marshmallows because it brings out the fact that it’s a fire.
• The flames leap out which gives the piece an individualistic look.
• Line, color, texture
• Texture and style
• The marshmallows. They’re ridiculous, but they are part of a campfire. They’re funny

What parts of the art don’t you like? Please explain.
• too simplistic
• I think the sticks should be bold like the log to make them fit in better.
• I don’t like that the marshmallows (sic) blend into the background so much.
• It would be a little cooler with more fire.
• The log. It is too boring, it doesn’t look like a log very much.
• The white background, isn’t the campfire in a forest or something? Should there be other stuff around? Leaves, trees, hot dogs, etc.
• I don’t really like the staples just because they don’t look like they belong.
• The background. All the white is too bright. It takes away from the fire slightly and the marshmallows blend in.
• I don’t like the staples. They take away from the texture of the “flames”.
• The sticks aren’t arranged in the right situation.
• Most of the canvas is blank and there is little detail.
• It is not that interesting or beautiful (sic). It looks like a child did it.

What part of the art seems most confusing or distracting?
• Push pins
• None of it is confusing
• The pins holding up the yellow fire distracts the eye.
• Plain, white background (sic). Even a single color background (sic) would make it cooler.
• None. It’s all pretty simple and self-explanatory (sic).
• The marshmallows. I didn’t know what they were at first.
• Staples
• The background
• It’s not really confusing at all.
• The emptiness (sic)
• Why’s it so bad?
• The fire, it’s a diff. (sic) material.

If you were the artist what one thing could you do to make the art more enjoyable?
• More color to the fire
• Make the sticks bold
• More colors in the fire, add some red, orange, etc.
• Make more fire, with different colors.
• Make a background, add more color
• Add background
• I would put another color of string in fire with the yellow because flames have a variety of color.
• Just darken up the background a little more. It’d (sic) make it pop out even more to me.
• Get rid of the staples.
• It’s difficult to work with yarn, so nothing.
• Make it more intricate. Use a less domestic medium.
• The fire is just straight pieces of yarn. I’d give it more dimension.

What else could the artist do to improve the art?
• Maybe use orange yarn in there along with the yellow that he has used.
• Pick a different background color or draw a background.
• Background (sic) color, maybe a yarn rock circle to make an actual campfire, instead of a log on fire.
• Make a background, add more color.
• Add background.
• Maybe make parts of the marshmallows (sic) brown as if they are getting toasted.
• I’m not sure.
• Place this piece in a series of other simple ones that show/center on any one object each. Campfire, lunchbox, sand-castle, something like that. Theme or no theme, just do more of them and show them together.
• Redo it.

What do you think could make the art more important?
• More color
• I don’t know
• Give it a funny, deep title. Something off the wall.
• Nothing, every piece of art is important, at least a little bit because someone took the time to make it.
• I think it’s fine the way it is, each piece of art work is important in its own way.
• To society? –I guess to attach some theme or problem to it because society loves that crap (I think all art is important because it is creative expression.)
• Different subject perhaps.
• The subject could be more relevant to a larger group of people. Not everyone feels passionately about camp fires.
• Hang in background color or different media.
• Make it not part of a graduate survey.
• Answer why and have a social reason (about society).

Please write down any other comments that you have about the art, the project, your experience, etc.

• I like the piece I chose and the house. The others are rather boring.
• The superhero one is the greatest idea ever!
• * Nice art work, Eat marshmallows, * remember – only you can prevent forest fires.
• Interesting study...how do you really get results though?
• I am unsure if my reaction is the reaction I am supposed to have. I don’t understand the premise behind it so all my comments are void.
Comments – Superhero - Pink

What is your first impression of the art?
• “What the hell is this?” Although I may have laughed at first, a closer inspection lets me be reminded that art can be symbolic as well as directly (sic) representation.
• Very silly, not much thought put into it.
• ?
• It’s just a piece of wood.
• Different. Doesn’t really look like a (sic) actual superhero.
• Corny
• It is a 2 x 4.
• Funny
• It’s very ironic from far away. It reminds of a design oriented theme, (sic) It’s bold and simple. I didn’t realize it was a mixed media piece until I saw it up close.
• It’s a wood log with a cloth tacked on. Boring.
• It’s a bare wooden board with a cape, it’s funny
• Thought it was funny as it is merely a piece of wood
• Wow a piece of wood with a cape. Some superhero
• Good portrayal of a superhero  Funny
• It’s a piece of wood with a cape
• Simple

Name two things that stand out in the art.
• It’s by far, the “simplest” appearing piece
• It’s most likely going to be looked down at by many folks
• It’s simplicity
• It’s form construction
• It has a cape
• Piece of wood
• White cloth used as a cape
• Simplistic
• The wood
• It is simple
• Completely different from the others
• Wood
• Cape
• Simple, crude forms, shape
• Mixed media
• Simplicity
• The name
• Very simple
• Creatively funny
• Plain shape and color
• The basic medium used
• The artist’s creativity
• The cape
• The wood
• The cape
• Very simple
• Nice cape
• Simple
Does the art remind you of anything?
- Symbolic pieces toned down representations of icons and grand figures. It subtly reminds me of Mine Okubo’s later work and slightly of Picasso
- Yes, after hearing the name, it reminds me of so many caped heroes
- The sensationalization of the super hero such as ie. Plug the story in here and the rest is cliché
- Work, I used to work in a lumber mill.
- Looks kind of like a flag pole
- Child work
- “Plank” from Ed, Edd and Eddy and “Log” from Ren and Stimpy
- Cartoonish
- Design icon, children’s drawing—minimalistic art
- How impressive are recent heroes?
- My deck to my house
- Abstract art. For some reason, it is almost random to me like Dadaism work
- Not really, maybe a cartoon
- A superhero
- Minimal art
- How easy life could be, but how hard we make it

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
- Bare bones representation of something. A question about how much information do we need until we recognize something. I’ve got nothing to back this up with, though.
- That even today, people view heroes as capped people with super powers, when in reality there are super heroes around us all the time, firemen, doctors, police, etc.
- Super heroes are just figures. Take an ordinary person and attach a cape. They are ridiculous exaggerations of man.
- Imagination, I guess. Because there’s nothing to it. Just a 2x4. The viewer has to imagine it’s a super hero.
- Since there isn’t a real person or actual super hero, use your imagination and creativity to really see the figure of a super hero.
- Sad, because the hero isn’t very heroic because it’s not capable of much.
- A super hero can be plain and boring to someone else or describing a super hero: hard, sturdy, wearing a cape
- It’s funny because it’s called super hero, yet it’s super simple/maybe you’re expressing anything/one could be a super hero
- Maybe... that the theme of being a super hero is very common and overused. Or, it looked cool while high
- The artist thinks that a simple humorous piece will stand out from ordinary paintings
- Many structures are built by wood, by the piece being rigid and standing up. I felt the purpose was to convey the power and strength of a superhero

What are some thoughts that you take away from the art?
- “What the hell?” “Ha ha ha.” “Yes... super hero.” “People are going to hate that.” “I’m going to come off as such an avant-garde snob if I write about that.”
- That even I still have conformed to this idea and who knows how many others
- Truth
• I really don’t care for this kind of art. It really doesn’t seem like art to me, it doesn’t make sense to me
• It’s just a stick, plane, nothing really exciting going on.
• None?
• What is a super hero to me?
• Labels are so interesting, because, yes, a super hero has a cape and this does also. But, when is it not a super hero. It’s so simple (the art), but where do you draw the line. How simple can it be before it’s not a super hero anymore and it’s just wood and felt.
• It’s very...unpolitical. (unless I just don’t get it) It’s an image made for the sake of the image
• “Plank” from the cartoon Ed, Edd and Eddy, would kick ass if it had a cape just like that one
• They’re plain and all the same, superheroes that is
• Anything with a cape is a superhero because I’m not picking up much else
• My thought is that this piece took little time or effort to make, but it is a very creative idea. It’s very unique the sense that not a lot of people make works like it (at least I can assume)
• That the piece is simple, yet funny, while conveying a basic theme
• I take away a sense of simplicity and calmness
• Abstract, one feeds off the other
• Artist has a sense of humor

If you had to convince your friends that the art was good, what aspects of the art would you point out?
• Information it provides, the fact that you can still associate it with something; “Come on, it’s kind of funny”; what’s so unique about the other ones?
• Due to this simple construction, there must be a deeper meaning/purpose for the art
• I guess that the artist was trying to be creative
• That it does look like a super hero, but people need to use their imaginative and creativity (sic) to really see the object and not just see the piece of wood and cloth
• The simplistic measures of it to make something that is universally known
• The meaning behind it
• It’s funny. It makes a statement about being whatever you want to be, even if it doesn’t seem possible. Hey, I like it.
• That it’s deceiving. It looks like something very sprit of the moment, but the different media show thought. It’s also funny because it teases the boundaries of what people perceive as art.
• It’s super hero powers are a super hero secret
• Just what it meant to me
• The idea is unique. It was simple to make. It’s original and funny
• The basic humor and theme successfully conveyed
• I would mostly point out the humor and creativity
• The shape of the cape looks almost real
• Funny, simple, yet it says things

What are your favorite parts of the art? Why?
• I laughed, I like to laugh.
• All of it as a whole, it’s almost an abstract way of doing a gesture drawing. “Capturing the motion and emotion of the figure.”
• I like the way the cape is wedged on. It reminds me of the way we tack on exaggeration and embellish on reality
• The cape. ‘cause it’s the only thing that makes it not a 2x4
• None
• The triangle cape because it’s funny

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• It is kind of funny to see
• The cape, it’s funny
• The name makes it something thought provoking
• That it’s simple because it doesn’t need to be complicated
• The front? The wood? Because it’s neat
• It’s simplistic natural
• My favorite part of the art is how simple and lighthearted it seems because it shows that art doesn’t always have to be so “technical”
• The wood looks funny
• The cape, because I want one

What parts of the art don’t you like? Please explain.
• Way too easy to remake. Shows you don’t need too much “skill” to recreate it
• The wood could have some color to make it more imposing
• The whole idea of it. Not necessarily this piece, but I don’t like this kind of art
• None
• The piece as a whole because anyone could do that. It took no talent. Anyone could create it
• It almost looks too easy
• It’s cloth on a piece of wood. It’s nothing without some introduction
• Nothing
• None, it’s fine
• Because it is merely a piece of wood, I find it to be too basic. There is essentially, no skill involved, merely creativity that is overly simplistic and humorous
• I think that the artist could have added some hair or something
• Nothing

What part of the art seems most confusing or distracting?
• Looks way too simplistic, but then again, I think that’s the point
• The piece is a bit curious until the title is given
• The fact that there is nothing to it
• None
• The wood block
• It’s simplicity
• I wouldn’t have known it was a super hero without the title
• You can’t really tell what the artist wants you to feel from his work. Is he serious or not?
• Nothing. Straight forward
• The whole thing is a little confusing I guess
• It’s basic shape and medium
• None
• Why wood? Could’ve used all sorts of things

If you were the artist what one thing could you do to make the art more enjoyable?
• Maybe include some info on what it’s supposed to mean
• Maybe put your first initial on the “chest” of the wood
• This piece seems to remove detail to accomplish the general message. I might overdue the detail to exploit the message
• Paint a costume or something on the board to make it colorful like a super hero
• I would’ve painted the piece of wood or made the cloth a color or some sort of pattern
• Draw a face and/or more body parts because it doesn't look like a super hero
• Maybe add text along the wood or cape
• I don't know because I don't think art should only be made as an enjoyable experience
• Fire
• Give him a sidekick superhero
• Build on the piece or add more meaning by using skill
• Put some paint on it
• Tights
• Color

What else could the artist do to improve the art?
• Hang it on strings
• Give the "super hero" somebody to rescue
• White blindfold, black boots
• Paint add color to make it more real and alive
• Add color
• Make more. Maybe a series. If he has something to say, say it loud and clear and if you make a bold piece of art, you should have a bold reason/statement
• Bonfire
• Just the sidekick. It would be funny to see what the artist would come up with for a sidekick
• More complication, more themes behind the piece
• Do something to make it stand out more because when you look at it, it's not really noticeable
• Color it some
• It needs a face or some cool tights to complete the costume
• Some color

What do you think could make the art more important?
• Background info
• It is so general that the message is a bit watered down. A stronger message could be a bit more beneficial
• A meaning maybe
• Needs more life and color, it's dull
• Naming it after someone/something important
• ?
• Less self importance, more thought
• Something more than forethought
• Knowing the whole meaning behind it
• Larger scale?
• if I knew the story behind it
• Sophisticating it (sic)
• Knowing the whole meaning behind it

Please write down any other comments that you have about the art, the project, your experience, etc.
• Go, superhero!
• It makes me laugh
• I'm not sure if the people who NEED to understand this piece would. (the people who it would benefit from it (sic), may not have the ability to interpret it positively)
• I like the concept behind your presentation. It gives meaning in an area that actual art is lacking
• "Plank" > "superhero"
• Each piece of artwork chosen was very simple
• Nice job
Comments—Dollar Bill—Pink

What is your first impression of the art?
- Very graphic
- A symbolic work

Name two things that stand out in the art.
- Tiled pattern
- The portrait is distorted
- Weaving
- It's framed

Does the art remind you of anything?
- umm... a dollar bill?
- Photo weaving

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
- Rebellious. Defacing currency is a federal offense
- A statement about the "value of money". Money isn't real, and it doesn't really matter. The artist took away the "value" of the dollar bill and made it more dimensional

What are some thoughts that you take away from the art?
- It's neat
- It looks well thought out and intricate; weaving techniques

If you had to convince your friends that the art was good, what aspects of the art would you point out?
- How closely it resembles an actual dollar
- The meaning behind the work

What are your favorite parts of the art? Why?
- I love the modern graphic feeling of it
- The way it makes you look at it up close

What parts of the art don't you like? Please explain.
- It's crooked in the frame. It doesn't seem to be purposeful
- Size/display. Could be put in a larger display

What part of the art seems most confusing or distracting?
- The portrait is a little too distorted
- The true meaning of the artist

If you were the artist what one thing could you do to make the art more enjoyable?
- Fix the portrait and position it in the frame correctly
- Something to draw the viewer in

What else could the artist do to improve the art?
- Make it so the tape isn't visible

What do you think could make the art more important?
- If it was more polished looking
• Size/scale

Please write down any other comments that you have about the art, the project, your experience, etc.

• Creates a pleasing texture
Comments – House – Pick

What is your first impression of the art?
- Effort was put forth
- Accurate at size
- It was the most skilled of all the pieces
- Suburban Home
- The prettiest of them all
- Nice colors
- It's a good painting with good use of color
- My neighborhood

Name two things that stand out in the art.
- Effort
- Diversity of color
- Accuracy
- Use of white
- Realism
- Likeness
- Green grass
- Detailed bushes
- Color—not created
- Painting style
- Colors
- Perspective
- Bright colors (grass and sky)
- Looks realistic
- The colors
- The actuality and reality of it

Does the art remind you of anything?
- Home
- The house
- The art (house) inspires emotion like longing—it reminds me of my country, my family
- No
- Reminds me of home and the comfort I feel when I'm there
- No
- No
- It reminds of a happy home because it looks cheerful
- Dublin, OH suburbia

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
- I don’t see a conveyance of thought or feeling
- I believe that the artist who drew the “house” wants people to feel comfortable or peaceful. On the whole, warm colors and shiny weather in the work makes feel it (sic)
- Nostalgia, because the setting looks inviting
- I think he wants to give the viewer a feel of their everyday life and where they live
- Tranquility
- Calmness
- Happiness and serenity: the colors are upbeat and everything looks normal
- The feeling of being home, it seems like a good home

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Loveliness

What are some thoughts that you take away from the art?
- Suburbia, chillin’ and drinking some iced tea
- Family in my country. Family I will have in the future. A peaceful environment
- I wonder whose house it is or the significance
- There was a lot of time spent in the detail of the home and its surroundings
- Nice and peaceful
- Feeling of security and happiness
- It’s when the art tries too hard to make a statement. I am in no way responsible for how some of it affects me. But you can’t fully rely on the viewer. What to do?

If you had to convince your friends that the art was good, what aspects of the art would you point out?
- It wasn’t the usual postmodern stuff you see these days
- How well detailed it is
- The structure of “house”, clear blue sky, white house
- The shading on the front of the house and sides. The detailed color of the grass, the realistic look of the sky
- The value
- The style of painting and the realism
- It looks realistic and has good perspective. The painting is done well and it uses really strong colors
- The accuracy and vividness

What are your favorite parts of the art? Why?
- The color. I’ve seen it before. It’s almost nostalgic.
- Sky, because it looks peaceful
- Blue sky, because I like sky. The blue color makes me feel comfortable and free
- The somewhat blurriness because it seems dreamlike
- The whole piece, because I think it’s a very realistic picture
- I love the color. That’s always my favorite part of a painting
- The fact that it’s very calm, proportional, and realistic
- The sky and the grass because their bright colors make the tan house stand out and brings life to the painting
- The way it was painted looks like it took a lot of time

What parts of the art don’t you like? Please explain.
- Nothing
- It’s awfully basic. Like the part of my life that I really don’t care for. But that’s home to me.
- Greens at the bottom
- Some of the perspective is a little off
- It’s a little boring, stand still
- It’s a little simple
- It may need to be more detailed and maybe larger so it’s more unique

What part of the art seems most confusing or distracting?
- The grass
- Nada
- The greens at the bottom
- The far left room in the house
- None of it is
• Nothing
• None of it is confusing. It is very straight forward.

If you were the artist what one thing could you do to make the art more enjoyable?
• A nice car in the front with some driveway action
• Add more “vibrancy” to the colors
• Put a sun
• Add people or animals
• Add more of its surroundings into the picture
• More lively
• I would add something such as a tree, ocean or dog to make the theme look more interesting
• Add a little more detail to it

What else could the artist do to improve the art?
• Blend the color of the grass a little better
• Just do it, even if it doesn't seem right
• Work into some of the shapes better
• More detail

What do you think could make the art more important?
• More uniqueness
• A frame
• Make it more abstractive
• The value the art itself has. The art itself which makes people have emotion.
• More symbolic or strong
• Not many people might want to buy a painting of a home, so a different structure of something more significant in society might make it more important
• I don’t know, I wasn’t there when it was painted

Please write down any other comments that you have about the art, the project, your experience, etc.
• Art is life. People learn through “art.”
## Drawing a Dialogue

Field Study Questionnaire A (Pink)

Tabulations

### Crosstabulation by Painting and Positive/Negative Impressions

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Cell Contents --

- Count
- % of Row

### Summary statistics about quality of work.

1=Extremely Poor  10=Excellent

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Summary statistics about best location for art works.
1=Yard Sale  2= Restaurant  3= Home  4= Shopping Mall  5= Museum

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Summary statistics about where likely to find similar art.
1=Hotel Room  2= Mental Hospital  3= Office Building  4= Church  5= Art Gallery

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Summary statistics about how participant feels about artwork.
1=I am sick of your art.
2=I don't have an opinion of your art.
3=I had my doubts, but I liked your art after looking at it longer.
4=Today's art is worse than I thought.
5=I think your art is nice to look at.
6=Your art is very interesting, and it helps me see other things in a new way too.

Rows: Painting  Columns: How feel

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Summary statistics about importance of art to society.
1=not important at all  10=Extremely Important

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Drawing a Dialogue
Field Study Questionnaire A (Yellow)

Please write down your response to the following questions:
Which work of art did you choose (circle one):
(painting: 1 – Saddle Sore 2 – Verge)

1. What is your first impression of the art?
2. Name two things that stand out in the art.
3. Does the art remind you of anything?
4. What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
5. What are some thoughts that you take away from the art?
6. Are those thoughts positive or negative (circle one)? 1 – positive 2 – negative 3 – neutral
7. If you were describing this art to a friend, which would be the best word(s) to use:
   a. active
   b. attention-getting
   c. boring
   d. cheerful
   e. creative
   f. emotional
   g. energetic
   h. genuine/sincere
   i. honest
   j. humorous
   k. informative
   l. irritating
   m. memorable
   n. natural
   o. offensive
   p. pleasant
   q. satisfying
   r. strong
   s. unique
   t. warm-hearted

8. Where would this art best belong?
   1. yard sale  2. restaurant  3. Home  4. shopping mall  5. museum

9. Where would you most likely find similar kinds of art?
   1. hotel room 2. hospital  3. office building  4. church  5. art gallery

10. If you had to convince your friends that the art was good, what aspects of the art would you point out?
11. What are your favorite parts of the art? Why?
12. What parts of the art don’t you like? Please explain.
13. What part of the art seems most confusing or distracting?
14. If you were the artist what one thing could you do to make the art more enjoyable?
15. What else could the artist do to improve the art?
16. After having participated in this project, how do you feel about the art?
   1. I am sick of your art.
   2. I don’t have an opinion of your art
   3. I had my doubts, but I liked your art after looking at it longer
   4. Today’s art is worse than I thought.
   5. I think your art is nice to look at.
6. Your art is very interesting, and it helps me see other things in a new way too.

17. Please rate the quality of the work of art you selected (circle one number):
   (scale 1-10, 1=extremely poor, 10=excellent)

18. Please rate this art’s importance to society on a scale of one to ten (circle one number):
   (scale 1-10, 1=not at all important, 10=extremely important)

19. What do you think could make the art more important?

20. Please write down any other comments that you have about the art, the project, your experience, etc.
What is your first impression of the art?
- It's a cowboy. Fairly easy to tell.
- Fat man lifting his leg up. Off horse. Peter, off of the Family Guy. Man? Peeing?
- Movement/some strong feeling, like excitement, but not necessarily "happy".
- Disturbing

Name two things that stand out in the art.
- Color. The orange in specific.
- The wideness of the figure.
- The orange background.
- The position of his legs.
- Mint greenish collar
- Brown smear on left side of painting.
- The orange background.
- The belt (especially its texture)

Does the art remind you of anything?
- No
- A cowboy
- Peter, in Family Guy
- It does look like a cowboy, but squat, so it reminds me of the style of drawing people I've seen in East European drawings (I don't remember the name of the artist)

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
- Considering the title, and the bright orange, I believe it could be taken literal, and assume it has to express pain.
- Perhaps pain, by the way the cowboy’s legs are.
- That the man has saddle soreness. He's been riding for a long time, or has some sort of VD.
- Discomfort, awkwardness/unbalance. The way the cowboy is standing mostly, but also the colors imply "clashing".

What are some thoughts that you take away from the art?
- Where this cowboy is coming from. How did he achieve such a posture.
- It's a painting that expresses pain perhaps.
- That the guy is peeing (funny, neutral)...confused about completely orange background with white, then brown smear. I don’t understand where he is located. (negative)
- Ouch!

If you had to convince your friends that the art was good, what aspects of the art would you point out?
- Use of color and arrangement of the figure.
- Shows that the cowboy is in some type of pain by the way the legs are. This shows that really well.
- How the artist effectively conveys the idea of the larger man—that his legs are sore from the saddle. Nice bright colors. It would be funny to look at when you're drunk because it looks like he is peeing.
- The texture of the belt, the balance of the figure, the use of color (though I don’t know anything about art, so I'm not sure you want me on your side.)

What are your favorite parts of the art? Why?
• The direction the arms and legs, i.e., right arm and leg moving in the same direction, draws interest to what's not on the painting.
• The colors. They catch your eye.
• Him peeing. Angle of leg. Obesity of man.
• At first, I didn't like the position of the guy's legs because it looked like he was passing gas. But after looking at the whole thing, I like the sense of balance (or lack thereof). (He's saddle sore.)

What parts of the art don't you like? Please explain.
• It's simple. There really isn't a lot of detail. Perhaps some more would be good.
• Arms too small, painted too sloppily. Don't understand setting. Don't know if it is a man—cowboy hat? Didn't see it 'til someone said it was. Brown smear.
• If considering it for my home, I don't like the colors. (!!)?

What part of the art seems most confusing or distracting?
• The fuzzy appearance of the paints makes it distracting, and that it appears to be done in haste.
• There is a line in the lower left that looks out of place.
• Brown smear. Paint not mixed effectively, or for clear reason why, don't like how hat is drawn. Proportions off. Painting appears unfinished.
• The brown drops on the left. I can't figure out what they mean or how they change the composition.

If you were the artist what one thing could you do to make the art more enjoyable?
• Reveal more of what is going on, or what the artist is trying to convey.
• More details.
• Finish it. Mix completely. Draw in proportion. Have different use of value.
• I would add more texture to the shirt—make it really seem rough—or silky, if you're going for the "weekend cowboy" look.

What else could the artist do to improve the art?
• More details
• Finish it
• I don't know, but I feel like something with the white on the bottom.

What do you think could make the art more important?
• Maybe a different title, if it isn't supposed to be taken literal.
• Perhaps something to do with current events.
• Effectively draw/paint what you are trying to get across. More detail to understand what is going on. Again—couldn't see the hat—I thought he was a polar bear.
• You becoming famous (seriously—I don't know)

Please write down any other comments that you have about the art, the project, your experience, etc.
• Not feeling the mint green. I still generally liked your painting. I would hang it in my college apartment, if you finished it, because it looks like he is peeing.
Comments: Verge – Yellow E

What is your impression of the art?

- It reminds me of a water fountain.
- Confusion
- That they used a whole lot of charcoal on the bottom.
- Very abstract and intriguing
- Peaceful
- What is this?
- Kind of simple looking
- Area of void
- Very abstractly

Name two things that stand out in the art.

- The line created by the thick black
- White in the center
- The blackness
- The erased parts
- Big black space
- White loops
- The bumpy white lines
- The big black bar at the bottom
- Black (ground?)
- White lines (water)
- Black area, white lines
- White scratchings, black ground
- The total darkness at the bottom
- The “grass” tyre things in the middle
- White loops, gray background

Does the art remind you of anything?

- A dreary day and a water fountain.
- A fountain in an amusement park
- It looks like an intricate man-made fountain.
- A spring mattress on an oversized board
- Of the artwork that is done with water. The water is shot out in different directions.
- Desert and water
- The Bellagio fountains in Las Vegas
- A sort of pasture
- Corn in cornfield tall grass in a field on a dark cloudy day

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?

- Turmoil, perhaps because the black is in the foreground and usurping the white
- I have no clue
- It is even in English, I'm guessing the title “Verge” means on the edge.
- Excitement, the white lines are highly contrasted and bouncy.
- Sadness, because of the black and grey.
- Stress
- Carefree; it looks like little streams of water coming from the ground.
- Darkness, gloomy, loneliness
- A dark/sad feeling, but happy in the white. Maybe not happy, but hope
What are some thoughts that you take away from the art?
- Impending doom
- The charcoal is sort of lighter at the top around the edges.
- It's big. It makes me a little tired.
- That most of the times the person is sad. However, in the middle, there is white (pure) or happiness.
- Compasion (sic), pureness
- Memories of Las Vegas
- There are some thoughts that express positive emotions. However, there are also many thoughts that are provoked that induce negative, lonely feelings.
- There isn't a lot to it, however, if that's what you're going for, then good. The black on the bottom may not need to be so dark.

If you had to convince your friends that the art was good, what aspects of the art would you point out?
- the use of different medias, it conveys feelings, and the accuracy of the artist's overall use of material
- the contrast
- that they had to have spent a lot of time erasing out those loops.
- It portrays strong emotion with the white bouncy lines coming out from the blackness.
- The marks that made the grey (sky?) If is not all grey, with white streaks. The white (water?) were made individually strokes. It looks like it took a lot of time. In addition, there is a big contrast.
- White touches is good touches, making the only slow action
- The white scratches coming out of the ground.
- The contrast between the jet black at the bottom and gray at the top. Also how the white lines in the middle keep your eyes moving.
- The loops of white that may represent hope, and the gray background that represents the world, or a bad day.

What are your favorite parts of the art? Why?
- the “water fountain” because it is curvy
- the black at the bottom because it is so intense. It's pure.
- I like the black spot because it’s so smooth.
- The big black spot. It stands out.
- The white (water?) because it reminds me of the shooting water. I really like that when I see it.
- White lines, because it’s the only movement in the picture.
- The white scratches cause me to think about my last trip to Vegas.
- The sharp line between the black at the bottom and gray at the top because it also makes you move across the page along its unusual curve.
- The white loops because to me it represents hope.

What parts of the art don't you like? Please explain.
- all the black in the foreground because it takes away too much from the drawing's movement
- The loops. It makes me feel confused, it's busy.
- I don't like the fact that it's grey. I'd never put grey art in my house.
- The background isn't one shade. It draws my attention away from the focus—the white lines.
- The complete blackness, it keeps my eyes there.
- Black area. It distracts the viewer, and it is not the same level as the gray and white.
- The gray sky is a little too simple.
- The dullness. There is really no familiar figures/noticable figures in the drawing
- The black on the bottom. It really doesn’t have any significance. And if it does, I don’t know what.

What part of the art seems most confusing or distracting?

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• the black is distracting
• the loops
• Where the black edge comes to a point and bends.
• The background.
• The complete blackness of the (ground) bottom. It keeps me focused on that and not the other stuff.
• Black. Distracting
• The rise in the right area of the black ground is distracting
• Trying to figure out what is being portrayed in the art.
• The black bottom. Why black and not red?

If you were the artist, what one thing could you do to make the art more enjoyable?
• cut 80% of the black
• take away the loops
• color
• Give some control to the background.
• Make the white (water) a color.
• Make the white lines more shiney (sic). Add some shapes to the picture.
• Add more variety and contrast to the sky/ground.
• Incorporate a theme of some sort.
• Put more in it. Maybe subtle things, but so that ppl (sic) would look into it more.

What else could the artist do to improve the art?
• add faded stripes in the black
• color. That’s it.
• Maybe add something else to it—what, I’m not sure. It’s kind of boring right now.
• More variety
• It is unique, and whatever he chooses to do in abstract art is art in itself. Keep up the good work.
• It seems as though anyone could have made this. Add more personal things in the art.

What do you think could make the art more important?
• not a picture
• I don’t know
• I don’t feel much emotion. Needs more.
• I don’t know
• More color levels
• Have it clearly represent something.
• Incorporate empowerment or boldness
• Add more—personal influence, abstractly

Please write down any other comments that you have about the art, the project, your experience, etc.
• the background is nice
• It’s not bad. I kind of like it.
• I think my personal experience allowed me to think of the shooting water right away.
• My experience would have been enjoyable if I were not having a bad day.
### Drawing a Dialogue
Field Study Questionnaire A (Yellow E)
Tabulations

**Crosstabulation by Painting and Positive/Negative Impressions**
1= Positive  2= Negative  3= Neutral

<table>
<thead>
<tr>
<th>Rows: Painting</th>
<th>Columns: Pos/Neg/Neutral</th>
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<td>--</td>
<td>25.00</td>
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<tr>
<td>Verge</td>
<td>2</td>
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<tr>
<td></td>
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<td>2</td>
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<tr>
<td></td>
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Cell Contents --
Count
% of Row

### Summary statistics about quality of work.
1= Extremely Poor  10= Excellent

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<tr>
<th>Variable</th>
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<th>N*</th>
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<th>Median</th>
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<td>1</td>
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<td>4.000</td>
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Summary statistics about best location for art works.  
1=Yard Sale  2= Restaurant  3= Home  4= Shopping Mall  5= Museum

<table>
<thead>
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<th>Rows: Painting</th>
<th>Columns: Where belong</th>
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<th>3</th>
<th>4</th>
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<td>0</td>
<td>4</td>
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<td>0</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>100.00</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Verge</td>
<td></td>
<td>1</td>
<td>3</td>
<td>0</td>
<td>4</td>
<td>1</td>
<td>9</td>
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<td></td>
<td></td>
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<td>44.44</td>
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<tr>
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</table>

Cell Contents --

<table>
<thead>
<tr>
<th>Count</th>
<th>% of Row</th>
</tr>
</thead>
</table>

Summary statistics about where likely to find similar art.  
1=Hotel Room  2= Mental Hospital  3= Office Building  4= Church  5= Art Gallery

<table>
<thead>
<tr>
<th>Rows: Painting</th>
<th>Columns: Where find</th>
<th>1</th>
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<th>5</th>
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<tbody>
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<td></td>
<td></td>
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<td>Verge</td>
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<td></td>
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<td>15.38</td>
<td>15.38</td>
<td>69.23</td>
<td>100.00</td>
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</tbody>
</table>

Cell Contents --

<table>
<thead>
<tr>
<th>Count</th>
<th>% of Row</th>
</tr>
</thead>
</table>
Summary statistics about how participant feels about artwork.
1= I am sick of your art.
2= I don't have an opinion of your art.
3= I had my doubts, but I liked your art after looking at it longer.
4= Today's art is worse than I thought.
5= I think your art is nice to look at.
6= Your art is very interesting, and it helps me see other things in a new way too.

<table>
<thead>
<tr>
<th>Rows: Painting</th>
<th>Columns: How feel</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2</td>
</tr>
<tr>
<td>Saddle S</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>25.00</td>
</tr>
<tr>
<td>Verge</td>
<td>5</td>
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<tr>
<td></td>
<td>62.50</td>
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<tr>
<td>All</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>50.00</td>
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</tbody>
</table>

Cell Contents --
  Count
  % of Row

Summary statistics about importance of art to society.
1= not important at all  10= Extremely Important

<table>
<thead>
<tr>
<th>Variable</th>
<th>Painting</th>
<th>N</th>
<th>N*</th>
<th>Mean</th>
<th>Median</th>
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<tbody>
<tr>
<td>Importance</td>
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<tr>
<td></td>
<td>Verge</td>
<td>8</td>
<td>1</td>
<td>2.875</td>
<td>2.500</td>
</tr>
</tbody>
</table>
What is your first impression of the art?
- Slightly abstracted body, expressive, upcloseness
- It was not as realistic as what I had expected.
- My first impression was of clumsiness. The figure seems blocked out and simplified and I noticed that little attention was paid to anatomical accuracy or modeling/chiaroscuro. If I hadn't been told that it was a cowboy, I might not have realized it right away.
- Very interesting.
- I saw an abstract figure and I wanted a closer look.
- Oh! That's the piece?
- The piece has striking colors and is kind of sloppy.

Name two things that stand out in the art.
- Shape of the body
- Orange background
- The head
- The shape of the legs
- Bright colors
- Textural variation
- The figure
- The orange red
- The red background
- The white head of the cowboy
- His butt
- The yellow sparkly shirt
- The orange background
- The blue bandana

Does the art remind you of anything?
- no
- Maybe of a kid's cartoon figure
- It reminds of a child's drawing and somewhat of Elizabeth Murray's paintings.
- A big marshmallow guy with clothes on.
- It does remind me of a cowboy.
- Not particularly, but if I had to say something, I guess children's books.
- Kind of reminds me of autumn because of the colors. There are no bright greens, pinks, reds, etc.

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
- Cowboy man in action
- Being told before hand that you like cowboys, I think that it is well-expressed through the painting.
- I read it as expressing a sense of fun and gentle mockery of the whole cowboy mystique. The title "Saddle Sore" changes the movement of the cowboy from a dance or mosey to a shifting possible to relieve some saddle induced pain.
- He likes cowboys.
- I don't know what the artist's feelings were, but the figure is facing away from the viewer and it gives me a sense of insecurity.
- Cowboys have big butts. The yellow shirt reminds me of peeps marshmallow candies.
- I'm not really sure what feelings are trying to be expressed.

What are some thoughts that you take away from the art?
• Cowboy starting to mount his horse. After close examination, I love the glass that sparkles through the yellow paint in his shirt.
• I don’t like the white space at the bottom of the painting. The cowboy is not a typical size for a cowboy (stature, etc.)
• I find this piece to be very visual and immediate; I don’t really find myself pondering any deep implications that the work might be making. I feel that the thoughts and actions are confined to the canvas and it doesn’t really inspire thought so much as visual appreciation.
• I like it. It’s different. A different approach to a cowboy for sure.
• I would like to know what the figure is doing outside the boundaries, and why such a pose was chosen.
• Nothing major. The yellow shirt was fun to look at and pleases my eye.
• I think that the bold colors can be representative of the bold persona of the cowboy. I’m not sure if the bottom half of the drawing is finished, but I think that actually works for the painting.

If you had to convince your friends that the art was good, what aspects of the art would you point out?
• The mixed media aspect—especially the crushed glass technique and how the eyes go straight to the subject—easy focal point and simple background.
• The detail of the shirt with all of the different medias. Its uniqueness.
• The use of wide textured space such as the orange background, the denim jeans and the bare canvas at the bottom. I love the composition and the variations. It keeps the whole thing moving. The play between the title and the work is also pretty strong. I would also point out the use of complimentary colors and how it jarrs the eye and activates the space.
• The different way the artist approaches a cowboy. The title helps a lot. I wouldn’t have known it was a cowboy if you didn’t tell us or the title. I like that. I like the dripping.
• The abstract quality of it and the strange feeling it gives out. It makes you think.
• The yellow shirt with sparkles.
• How well the artist used varied medias together. The mixed medias are evident, but they don’t look separate from one another.

What are your favorite parts of the art? Why?
• Crushed glass in yellow paint in shirt because it reflects the light and sparkles. You should use this in a landscape painting or a portrait—(or even an abstract). I also like the texture of the belt.
• The shirt and the belt, their textures
• I love the drips over the bare canvas, the bare canvas, the jeans and the orange space. They make a great compositional group and are a lot of fun to look at. Any clumsiness works very well and seems very deliberate. Oh, and I love seeing the pencil lines through the paint.
• The creativity because it stands out. The colors go well.
• I honestly enjoy the position of the figure’s legs. It looks like he’s either pissing or something or about to rip a deuce.
• Dah, I like the shinney (sic) paint on his shirt. Use it more!
• The shinyness (sic) from the glass beads, the texture shown on the belt and the bandana.

What parts of the art don’t you like? Please explain.
• I don’t like the “unfinishedness”—dripping, rough edges of the cowboy. Also, he’s out of proportion. I like correct proportion. Especially how his pants don’t have definite (sic) edge lines.
• The white space—it makes it hard to understand and look unfinished. The head is also hard to understand and makes the painting a little more confusing.
• The clearly representational parts of this work, such as the shirt, hat and belt, seem clumsy in a less-intentional way. I really don’t like the right side arm and the way it connects to the figure. It doesn’t work with the structure or movement of the legs.
• I don’t get the line on the head. I believe it looks like a smiley face. Also the legs look weird, but he is saddle-sore.

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• All the white on the bottom. I don’t know why, but it doesn’t work for me.
• His back is boring. And his butt is unreasonably large.
• I don’t like the proportioning of the cowboy’s body to his arms. The tiny arms look awkward and aren’t fitting for a cowboy.

What part of the art seems most confusing or distracting?
• The tiny arm—way out of proportion and the rough edges of the paints.
• The head is confusing. The orange really gets my attention, but nothing is really distracting. It might be hard for me to understand it had it not been for the title.
• The arm and the white shoulder—piece on the shirt—very distracting, especially because it connects with the hat. I also don’t understand why the belt is patterned with swirls.
• The bigness (sic) of the figure. When I think cowboy, I think small, but I like it to (sic).
• The head
• His hat getting cut off on the top.
• On the neck, or face of the cowboy, I’m not sure what the U-shaped object is supposed to be. It’s hard to tell if the cowboy is facing backwards or forwards.

If you were the artist what one thing could you do to make the art more enjoyable?
• Detail the cowboy further. Define edge lines. Maybe, add value. Probably eliminate dripping. Definitely get rid of the white part of the background—either make it all orange, or make it another color.
• Maybe add minor things that follow the style of the painting to add subtle detail.
• I would block out and possibly abstract the figure further, more in the spirit of his legs.
• Maybe more or less, but I couldn’t because I’m not the artist.
• Outline it all in black and fill in the white bottom with either piss or shit.
• Make a more interesting pose. Show the front. Avoid big butts. Use more sparkle paint.
• Add a little more color variation to the cowboy’s pants. Or add to the blank space?

What else could the artist do to improve the art?
• Make it look more finished.
• I would love to see a boot included. What’s a cowboy without his boots? I would try with different ideas, like using a hobby horse in the painting (would be fun with the title).
• Do what he’s doing.
• I don’t feel that tweaking it any more would improve anything. I would let it keep its identity.
• Pose, most of all.
• I’m not sure because I don’t know what effect the artist is trying to evoke.

What do you think could make the art more important?
• Having an aesthetic value (maybe there is, and I don’t know about it).
• I don’t know what could make it more important, but I think that it is important because of it not being an “ordinary” cowboy as far as build goes.
• If it was more of a commentary on childhood and the idols that our culture makes of Marlboro men or if it dealt with the violence and hostility of cowboys and western expansion/treatment of the Native Americans.
• Maybe more work
• Further broadening on your original idea
• Put the cowboy in an electric chair with a lasso (sic) on a baby fetus. Capital punishment and abortion!!!$$
• I’m not sure…I think it is really interesting. I don’t know what would make it important.

Please write down any other comments that you have about the art, the project, your experience, etc.
• Seems like the artist is experimenting and studying diff aspects of art including viewer participation and seems his motivation is different than mine. I like Verge better, but wanted to comment on Saddle.
Sore.

- I was sort of surprised at first, but I really enjoy the style because it's so different, and I think the lack of detail almost makes it more interesting and enjoyable.
- This was fun!
- Good.
- Good luck with your work.
- The idea of changing art to please people from a poll is humorous. I hope you are doing this to be funny.
- I really like the color scheme as well as the mixed media. I think you combined the media very successfully.
Comments:  **Verge – Yellow A**

**What is your first impression of the art?**
- More color to it or put some more things in it.
- Looks very professional.
- It's abstract, monochromatic, static, an impression of movement.
- Boring.
- Interesting.
- Interesting.
- My first impression was that it was just a painting of gray streaked with various shadings or lighting.

**Name two things that stand out in the art.**
- black on the bottom
- the white on top of the black
- the black area
- the white lines
- composition
- white squiggles
- the black area at the bottom
- light loops
- black bottom
- light swirl lines
- contrast of black and gray
- the arched, curled white lines
- the grayish area

**Does the art remind you of anything?**
- a dark place
- rain hitting the pavement
- maybe a sprinkler system or fountains
- water spraying up from the ground
- Stone Henge from a distance
- Water spouts
- Not really. I don’t know a lot of famous art or artists.

**What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?**
- The art seemed like he is trying to expressed (sic) a dark and sad place. I believe that because there is no color to it except black, gray and some white.
- It seems like there are two opposing forces.
- No feelings really come across.
- I am not really sure.
- Unsure
- Loneliness
- It looks really simplistic, but very in-depth.

**What are some thoughts that you take away from the art?**
- I just think you should add something else in it to make it even more interesting.
- It is skillfully produced.
- It’s like an abstract landscape.
- Depression. The work is dark and not much happening in it.
• Good gray scale
• Sad, depressed
• For the fact it may have taken a short amount of time to work on

If you had to convince your friends that the art was good, what aspects of the art would you point out?
• The art has a very nice shading of the color gray.
• The obvious technical skill with which it was created.
• The composition, the differences in effect that the different parts of the painting have—the paint vs. the charcoal, the interesting lines.
• The fact that you can think pretty much what every you want about it because it is so empty. Nothing helps lead you along in any certain direction.
• Range of grays
• Contrast
• The lighting of the gray shi (sic).

What are your favorite parts of the art? Why?
• How he made the gray light to dark because the made the art work interesting.
• The white lines in the charcoal. That is where most of the energy of the piece is located.
• I like the fact that the painting is only black, white and shades of gray. The composition is cool—the bottom third being black/paint, top 2/3 being gray, and the white lines growing out of the paint.
• None
• Contrast of black and grays. Not sure why.
• The white streaks throughout the gray area.
• The lighting of the gray shi (sic) because it looked liked it sort of took time to make it look acceptable. Even though there is not a whole lot there, simple is good.

What parts of the art don’t you like? Please explain.
• I think it’s nice, it just need something else in it.
• I like all the parts, but they are all too simple.
• I don’t like it at all. This is not my kind of art. If I saw this somewhere, I would probably walk on by. Nothing grabs my attention.
• Lines in the gray—they seem too plotted (all at about same distance apart) but they do have a contrast against the solid black.
• Large piece of paper for such a small eye focus.
• None, really.

What part of the art seems most confusing or distracting?
• The white line on the bottom because I don’t know what that is.
• None of it is confusing.
• None, except for any “inherent” message.
• The loops of the light color. What is that for? What is it’s purpose.
• The lines in the gray.
• The black is a little too large width-wise.
• The arched white lines. Are they supposed to symbolized (sic) verges dying out or something

If you were the artist what one thing could you do to make the art more enjoyable?
• Put something else in it.
• None
• I probably would not change it.
• I like it the way it is.
• Add more detail or objects to the work.
• Make the light swirl areas whiter.
• Make it more abstract.
• Not sure.

What else could the artist do to improve the art?
• Draw something else in it or use other colors.
• Frame it?
• Use more tones of gray.
• I really like it.
• Make the streaks larger.
• Not sure.

What do you think could make the art more important?
• Add something that seem (sic) important.
• Anything that relates to human life.
• If it were to be important to society, then have it relate to something in THIS society.
• Not sure.
• Focus on something—explain—what's the point of art work that is shown to people if it's so boring that one has no thoughts.
• Don't know.

Please write down any other comments that you have about the art, the project, your experience, etc.
• You can just leave it the way it is. To make it seem like it's just a dark place or something else to it. Enjoy looking at it—wish I knew what the artist was trying to express.
Crosstabulation by Painting and Positive/Negative Impressions
1= Positive  2= Negative  3= Neutral

<table>
<thead>
<tr>
<th>Rows: Painting</th>
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Summary statistics about quality of work.
1=Extremely Poor   10=Excellent

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161
### Summary statistics about best location for art works.
1=Yard Sale 2=Restaurant 3=Home 4=Shopping Mall 5=Museum

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### Summary statistics about where likely to find similar art.
1=Hotel Room 2=Mental Hospital 3=Office Building 4=Church 5=Art Gallery

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</table>
Summary statistics about how participant feels about artwork.
1=I am sick of your art.
2=I don't have an opinion of your art.
3=I had my doubts, but I liked your art after looking at it longer.
4=Today's art is worse than I thought.
5=I think your art is nice to look at.
6=Your art is very interesting, and it helps me see other things in a new way too.

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<th>Rows: Painting</th>
<th>Columns: How feel</th>
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Cell Contents --
Count
% of Row

Summary statistics about importance of art to society.
1= not important at all  10= Extremely Important

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<th>Variable</th>
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</tbody>
</table>

163
What is your first impression of the art?
- The colors are ugly
- Sloppy
- "That's not a cowboy!"
- Reminds me of a clown
- It makes me smile
- It doesn't look much like a cowboy
- Appropriately named, really nice use of color
- I really like it. It is not too abstract but not too realistic
- Large and bright with a powerful image—monumental

Name two things that stand out in the art.
- The color
- The texture
- Orange background
- Paint dripping on the left hand side
- The color
- Odd shapes
- The orange background
- Glass beads in yellow paint
- Color
- Physical shape
- Color
- Yellow shirt
- Color contrast as well as textures
- Use of space
- The use of color
- The non sharp edges
- Large
- Bright

Does the art remind you of anything?
- No
- No
- A rodeo float
- A clown
- An older, past his prime man
- I don't know why, but it reminds me of preschool
- Yes, I don't know if you will know what I am talking about but it reminds me of the book series—"The Stupids" and the illustrations in them
- It reminds me of being at a rodeo
- No

What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?
- Being saddle sore! Because of the raised leg, but really I'm not sure of what they're trying to express
- A thought of overpowering because it's so big
- Happy feelings because bright colors
- He told us about how he grew up with cowboys. Maybe this is a childhood impression of one or a childish picture of one.
• The cowboy is happy and comfortable with himself.
• Loneliness; the painting looks lonely.
• Childhood thoughts and feelings—maybe a childhood dream gone bad. Could have been that you wanted to be a cowboy growing up but then realized how bad of a job it would be—portraying him as a little overweight and "Saddle Sore."
• I feel that it is expressing a cowboy's separation from everything because he is all alone and walking away from the world.
• An experience because of background information.

What are some thoughts that you take away from the art?
• I wouldn't have known it was a cowboy had you not told us, so then I would have understood the painting even less.
• Looks like it didn't take a lot of time.
• It's sloppy; it doesn't look complete.
• Good use of texture/glass beads/belt/blue shoulder part.
• None.
• I can't decide if I like it or not.
• Thoughts of children come to mind and childhood.
• I think about looking at normal situations and settings in a new way.
• There is no sense of a personality of a figure.

If you had to convince your friends that the art was good, what aspects of the art would you point out?
• The textures and freedom in experimentation.
• It's big, uses bold colors.
• The colors are expressive; it's very unique.
• Glass beads in yellow paint texture of belt; many medias.
• Interesting color/bold use; pleasant topic.
• Good use of color.
• The good use of space and color. How fun the image is and how the title fits it so well. Maybe go into what I think the artist was trying to interpret or portray. (Ex.: lost childhood dream)
• The use of color and the absence of the sharp lines and edges give it a rustic look.
• Color and size.

What are your favorite parts of the art? Why?
• The texture, because I really like textures and experimentation with them. (also really like the fading blue brush strokes around the apnts)
• The orange background because it makes it stand out.
• The orange background—bold expression.
• I am a fan of texture. I like the mini glass beads and use them in my art, they give it a glimmer somewhat flashy style.
• Orange background—bold and contrasting; like his shirt and the colors and detail.
• The orange background, it's very bold.
• I really love the bright colors as well as the texture. The colors grab your attention which is really good to do and the texture adds to the curiosity to look into the piece.
• The ruff (sic) lines. It gives it a feeling of dizziness (sic) as if just being knocked off of a horse.
• The bright color draws (sic) attention of the viewer.

What parts of the art don't you like? Please explain.
• The colors, the style—I can't really tell what's going on. I think I just can't get past the colors to
possibly appreciate the form
• I don’t like the fact that the lines are uneven, nothing seems “clean” or effortful (sic) because of the sloppiness and the smearing
• I don’t like the “cowboy” part—or the object in the painting
• The hat. The hat needs a better range of values. Although it is white, maybe it should have some tassels or a ribbon around it.
• I think I would prefer cleaner lines around legs
• It is almost too simple, had I not known about the painting beforehand, I would not have been able to tell that it was supposed to be a cowboy
• I don’t like the “brown drip” on the left side on the bottom. It is invading the white space.
• There isn’t anything that I really don’t like
• The viewer can only see the back and not the face

What part of the art seems most confusing or distracting?
• The colors and form
• The pants outlines which are smeared
• The big yellow blob
• I was perplexed by the lines in the shirt. But I think I like them.
• Again the pants
• The head
• The “brown drip”
• Trying to figure out what the cowboy is doing
• The background is confusing

If you were the artist what one thing could you do to make the art more enjoyable?
• Change the colors and make it a little more understandable. (I don’t understand the “head” part—is that a smiley face or the back of his head?)
• Clean up the lines
• Add more detail—make it more thought provoking
• I would add more detail in the clothing. But this is not a detail oriented, precise piece it seems. I might show the front side instead of the back.
• Slightly more detail contrast in the pants and belt
• More detail
• The only thing I can think of is to make something of the “brown drip” or somehow make it more unique or give it a reason to be there.
• Nothing
• Clean up the lines of the figure

What else could the artist do to improve the art?
• Make lines even
• I like it, it gives me a good feeling
• Cleaner/sharper lines

What do you think could make the art more important?
• If I understood an issue behind it
• Cleaning it up, showing a face or a background
• ?
• More of a stereotypical image of a cowboy or a political statement that went along with it
• Who cares, not everything has to make a statement. If I have to choose, I would say a different topic.
• Make sure that it speaks to everyone universally
Please write down any other comments that you have about the art, the project, your experience, etc.

- Interesting...
- I think this art is just not my style or taste. I do believe some people enjoy art like this but not myself
- Sorry about my harshness, others probly (sic) like your work! My bad.
Comments: *Verge* – Yellow F

**What is your first impression of the art?**
- It’s big.
- It’s plain and dreary.
- Looks simple but complicated at the same time. It gave me a calm feeling.
- Peaceful. Simplistic. It kind of reminded me of a Chromlich.
- There’s not much to it.
- It’s not my taste—doesn’t really demonstrate artist’s skill.
- Dark, gloomy.
- It gives me a clear image, although it’s abstract.
- My first impression is questioning...many different thoughts running through my head about this is (sic).

**Name two things that stand out in the art.**
- The dark black
- The white
- The white curved lines in the center
- Black bold painted area
- Contrast between the upper and bottom half
- The smooth looking texture
- The black bottom shape (ground)
- The repeated [hump] shapes.
- The squiggly white lines in the middle.
- Black/white contrast
- Striations in charcoal
- Contrast
- Texture
- The contrast between black and gray color is impressive
- White curved lines in the middle gives the picture a unique value
- The textured middle section
- The vertical lines at the top created by the rubbing.

**Does the art remind you of anything?**
- Waterfall, rain
- It reminds me of a rainy day in spring. Rain because of the dreary “sky” (gray part), spring because the white lines remind me of baby plants coming out of the dark soil.
- Flat landscape with huge fountain on the other side or end like the last scene from “Meet Joe Black”.
- It made me think of storehouse at night/dawn.
- Eraser marks
- A fountain
- No
- Yeah, it seems to give the impression, although it could be too simple by using different drawing materials.
- An army coming closer to attack and start battle.

**What thoughts and feelings, if any, are trying to be expressed by the artist? Why do you believe that?**
- Sadness or anger with the dark on bottom, just a guess.
- I’m not really sure. I think that maybe he was sad when he made this. I feel this way when I look at it because of the gray area.
• Hope and happiness within and beyond darkness.
• I think it expresses a feeling of solitude, yet peace. The large open spaces around the subject, yet values are subdued and shapes are clean.
• Anger and frustration. The dull colors and line movement.
• No idea, honestly.
• Maybe anger or confusion. It's kind looks like (sic)
• This picture seems to show complexity by drawing white curved lines in a simple background of gray and black contrast.
• Peace and order. The black bottom is very calming and peaceful.

What are some thoughts that you take away from the art?
• It took a long time to make.
• I’m not really sure. If I think of it as Spring, it makes me feel hopeful and happy, but if I just look at it as a picture, I feel sad.
• None.
• How can lines feel so lonely? What do the lines represent? I feel intrigued by the ___ (illegible)
• Nothing comes to mind.
• I don’t know. This just seems too easy to me, too conceptual. My reactions are more to that than to the piece itself.
• It’s unfinished. It looked like two different pieces.
• I wish I could draw this kind of artwork which has both simplicity and complexity because this is the reason why this picture gives a great impression.
• Questioning about the artist's motives and inspiration in creating this piece.

If you had to convince your friends that the art was good, what aspects of the art would you point out?
• The strokes in the medium colored part.
• The contrast between the colors, the emphasis on the white in the middle of the picture.
• The title, the way it can make many people feel different things.
• The way the lines of gray and black slopes direct your eyes inward.
• Strong contrast that draws the eye to the central subject manages to create an interesting composition even using formal balance.
• Creativity
• Contrast between light and dark
• There is not a lot of aspects to point out.
• It’s simple, but it’s not!
• The striking boldness of the bottom black line, the many textures, the time the artist put into creating this.

What are your favorite parts of the art? Why?
• The white loops. Looks cool
• The dark bottom half and white lines, the contrast between the two gives a modern touch and it is comforting and pleasant.
• The little white things in the middle because they seem like they are little plants struggling.
• I like the contrast and the way the various non-representative shapes come together to create a scene.
• The center lines—they add movement and activity.
• The black part because of the smooth texture.
• I like how the top half look (sic) rubbed off, erased, etc., and the bottom solid. I think it is a nice contrast.
• The expression of texture by using charcoal in the top of half (sic) and light curves in the middle
• The thick bottom line and how this “picture” becomes lighter on the sides.
What parts of the art don't you like? Please explain.
- I don’t dislike any of it.
- Wish the lines were longer. Some more emphasis on the white lines.
- The gray because it conflicts with the hopefulness and makes it seem like there is something negative working against the white.
- It’s almost too cool and calculating. I would like to see some more expressive use of line and shape.
- The simplicity of it. It’s rather boring.
- The fountain thing. Seems boring and meaningless.
- I don’t like how the piece is centered. It’s a big canvas, but you really only look at the center.
- I like it all!!
- It leaves so much open and unexplained almost to the point of irritation. Too much white!

What part of the art seems most confusing or distracting?
- The sides where it becomes whiter. It seems unnecessary.
- At first I didn’t catch what the white curves were telling about.
- The white eraser lines in the center.
- Fountain thing.
- The black paint. It seems as if it’s covering something up.
- No part of it is confusing or distracting. The elements work very well together, and although some stand out more than others, there is still a strong sense of homogeneity.
- The way the black acrylic is at different heights on the two sides but the white part is centered. It makes something seem weird to me.
- None.
- The light loops. What do they symbolize?

If you were the artist what one thing could you do to make the art more enjoyable?
- Add a color (just one) maybe red somewhere on the work.
- Add different shadings to the top half of the picture.
- Lighten it up on the gray. Provide a description of why it is titled Verge and what the artist was thinking when he made it.
- I might work on even larger scale and make the active involvement with the piece more known to the viewer.
- Add more to it. Again this is not my type of art. Any changes I made would change the piece entirely.
- Add color.
- I would put white lines with greater altitudes.

What else could the artist do to improve the art?
- Make it small and more focused on the middle portion.
- Use more variety in drawing materials.
- ?
- Experiment more with mixed media.
- More contrast?
- Explain it.

What do you think could make the art more important?
- Add more detail to add to the meaning. Give the viewer a start.
- Position and location of the art depends on who is looking at the art.
- Maybe telling what it’s about so that people can understand the deeper meaning.
- Dealing with some sort of social issue, more emotion.
- It doesn’t display any talent—put something in it to show your artistic talent.

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Jesus, no idea. I’m pretty cynical about any art form.
I don’t know.
It could be enjoyable just by looking them (sic).
Putting your thoughts more plainly and tangible.

Please write down any other comments that you have about the art, the project, your experience, etc.
• I’m really unsure how I feel about it. I usually feel this way about abstract because I look for meaning in art and it’s hard to find in abstract pieces.
• Why would you want to take a committee approach to your art? Seems like an experiment more than an authentic artistic expression.
• The painting is one that anyone of any profession could look at and say “I can do that”.
• I think that although the piece is very peaceful it also has a feeling of loneliness which is somehow conflicting—it stirs mixed emotions.
• It seems like it’s something that you just threw together really fast, and there probably isn’t really any meaning. You probably just like to see what people are thinking, like an inkblot type of thing.
• Great work! I liked it.
Drawing a Dialogue
Field Study Questionnaire A (Yellow F)
Tabulations

Crosstabulation by Painting and Positive/Negative Impressions
1= Positive 2= Negative 3= Neutral

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Cell Contents --
Count
% of Row

Summary statistics about quality of work.
1=Extremely Poor  10=Excellent

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Summary statistics about best location for art works.
1= Yard Sale  2 = Restaurant  3 = Home  4 = Shopping Mall  5 = Museum

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Cell contents --

Count
% of Row

Summary statistics about where likely to find similar art.
1= Hotel Room  2 = Mental Hospital  3 = Office Building  4 = Church  5 = Art Gallery

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Cell Contents --

Count
% of Row
Summary statistics about how participant feels about artwork.
1= I am sick of your art.
2= I don't have an opinion of your art.
3= I had my doubts, but I liked your art after looking at it longer.
4= Today's art is worse than I thought.
5= I think your art is nice to look at.
6= Your art is very interesting, and it helps me see other things in a new way too.

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Cell Contents --
Count
% of Row

Summary statistics about importance of art to society.
1= not important at all 10= Extremely Important

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APPENDIX C

PARTICIPANT RESPONSES: QUESTIONNAIRES 1 AND 2
Descriptions of New Works of Art

*Pipe reduction*, collaboration with Artist
Brass pipes and reducers, 84"x1"x18", 2004

*Campfire (Meteor)*, collaboration with Art Instructor
Found object, paper vellum, 15.25"x18.25"x3.5"

*Two Bricks (One Brick)*, collaboration with Curator
Cinder block, wood, 17"x23"x8", 2004

*Ring of Fire*, collaboration with Art Critic
Flashlights, wood, 6"x21"x8", 2004

*Tracking Lesson (Physics Lesson)*, collaboration with Scientist
Watercolor, pencil, acrylic, on muslin, 24"x22", 2004

*Ring of Fire*, collaboration with Scoutmaster
Chair, boots, shoelaces, CD player (audio: Ring of Fire- Johnny Cash), enamel paint, 34"x18"x48", 2004

*Identified (Tea Party)*, collaboration with Hypnotherapist
Lamp, bug light, tea cups with saucers, 30"x16"x16" (cord not included), 2004

*Compfire*, collaboration with Funeral Director
Quilt batting, oil, acrylic, Styrofoam, glue, on muslin, 24"x22", 2004

*Ring of Fire*, collaboration with Reverend
First aid kit, CD player (audio: Ring of Fire- Johnny Cash), speakers, log, 10"x24"x36"
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Artist

Age: 50 to 64

Ethnicity: Caucasian

Gender: Male

Art in home:

Photographs (other than family photos)/ Real paintings, drawings, or prints/ Copies of paintings, drawings or prints / Sculptures or small statues

Job title and description of current occupation, written in participant's own words:

Currently Disabled.

Experience or involvement with art:

I have been a photographer since the age of 12. I came to painting very late at about age 45. I returned to photography as a result of starting to paint when a friend urged me to photograph my paintings. Now I pursue both painting and photography and hope to do some sculpture when space permits.
Drawing a Dialogue- Questionnaire 2- Response - Artist

Art selected: Staple Balance

Why this art: I like the gestalt of the piece.

First impression: I liked the symmetry of the piece.

Two things attractive: sculpture quality, symmetry

Feelings art expresses, why: It expresses "reduction". Because it goes from more width to less.

Thoughts art expresses, why: None that I am aware of except those I might assign to it.

Positive or negative thoughts: Neutral

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

<table>
<thead>
<tr>
<th></th>
<th>Active</th>
<th>Emotional</th>
<th>Informative</th>
<th>Pleasant</th>
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<td>Irritating</td>
<td>Satisfying</td>
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<td>Boring</td>
<td>Genuine/sincere</td>
<td>Memorable</td>
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<tr>
<td>Creative</td>
<td>Humorous</td>
<td>Offensive</td>
<td>Warm-hearted</td>
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</tbody>
</table>

Good aspects of art: Nothing specific.

Like best about art: Nothing.

Don't like about art: Nothing.

One thing to make the art more enjoyable: Frame it somehow, perhaps.

Other, improve the art: Possibly stabilize it so it won't come apart.

Feelings about art: I think your art is nice to look at.

Quality of art selected, 1 = extremely poor, 10 = excellent: 7

Rate experience in project, 1 = unpleasant, 10 = enjoyable: 7

Add, remove, do differently to project: Not that I can say.

Other comments about art, project, experience: Thank You.
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Art Instructor

Age: 64 and Over

Ethnicity: Caucasian

Gender: Female

Art in home:
Real paintings, drawings, or prints/ Copies of paintings, drawings or prints / Sculptures or small statues/ Posters

Job title and description of current occupation, written in participant's own words:
I work 21 hours a week as a Home Health Aid. I assist my handicapped nephew, cook, feed, dress, diaper, get in and out of wheelchair and bed.
I teach handbuilt clay sculpture at McDowell Senior Center for the City Parks & Rec. Dept. 3 hrs. wk.
I am a minister for the Columbus Church for Today. I do the Sunday Service.

Experience or involvement with art:
I have always loved art, but didn’t do much until I was an adult. In the fall 1960, I took one quarter at OSU as an art major. I moved to Italy and in 1969 I began studying Sculpture in Rome. After several years I became the assistant to the teacher. Upon her death I opened a studio and taught for 7 years when I moved to London, England. There I took life Sculpture for a year and life Drawing. Returning to the USA, I took Sculpture & Drawing at the College of DuPage for 2 years. In 1996 I started teaching at McDowell. In continuing education at OSU, I took 3 quarters of Life Sculpture, Wood Construction, Sculpture, 4 ceramics classes, and Bronze Casting.
Drawing a Dialogue- Questionnaire 2- Response – Art Instructor

Art selected: Campfire

Why this art: I liked it visually more than the other pieces.

First impression: the bright yellow and stark black on white

Two things attractive: the wool flames, the black log

Feelings art expresses, why: Feelings of childhood and summer camp. The log and marshmallows roasting.

Thoughts art expresses, why: memories of the past. the subject matter.

Positive or negative thoughts: Positive

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

<table>
<thead>
<tr>
<th></th>
<th>Active</th>
<th>Attention-getting</th>
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Good aspects of art: I love realism. The log, flames & marshmallows are rather realistic and attract the attention

Like best about art: the colors, black, yellow & white. They catch the eye.

Don't like about art: It seems incomplete, unfinished. There is so much white canvas, the log has no brown or other colors to fill it in. The staples detract, glue would have worked better,

One thing to make the art more enjoyable: I would fill in more details: a fire pit with stones, a horizon line, grass or sky.

Other, improve the art: I would prefer that there be a frame on the canvas, it just goes on and on the wall.

Feelings about art: Your art is very interesting, and it helps me see other things in a new way too.

Quality of art selected, 1 = extremely poor, 10 = excellent: 8

Rate experience in project, 1 = unpleasant, 10 = enjoyable: 10

Add, remove, do differently to project: complete more details and colors, remove the staples and frame it.

Other comments about art, project, experience: I am of the “old school” and personally prefer art that is more realistic, that conveys completion as opposed to appearing half done, unfinished, impermanent. I enjoyed participating in your project and would enjoy hearing about your conclusions and how the project ends up.
**Drawing a Dialogue - Questionnaire 1 - Response**

**Participant:** Gallerist

**Age:** Under 30

**Ethnicity:** Caucasian

**Gender:** Female

**Art in home:**

Photographs (other than family photos) / Real paintings, drawings, or prints / Sculptures or small statues

**Job title and description of current occupation, written in participant's own words:**

I'm the owner of the Mahan Gallery. I do just about everything from curating/hanging shows, meeting artists/buyers, to cleaning the toilets. Every day I do something different. Today I scanned negatives, visited three artists, passed out invitations, and filled out this questionnaire.

**Experience or involvement with art:**

I've always enjoyed art (making and appreciating). In high school I became more involved in the visual arts with the concentration in photography. I attended Fort Hayes Art School in high school, then later attended the Art Institute of Boston. In college I curated the student galleries, after this experience, I made a decision to make it my career. I still take pictures, paint, make books, etc. Since moving back, I take art much more seriously (curse of a small business) b/c it's how I eat. It's a pretty amazing field to be in.
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Curator

Age: 54 to 64

Ethnicity: Caucasian

Gender: Female

Art in home:

Photographs (other than family photos) / Real paintings, drawings, or prints / Sculptures or small statues

Job title and description of current occupation, written in participant's own words:

As curator of 20th Cent. and Contemp. art I oversee the Museum’s European art collection & curate exhibitions & collect contemporary art. The latter involves keeping up with contemp. developments by visiting galleries, collections, and artists' studios.

Experience or involvement with art:

I began studying art in 1973 at the University of Texas at Austin and although most students are satisfied to look at slides, I have consistently sought out the real thing in museums. While on a Fulbright in Europe I took every opportunity to see collections and special exhibitions. I was fortunate to see the salient 1982 Documenta exhibitions launching Neo-Expressionism + have not missed a Documenta- which occur every 5 years- since there is no substitute for seeing the real thing!
Drawing a Dialogue- Questionnaire 2- Response – Curator

Art selected: Two Bricks, 2004, two cinderblocks, wood, 33.5 x 7.5 inches

Why this art: I liked the reference to contrapposto sculpture—an abstracted- Dada-like version.

First impression: I liked the simplicity—the ordinary materials and the idea behind it.

Two things attractive: The balance- albeit precarious balance, the materials

Feelings art expresses, why: While the work was in my house I went to N.Y. to the Metropolitan Mus. I saw a Christ on the cross in the wonderful Byzantine show they had. The extreme curvature of one of the Christ figures reminded me of the sculpture. So one could say that from memory it evoked a spiritual feeling in me and to answer the next question-

Thoughts art expresses, why: I guess the idea that you can say things in many ways. you just have to have the right imagination + the viewer has to have the right imagination.

Positive or negative thoughts: Positive

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

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<td>Strong</td>
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<tr>
<td>5</td>
<td>Humorous</td>
<td>Offensive</td>
<td>Warm-hearted</td>
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</tbody>
</table>

Other: 1- Imaginative! (Rather than creative)

Good aspects of art: It’s idea! The work reminds me of that of my artist friend Georg Herold- who made sculptures of wooden slats, other rough hewn pieces of wood, cinderblocks (solid)–sometimes labeled “Jewel I, Jewel II” etc. in the 80’s.

Like best about art: It’s simplicity- 2 cinderblocks and 2x4 – the materials relate to construction-while the idea of contrapposto- seems to have more to do with the modeling tradition of sculpture.

Don’t like about art: It is not that I don’t like it- but it’s instability is a bit problematic. It reminds me of Serra’s prop pieces which are down right dangerous, but that is part of Serra’s content. Here I am not sure whether it is part of the content.

One thing to make the art more enjoyable: It is what it is. I don’t think you can add or take away anything from this sculpture.

Other, improve the art: The problem is- if the artist does anything to stabilize it- he takes away from the idea of balance- or rather precarious balance.

Feelings about art: Your art is very interesting, and it helps me see other things in a new way too.

Quality of art selected, 1 = extremely poor, 10 = excellent: 9

Rate experience in project, 1 = unpleasant, 10 = enjoyable: 10
Add, remove, do differently to project: It is an interesting project—part art, part science, part social studies. I am eager to see the results and am curious what form the presentation takes.

Other comments about art, project, experience:
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Art Critic

Age: 30 to 39

Ethnicity: Caucasian

Gender: Female

Art in home:

Photographs (other than family photos) / Real paintings, drawings, or prints / Sculptures or small statues / Posters

Job title and description of current occupation, written in participant's own words:

Arts Editor, Alive: Music, Art & Culture in Columbus

I direct the content of the paper's arts section, covering visual arts, film, theater, dance, pop culture, etc. - everything but music- in addition to contributing to this section.

Experience or involvement with art:

I started drawing when I was a kid, and grew up in a city with a lot of museums. I spent a year at art school, and later used my design skills in a variety of ways in a variety of jobs. But my experience & involvement with art, as well as my understanding of it, has greatly increased through the conversations I've had with numerous practicing artists in the work I've done for Alive.
Drawing a Dialogue - Questionnaire 2 - Response - Art Critic

Art selected: “Ring of Fire”

Why this art: I liked the idea behind the work, the music used has personal meaning to me & my husband, & it occurred to me quickly that there was a very appropriate place in my home for it - fake fire in front of a fake fireplace, to be blunt.

First impression: I liked its simplicity & its sense of humor. Thought its relationship to the rest of the work in your studio was interesting.

Two things attractive: the music, the lines & curves of the wood used.

Feelings art expresses, why: Warmth and humor evoked by the thought of sitting around a campfire & the voice of Mr. Cash.

Thoughts art expresses, why: Nostalgia. Your description brought this up & the thought clearly runs through most of the work available for selection.

Positive or negative thoughts: Positive. Comment: At least I see it that way.

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

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<tr>
<td>3 Creative 2</td>
<td>Humorous</td>
<td>Offensive</td>
<td>4 Warm-hearted</td>
</tr>
</tbody>
</table>

Other:

Good aspects of art: the concept behind the work, the ingenuity of the piece & its execution.

Like best about art: I like the music, of course, but the wood’s aesthetic qualities just appeal to me. Really though, it works best for me as a package - the idea & how it relates to its physical presence.

Don’t like about art: If I had one criticism, it would be that the bright blue of the boombox presents sort of a harsh contrast to organic quality of the wood, and the memories that inspired the piece. Then again, you may have intended that - to highlight how memories can’t capture the reality of the moment, & I’m projecting my own ideas, which leads to the next response...

One thing to make the art more enjoyable: I would add a physical element of light or warmth to the piece.

Other, improve the art: I don’t really like the word “improve” for this. (As you noted, all opinions are valid.) What I might do differently is add to the illusion further by concealing the music source somehow. (Plus, a couple of the musicians who’ve seen the work felt the song should be on a continuous loop.)

Feelings about art: I think your art is nice to look at. / Your art is very interesting, and it helps me see other things in a new way too.

Quality of art selected, 1 = extremely poor, 10 = excellent: 7

Rate experience in project, 1 = unpleasant, 10 = enjoyable: 8
Add, remove, do differently to project:

Other comments about art, project, experience:
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Scientist

Age: 50 to 64

Ethnicity: Caucasian

Gender: Male

Art in home:

Job title and description of current occupation, written in participant's own words:
Chemist, PhD 1975
Senior Research Scientist at Battelle
Work in chemical analysis of environment (pollution analysis)
Currently functions as technical lead in $3M/yr program in air analysis; supervise lab efforts of 8-12 chemists

Experience or involvement with art:
Married painter (abstract) in 1986 (BFA student of Alan Crockett).
Prior to 1986 main interests in art were music, theater; minor interest in visual arts.
Given the choice, I'd go to a car, science, or industry museum over an art museum.
Find antiquity art more interesting than contemporary art. Like Alan Crockett's work a lot.
Have no interest in the works of Jackson Pollock or Andy Warhol.
Auto hobbyist, keen interest in science & technology; believe architecture may be the highest/most valuable form of artistic expression.
I have never studied art in an academic setting except for literature & music as an undergraduate.
Drawing a Dialogue - Questionnaire 2 - Response – Art Critic

Art selected: Tracking Lesson

Why this art: Partly by the elimination of the others: cord and other two objects (2x4 and bucket on book) wouldn’t work well in home. Partly because the “outdoor” situation appealed

First impression: It’s more sparse than it ought to be.

Two things attractive: right side - left side interesting juxtaposition, curious logic (or, non-logic?) of the colors selected.

Feelings art expresses, why: In me, I don’t think it stimulates a feeling-separate-from-thought

Thoughts art expresses, why: I’m not sure what “art expressing a thought” means. My thoughts, not the art’s thoughts- 1. that its not finished 2. I wonder where the beaver is (watching, outside the frame?) 3. Knowing that it’s from a field guide, I wonder what was left out: where is the stream (or pond)? Is this a hillside setting? Is it winter? What’s the guy thinking or trying to figure out 4. Why hasn’t the tree fallen? <over> 5. Is the lack of details in the human an implication that the tree hasn’t fallen because time has been stopped? - stopped before the human could gain a real relationship to the rest of the work?)

Positive or negative thoughts: Comment: 1. Positive, if I’m wanting to wonder about things I have little chance of learning 2. negative when I’d really like to be told something more clearly by the work.

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

<table>
<thead>
<tr>
<th>Active</th>
<th>Emotional</th>
<th>Informative</th>
<th>Pleasant</th>
</tr>
</thead>
</table>
| 4       | Attention-getting | Energetic | 5
| Boring  | Genuine/sincere | 3
| Creative | Humorous | Offensive | Warm-hearted |

Other: 1. unfinished 2. mysterious

Comment(Irritating): at having to look so closely to see the pencil lines

Good aspects of art: Composition / spatial relationship of the two images / left side – right side interest.

Like best about art: 1. the tree is the focus and why it hasn’t fallen is its big question 2. the address of the exposed skin parts being bright red defies my understanding- the art wins that one.

Don’t like about art: 1. It’s first and strongest impact is that it’s not finished: it demands an inconvenient level of attention to even see the pencil lines (fault of my lighting?) 2. I’d like to understand why the tree is pretty much finished, the human is barely developed and the rest will never be hinted at.

One thing to make the art more enjoyable: finish it

Other, improve the art: Use a pencil that would have left a more perceptible line

Feelings about art: I had my doubts, but I liked your art after looking at it longer.

Quality of art selected, 1 = extremely poor, 10 = excellent: Comment: I don’t feel qualified to rate this art on an absolute scale of quality

Rate experience in project, 1 = unpleasant, 10 = enjoyable: 7 Comment: would have been better with more time to interact and better lighting of the work
Add, remove, do differently to project: Yes, add more content to get the viewer beyond the "I don't see much to look at here" stage

Other comments about art, project, experience:

I haven't spent what I consider to be an adequate amount of time in viewing, thinking, or responding to this piece. The main reason is that work has exhausted me these past two weeks (12-15 hr days & weekends). However, the piece didn't demand my attention in the way it needed to (needed to compete for my time and available mental reserves. The piece didn't pull me into interaction; I had to initiate the interaction.
**Drawing a Dialogue - Questionnaire 1 - Response**

Participant: Scoutmaster

**Age:** 40 to 49

**Ethnicity:** African American

**Gender:** Male

**Art in home:**

Photographs (other than family photos) / Real paintings, drawings, or prints / Copies of paintings, drawings or prints / Other: Pottery

**Job title and description of current occupation, written in participant's own words:**

Currently: Director of Instructional Support Services. I'm an Administrator at Otterbein College. I oversee a small staff and my office provides technical support for the college's academic curriculum. We also provide for video conferencing and technology implementation on campus.

**Experience or involvement with art:**

I drew a lot as a child. I often competed with friends to see who could draw the best "thing." I've taken college level art classes for fun and to gain insight on making art. I've visited several museums and infrequent community art shows.
Drawing a Dialogue-Questionnaire 2-Response—Scoutmaster

Art selected: Boom box and natural wood—“campfire”

Why this art: The natural wood appeals to me. The song playing from the boom box provides a complete image in the mind for a “song by the campfire” kind of night.

First impression: Clean-almost sterile.

Two things attractive: The warmth of the wood tone, The sense of natural’s strength when I see how rigid a frame the length of the wood makes.

Feelings art expresses, why: I feel a pairing of nature (wood) with people, is an easy to accept relationship. The electronics piece is more readily accepted in combination with the wood. My feeling is that of peace.

Thoughts art expresses, why: It’s very simple, yet it invites lots of interpretation.

Positive or negative thoughts: Positive

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

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<tr>
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<td>Offensive</td>
<td>4 Warm-hearted</td>
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</table>

Other:

Good aspects of art: I’d point out how the art triggers the mind to imagine you are elsewhere. In this case, by a campfire.

Like best about art: The character that the song gives the wood. Otherwise it appears as a salvage piece of driftwood.

Don’t like about art: I feel that the color of the boom box should work better with the color of the wood. A black, brown, or gray boom box would work better against the color or tone of the wood (less contrast between the two pieces).

One thing to make the art more enjoyable: Have the music selection run continuously.

Other, improve the art: Incorporate a burnt section of wood along with the present piece of wood.

Feelings about art: I had my doubts, but I liked your art after looking at it longer.

Quality of art selected, 1 = extremely poor, 10 = excellent: 4
Rate experience in project, 1 = unpleasant, 10 = enjoyable: 7

Add, remove, do differently to project: Maybe add a camp chair and an empty pair of hiking boots.

Other comments about art, project, experience:

I appreciate the opportunity to share my ideas, reactions, and perhaps influence the creation of additional pieces.
**Drawing a Dialogue - Questionnaire 1 - Response**

**Participant:** Hypnotherapist

**Age:** 40 to 49

**Ethnicity:** Caucasian

**Gender:** Female

**Art in home:**

Real paintings, drawings, or prints / Copies of paintings, drawings or prints / Sculptures or small statues / Posters / Other: murals painted on walls by family members

**Job title and description of current occupation, written in participant's own words:**

I am a Certified Clinical Hypnotherapist. My work involves helping my clients tap into their subconscious abilities to motivate focus on the positive, transform unhealthy habits and living patterns and remove limiting thoughts and belief systems that keep them from enjoying full and satisfying lives. Some of the areas I work with specifically include: weight loss, smoking cessation, stress reduction, chronic pain management, addictions, self-esteem/confidence building, anxiety/phobias, superlearning, memory enhancement, depression, sports/athletic performance, memory recovery, talent/performace hypnosis, eating disorders, regression, Hypnotic Dreamwork, hypnotic healing, childbirth, academic performance, habit control and self-hypnosis instruction.

**Experience or involvement with art:**

Art has always been a part of my experience. I won several art awards in high school and have always enjoyed viewing the work of others. I use a great deal of subconscious color therapy in my work as a hypnotherapist. My work is generally based on helping clients visualize and learn and grow and even have dramatic transformations as a result of their own creative subconscious expression.
Drawing a Dialogue- Questionnaire 2- Response – Hypnotherapist

Art selected: The UFO project.

Why this art: As a hypnotherapist I run across this phenomena in my work from time to time.

First impression: Very humorous, thought-provoking.

Two things attractive: "impression" of a flying saucer by means of a washtub, Marking out all “U’s” throughout the ENTIRE book.

Feelings art expresses, why: Safety, plain and simple. By removing all the U’s the artist has therefore “identified” the objects and taken the fear of the unknown away.

Thoughts art expresses, why: By “identifying” the objects the artist has moved a perhaps terrifying subjective experience into an objective experience. In my opinion he is stating “why have a fear of the unknown?” ~Just label the damned thing yourself, and he does this humorously, and with great thought.

Positive or negative thoughts: Positive

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

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Good aspects of art: The overall humor and the great attention to detail by marking out every single “U”.

Like best about art: The subconscious placement of thought through shape with the washtub (signifying a flying saucer, OH MY GOD!); followed by the conscious rationalization of thought to “identify” the object and therefore eliminate the implied fear.

Don’t like about art: I keep tripping over it- it’s in the loo downstairs.

One thing to make the art more enjoyable: I wouldn’t change a thing- only where I placed it. But, that had its benefits too- I really got to view it and study it often!

Other, improve the art: Really nothing; I enjoyed it!

Feelings about art: Your art is very interesting, and it helps me see other things in a new way too.

Quality of art selected, 1 = extremely poor, 10 = excellent: 9
Rate experience in project, 1 = unpleasant, 10 = enjoyable: 9

Add, remove, do differently to project: To me, this art is ready for show “as is”, and “to be determined” by the public- just like “UFO’s” are!

Other comments about art, project, experience: I thought Chip’s idea was very clever and thought-provoking. For me, art only BEGINS with the visual representation- it’s what it inspires me to do (think) afterward that really counts. I loved this project.
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Funeral Director

Age: 40 to 49

Ethnicity: Caucasian

Gender: Male

Art in home:

Photographs (other than family photos) / Copies of paintings, drawings or prints / Posters / Other: Cross Stitch Picture

Job title and description of current occupation, written in participant’s own words:

Manager of Schoedinger East Chapel
Licensed Funeral Director + Embalmer
Manage the day to day operations at the East Chapel, which includes arranging + directing funeral services.

Experience or involvement with art:

I have had very little experience or involvement with art.
Drawing a Dialogue- Questionnaire 2- Response – Funeral Director

Art selected: Marshmallows roasting over a campfire (log)

Why this art: I like campfires and roasting marshmallows.

First impression: I really liked it.

Two things attractive: The design + texture of the log, the design and texture of the marshmallows.

Feelings art expresses, why: A feeling of warmth + relaxation. Because the last campfire that I made was on vacation in Hocking County last winter.

Thoughts art expresses, why: The thought of roasting marshmallows over a campfire makes me hungry for roasted marshmallows + chocolate bars on graham crackers. This was a common camping treat when I was a kid.

Positive or negative thoughts: Positive

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

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Good aspects of art: The paint texture + color of the log, fire, + marshmallows. They almost look real, especially the log + marshmallows.

Like best about art: The design + colors used to create the art. They make the piece of art look more lifelike.

Don’t like about art: The flames of the fire. It’s not that I don’t like them, however I feel they would look more real if they had been painted like the log + marshmallows.

One thing to make the art more enjoyable: More intense color for the fire + maybe a little smoke coming off of it.

Other, improve the art: Nothing that I can think of at this time.

Feelings about art: I think your art is nice to look at.

Quality of art selected, 1 = extremely poor, 10 = excellent: 8
Rate experience in project, 1 = unpleasant, 10 = enjoyable: 8

Add, remove, do differently to project: NO

Other comments about art, project, experience: I enjoyed being able to participate in your project. I wish you the best of luck in your future endeavors. Thanks!
Drawing a Dialogue - Questionnaire 1 - Response
Participant: Reverend

Age: 64 and Over

Ethnicity: Caucasian

Gender: Male

Art in home:
Photographs (other than family photos) / Real paintings, drawings, or prints / Copies of paintings, drawings or prints / Sculptures or small statues / Posters / Other: wood carvings

Job title and description of current occupation, written in participant's own words:
Retired Pastor. Recent years teaching at church college in North Dakota

Experience or involvement with art:
Definitely an amateur. Parents loved wood carvings. Family visits to museums childhood and youth. We have some enjoyable books on Art and artists. It is difficult for me to choose favorite Art or Themes, but appreciate settings of the sea or plains- nature. I have read a little bit about Thomas Cole, Marsden Hartley. (Fishermen's Last Supper.) We enjoy the art of line Children's books. Membership Columbus Museum of Art.
Drawing a Dialogue- Questionnaire 2- Response – Reverend

Art selected: Ring of Fire, wood, CD Player, audio: "Ring of Fire" by Johnny Cash, 9"x54"x30"

Why this art: The musical component within this work added to the reflection.

First impression: That there is more to see, understand, feel—than first impression. The thought of the story and intention.

Two things attractive: wood, Ring of Fire

Feelings art expresses, why: uncertainty but possibility—the parts of the pieces are open to discovery

Thoughts art expresses, why: To be mindful of everyday gifts: nature (wood) or human experience (song)

Positive or negative thoughts: Positive

Best 5 words to describe art, numbered 1 to 5, 1 = first choice, 5 = last choice:

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Other: multi-dimensional yet simplicity

Good aspects of art: The sense of discovery by the artist

Like best about art: Wood and song—go together

Don’t like about art: The CD player—I would have thought a color more in line with fire or nature might have been used.

One thing to make the art more enjoyable: The wood could have been scarred or marked from the struggle of the song.

Other, improve the art: I know this is an academic study, but any change of the art’s totality would worry my understanding of the artist’s freedom & gifts.

Feelings about art: Your art is very interesting, and it helps me see other things in a new way too.

Quality of art selected, 1 = extremely poor, 10 = excellent: 5
Rate experience in project, 1 = unpleasant, 10 = enjoyable: 10

Add, remove, do differently to project: When you think appropriate, I would like to hear about your thoughts on planning and creating the pieces.

Other comments about art, project, experience: Wish you and yours well! I would like to hear about the finished project and responses----- & hear about any of your coming Art shows. I appreciate your sharing with Community— as well as University artists. The project gets us thinking & talking.