

HOOP THERE IT IS:
USING HAND EMBROIDERY TO HIGHLIGHT SYMBOLISM IN ART

by

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HONORS THESIS

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Dedication

To all the crafty kids, you are artists. Never stop making.

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Abstract

Hoop There It Is is an art collection that features hand embroidery to analyze how different artists have incorporated symbolism into their work. Throughout this series, I explore how three paintings and two photographs from different genres and eras of art use symbolism to communicate with their viewer. This symbolism allows the viewer to connect with the piece and further understand the artists' intentions. By hand stitching these details, I isolate specific imagery so that my viewers may better identify and learn about the artworks I have selected. To effectively educate my viewer about these symbols, I employ different embroidery methods to interpret and transform the details in the types of media and styles of the original artworks. I combine various textiles, color match and blend embroidery thread as well as experiment with the textural effect of various types of embroidery stitches. As a result, this embroidery series has value as a contemporary collection of art that blurs the lines of craft and fine art. While *Hoop There It Is* has significance as an art collection, it also functions as a teaching artifact for art historians and art history students.

Artist Statement

Art is fundamental in our understanding of people, history, technology, and values. Not only are we captivated by the visual aesthetics of great works of art, but we learn from them as well. Without the purpose and meaning behind the art, the beauty and story of the work is not as strong, and the art simply functions as attractive decoration. Without the beauty, we are not fully drawn into the work, and it is hard to fully understand the purpose and meaning. When beauty and meaning combine, we as viewers can appreciate the full potential of the piece.

Hoop There It Is is an art collection that identifies the symbolic details in five separate works of art ranging from the Baroque period to the 1970s Feminist Art Movement. By blending the lines of fine art and craft, I challenge the view of traditional hand embroidery and put it into a context where it is not only seen as a craft but also as a fine art. Since this project is based on art history and my education, there is also an element of instruction within the body of work. As I highlight the individual symbols that are integral to the meaning of the work, viewers start to better understand the artists' original intentions.

Hand embroidery has the beautiful quality of being individualized and personalized. The artworks that I chose to highlight come from a wide range of artists, mediums, and periods, so it would not make sense for all of my hoops to have the same stitches or texture. Through the use of various stitches, thread, and textiles, I use my art to play with the movement and texture of individual pieces. I transform my two-dimensional subject into a three-dimensional interpretation.

After a year of enduring the COVID-19 pandemic, the craft and maker community has seen a great influx of new creators. During a time of strife and confusion, people have returned to hobbies where they work with their hands. Embroidery is not only a beautiful art form; it also has the power to soothe and heal and transform the negative into the positive. Just like the subjects of my collection, my embroidery relies not only on its beauty but also its purpose and meaning.

General Process

During the 2020 fall semester, I prepared for the spring by picking works of art that I planned to reference for my project. As I scoured paintings, photographs, and sculptures I determined that I should pick pieces that resonated with me as an art historian and that I have enjoyed learning about. I settled on 5 pieces: *Flower Still Life* (1726) by Rachel Ruysch, *The Swing* (1767) by Jean-Honoré Fragonard, *Boulevard Du Temple* (1839) by Louis Daguerre, *Wheat Field With Cypresses* (1889) by Vincent van Gogh, and *Washing/Tracks/Maintenance: Outside* (1973) by Mierle Laderman Ukeles.

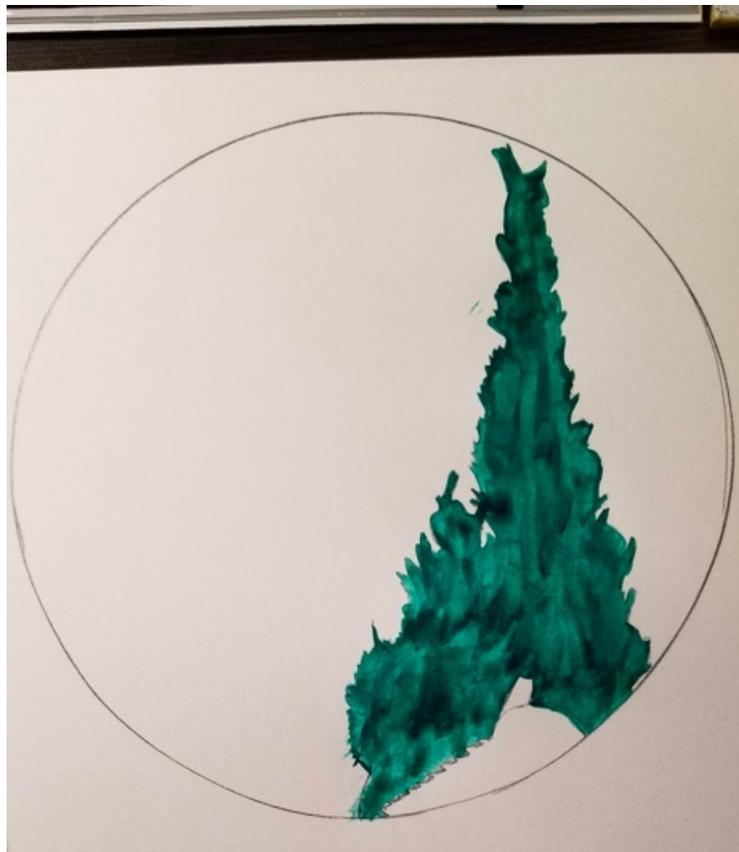
Sketching and Preparing the Hoops

January before the spring 2021 semester started, I began preparing for this collection by creating sketches, full-scale renderings, purchasing my materials, and



preparing my textiles. My first step to prepare for this collection was to draw out thumbnail sketches to get a rough idea of what I wanted my embroidery hoops to look like. I drew four-inch circles onto a piece of watercolor paper and roughly outlined my ideas. These illustrations were used as a guide for me to get an idea of how I wanted my designs to look.

After completing the thumbnail sketches, I moved on to full-scale watercolor renderings. Using the watercolor paper again, I outlined the sizes of my hoops and traced out my designs using tracing paper. I then filled in the line work with watercolor paint to bring my ideas to life. Creating watercolor renderings helped me better understand what I wanted to create and allowed me to better communicate my ideas to my supervisors and peers.



Once I completed my sketching and painting, I began preparing my hoops for embroidery. I purchased White Essex Linen to be used as my embroidery fabric and then placed it into my hoops. Once the fabric was correctly positioned inside the hoops, I painted the white linen to resemble the area surrounding the symbolic details that I chose. This was done to give the embroidery a place to “live” within the hoop. I painted the background as if it was out of focus to further highlight and emphasize the details that I chose.

Materials

For this collection, I primarily used six strand cotton embroidery floss to make my embroidery come to life. Using this type of embroidery floss gave me the ability to color mix my thread, because I was able to separate the individual strands and combine them with other colors. I also sourced Shepard’s Silk thread, which I used in my *Boulevard du Temple* hoop as well as *Washing/Tracks/Maintenance: Outside* hoop. The skein is comprised of 50% wool fibers and 50% silk fibers and is hand-dyed. In *Washing/Tracks/Maintenance: Outside*, I used a variety of yarn fiber art materials to create the cascading mop water effect. I focused on utilizing the diverse textures of the yarn to create my desired effect.

I hand-painted the White Essex Linen using watercolors. The watercolor paints allowed the fabric to remain pliable and did not cause the fabric to stiffen like acrylic or even fabric paint would have. I also backed the fabric with lightweight fusible interfacing to help stabilize the fabric and give it more structure for when I began stitching. The painted linen was placed in six circular wooden hoops. For the skirt on *The Swing*, I used cotton fabric appliqués. I used colors ranging from a bright coral to a light pink to a tan.

For the water feature in *Washing/Tracks/Maintenance: Outside*, I used Aida cloth to drape the yarn and give the yarn a structured form. Aida cloth is typically used for cross stitching. This textile is an “open weave, even-weave cotton fabric” and worked extremely well to give the water a natural structure while allowing thicker materials to pass through the cloth.¹

To apply my embroidery floss, I used a variety of needles. For applications that had bulkier threads, I used a yarn darning needle. This needle is very large and has a large eye that allowed me to thread my floss easily. These needles are typically used for “mending” and for “sewing pieces of knitting or crochet together.”² For hoops that had smaller, dainty details, I used a crewel needle. Crewel needles are commonly used for most embroidery projects since they are smaller and thinner than their yarn darning counterparts. In addition to embroidery, crewel needles are also used for “general sewing.”³

Once the hoops were completed, I gathered the free edge of the linen, pulled it taut and then stitched felt around the back of the hoops give them a finished look and so that they will hang flush on the wall.

¹2019. Cross Stitch Fabric. <https://www.everythingcrossstitch.com/cross-stitch-fabric-mrl-y2.aspx>.

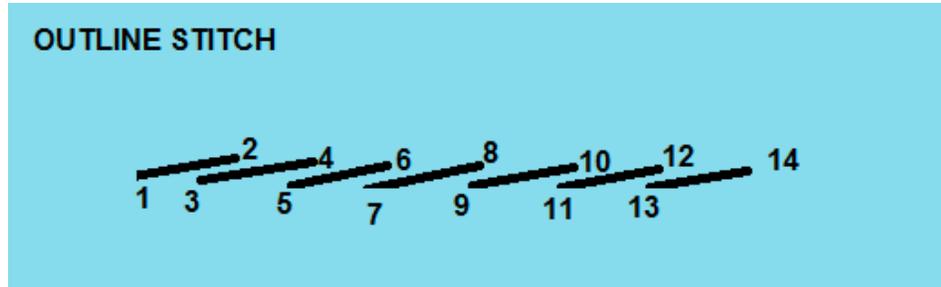
² 2021. Which Needles? <https://www.jjneedles.com/needles-guide>.

³ 2021. Which Needles? <https://www.jjneedles.com/needles-guide>.

Stitch Glossary

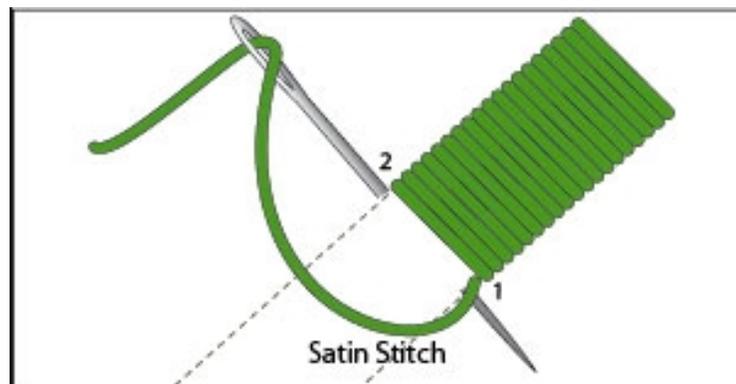
Used Stitches

I utilized a total of five stitches for this collection to achieve my desired textural effects in each of my six embroidery hoops.



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In all of my hoops, I used an outline stitch to create a framework of basic shapes in each design. It is comprised of short stitches that create the impression of one continuous line. This stitch was purely used for utility and as a guide for my stitching.

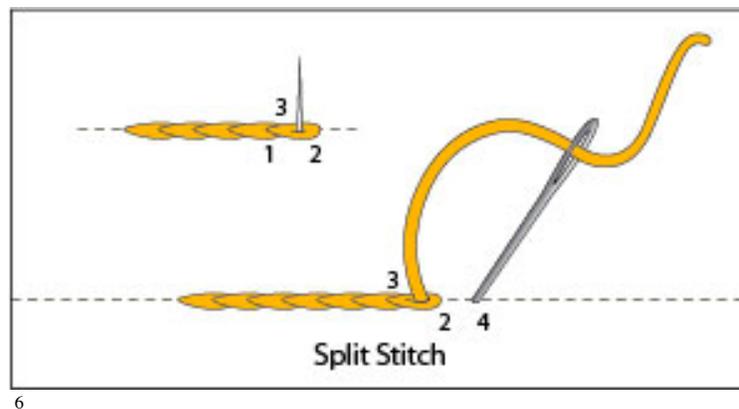


⁵

⁴ *Perfect Outline Stitch*. Accessed May 1, 2021. <https://sewguide.com/outline-stitch/>.

⁵ *Embroidery Stitch Guide*. Accessed May 1, 2021. <https://www.dmc.com/uk/p-embroidery-stitch-guide.html>.

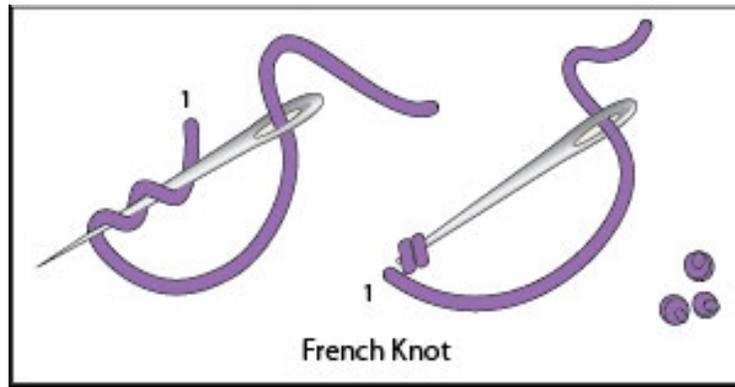
A satin stitch is a stitch traditionally used to fill large areas of embroidery and was used to fill in areas in four of my six hoops. By closely embroidering parallel stitches, the satin stitch creates an even, smooth effect. This stitch was particularly helpful when I was trying to replicate portions of *The Swing* to convey the light airbrush look of the painting or when I was working on the flat areas of the mop bucket in *Washing/Tracks/Maintenance: Outside*.



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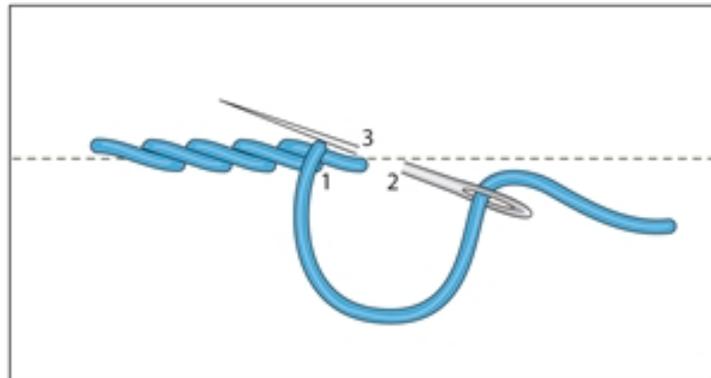
I utilized a split stitch in two of my works. While it is typically used for outlining, I used this stitch to fill in areas of my hoops. The split stitch creates a wonderful, complex texture that was really useful to me when I was filling in more organic, abstract shapes. It was also very useful when I was color mixing my embroidery threads because it naturally twists when working with it creating a blending effect on the thread.

⁶ *Embroidery Stitch Guide*. Accessed May 1, 2021. <https://www.dmc.com/uk/p-embroidery-stitch-guide.html>.



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I also used French knots to fill in spaces in a couple hoops in my collection. I used this stitch to add variety in the texture of my collection. French knots are typically used as decorative dots in surface embroidery. The classic French knot is only wrapped around the needle twice; however, I varied the number of times that I wrapped my thread to adapt the size to my design. My French knots range from small, delicate details in *The Swing* to large, abundant bubbles in *Washing/Tracks/Maintenance: Outside*.



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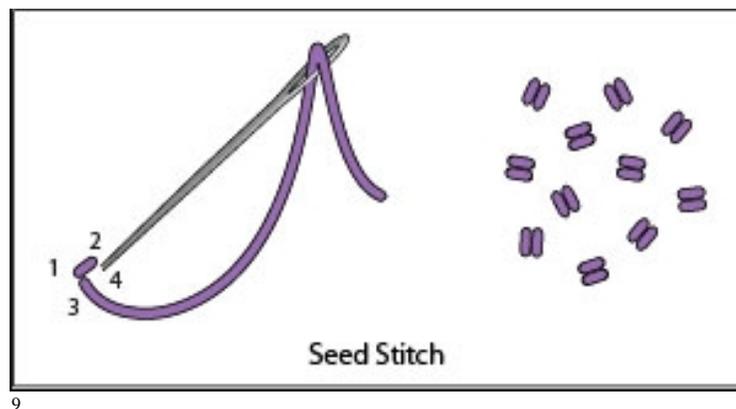
⁷ *Embroidery Stitch Guide*. Accessed May 1, 2021. <https://www.dmc.com/uk/p-embroidery-stitch-guide.html>.

⁸ *Embroidery Stitch Guide*. Accessed May 1, 2021. <https://www.dmc.com/uk/p-embroidery-stitch-guide.html>.

A stem stitch is very similar to the outline stitch. It is usually used for outlining, but in my collection, I used this stitch as a fill in two embroidery hoops. When embroidering smaller, shorter stitches, the stem stitch can adjust to going around round shapes really well. This was useful when working with *Flower Still Life* because I needed a stitch that could adapt to the organic shape of flower petals while effectively color mixing, and creating a smooth painterly surface.

Unused Stitches

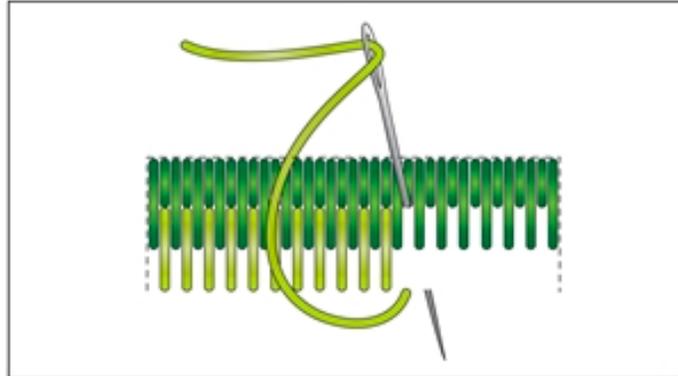
There are two stitches that I attempted to use in this collection, but they were ultimately scrapped because they did not work well for my intended textural effects. While they were never used, these stitches still hold value as learning experiences during my process because they helped me better determine the best ways to represent my chosen works of art.



I originally intended the seed stitch be the fill stitch for the cypress trees in *Wheat Field with Cypresses*. However, after working with the seed stitch it appeared to me that it did not have the flow and movement that I was looking for to properly emulate Vincent

⁹ *Embroidery Stitch Guide*. Accessed May 1, 2021. <https://www.dmc.com/uk/p-embroidery-stitch-guide.html>.

van Gogh's painting style. Instead I went with the split stitch because it was capable of being manipulated into the curves of the cypress trees.



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The short and long stitch is a decorative stitch used for fading colors into one another. I attempted to use this stitch for *The Swing* since the original painting has a lot of shading. Unfortunately, when I began stitching, it looked rigid and did not convey the sense of freeness and lightness that is depicted in *The Swing*. Rather than the short and long stitch, I opted to fill the shoe, leg, and underskirt with the satin stitch and then used the French knots to adorn the top of the shoe.

¹⁰ *Embroidery Stitch Guide*. Accessed May 1, 2021. <https://www.dmc.com/uk/p-embroidery-stitch-guide.html>.

Individual Works of *Hoop There It Is*

Flower Still Life



Figure 1. *Flower Still Life* (1726) by Rachel Ruysch. Oil on canvas. Currently located in the Toledo Museum of Art in Ohio.

The first piece in my collection is inspired by Rachel Ruysch's *Flower Still Life* (1726). This vibrant, dynamic Baroque painting is a stunning example of Ruysch's attention to detail and her technique of "including many flowers that would never

actually bloom at the same time.”¹¹ While this oil painting is a gorgeous example of Dutch still life work, there is also another more hidden meaning to the work. At this time in Dutch society, “international trade and a thriving capitalistic economy resulted in a newly affluent middle class.”¹² As the wealth of the middle class grew, so did their demand for art. Rachel Ruysch noticed this shift that took place and began to use her still lifes as vanitas. This hidden moral message reminded Ruysch’s patrons that “material possessions and worldly pleasures” did not last forever, and they instead should invest in the “eternal salvation” of God.¹³ The bright orange marigold that is drooping in the bottom left corner is a fantastic example of the vanitas that Ruysch incorporated into this painting. Even though the marigold looks like it is at its peak bloom, it is twisting, drooping down into the shadows as if it is dying. Since this flower encapsulates the meaning of Ruysch’s painting, I decided to highlight this part with my embroidery.

To capture the dynamic color and lighting of Rachel Ruysch’s work, I utilized two stitches and the color mixing technique for this hoop. I used a stem stitch on the petals and the receptacle, and the stem is done with a satin stitch. Initially my plan was to use a satin stitch on all of the flower; however, I realized that this would not handle the

¹¹ 2017. *Flower Still Life*. <http://emuseum.toledomuseum.org/objects/54880/flower-still-life?ctx=ac49a29e-36b8-4500-8eca-ec76f0783f4f&idx=1>.

¹² Robinson, Lynn. 2015. *Ruysch, Flower Still-Life*. <https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/a/ruysch-flower-still-life>.

¹³ Robinson, Lynn. 2015. *Ruysch, Flower Still-Life*. <https://www.khanacademy.org/humanities/renaissance-reformation/baroque-art1/holland/a/ruysch-flower-still-life>.

curves and twisting layers of marigold's petal very well and would make it look flat rather than extremely lifelike as Ruysch had painted it. Instead, I opted for a stem stitch to fill in the shape of the flower because it lends itself more to creating organic curves than the satin stitch. This was also useful in color mixing the embroidery thread since the stem stitch naturally twists itself; it was able to blend the thread to unify the colors as if I was actually painting with them. I used two strands of embroidery floss for the receptacle and four strands on the petals. Since the petals had more complex colors in them, I decided to use twice as many strands to cover this area of the flower.



The Swing



Figure 2. *The Swing* (1767) by Jean-Honoré Fragonard. Oil on canvas. Currently located in the Wallace Collection in London, England.

The second piece in *Hoop There It Is* is inspired by Jean-Honoré Fragonard's *The Swing* (1767). As the Baroque period transitioned into the Rococo period, this second piece in the collection follows suit. Whereas the Baroque period was characterized by

“extravagance and power,” the Rococo period was more “lighthearted and flirtatious.”¹⁴ Not only did the aesthetics change the morals did as well. In Rachel Ruysch’s work, she warned her clients to not get so caught up in their wealth that they forget about salvation; however, Fragonard spins a much more different and salacious tale in his painting. Baron Louis-Guillaume Baillet de Saint-Julien originally commissioned the piece to be a portrait of his mistress, and he requested that in the painting she be on a swing while he looked up her skirt.¹⁵ Fragonard delivered exactly what the Baron requested and created one of the most recognizable pieces of Rococo art. In the painting as the woman swings forward her skirt is blown backward, and she kicks off her shoe allowing the man in the lower left corner to look up her skirt. The act of kicking off her shoe into the garden is symbolic of the “flirtatious game” the mistress is playing with the Baron as well as the change of morals during the Rococo period.¹⁶

My embroidery of *The Swing* is separated into two hoops. The larger hoop features the foot and the skirt of the woman in the painting, and her shoe that is flying off of her foot is seen in the smaller hoop. I wanted to convey the sense of the woman swinging back and forth as she’s flicking her shoe off. So, I separated this detail into two

¹⁴ Cole, Margherita. 2019. The Scandalous Symbolism Behind Jean-Honoré Fragonard’s Masterpiece “The Swing”. November 15. <https://mymodernmet.com/fragonard-the-swing/>.

¹⁵ Cole, Margherita. 2019. The Scandalous Symbolism Behind Jean-Honoré Fragonard’s Masterpiece “The Swing”. November 15. <https://mymodernmet.com/fragonard-the-swing/>.

¹⁶ Cole, Margherita. 2019. The Scandalous Symbolism Behind Jean-Honoré Fragonard’s Masterpiece “The Swing”. November 15. <https://mymodernmet.com/fragonard-the-swing/>.

hoops to show how this shoe is traveling from the larger hoop into the smaller one. I used a satin stitch to fill the shoe as well as the woman's leg and underskirt. This stitch expresses Fragonard's light-hearted painting style and does not overcomplicate the scene of the work. The French knots on the top part of the shoe were used to emulate the decorations that would appear on 18th century women's shoes. I also used cotton fabric appliques to convey a sense of movement in this piece as well. To do this, I stitched the fabric and manipulated it to create the ruffles and layers of the dress. This layering method expresses the way that the wind is affecting the woman's dress and how all of these layers are being blown back.



Boulevard du Temple



Figure 3. *Boulevard du Temple* (1839) by Louis Daguerre. Daguerreotype.

The third piece in the collection emulates Louis Daguerre’s *Boulevard du Temple* (1839). As a businessman in search of a new way to “capture... fleeting images,” Daguerre experimented with different methods of rudimentary photography in the 1820s and even collaborated with fellow inventor Joseph Nicephore Niepce.¹⁷ By 1839, Daguerre had fully developed the Daguerreotype and showcased his new invention at the “Académie des Sciences and the Académie des Beaux-Arts.”¹⁸ Daguerre put this new

¹⁷ Daniel, Malcolm. 2004. Daguerre (1787–1851) and the Invention of Photography. October. https://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm.

¹⁸ Daniel, Malcolm. 2004. Daguerre (1787–1851) and the Invention of Photography. October. https://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm.

technology to use and photographed the streets of Paris. Since Daguerreotypes had long exposure times ranging from ten to fifteen minutes, the Paris Boulevard appears empty and ghostly except for two small figures in the bottom left hand corner. A man stands with one leg propped up on a stand as the blurry figure of a shoe shiner kneels and moves around his client. By complete chance, Daguerre took the first photograph of people because a man made the decision to stop and get his shoes and was still enough to be captured during the ten to fifteen-minute exposure time. This accidental moment captured the development of photography “as a medium of artistic expression and as a powerful scientific tool.”¹⁹

To depict the fuzziness of the first people ever photographed, I used a wool/silk thread blend and a satin stitch. The thread blend that I used was hand-dyed and had some natural variegation to lend itself to creating the blurry effect that is caused by the long exposure time of Daguerreotypes. With this type of thread, it also created a raised effect with the satin stitch because it is thicker than standard six strand cotton embroidery floss. The 3-D effect of the stitch caused by the thread helps to further emphasize the importance of these two people being photographed and the signaling of the shift in art and technology.

¹⁹ Daniel, Malcolm. 2004. Daguerre (1787–1851) and the Invention of Photography. October. https://www.metmuseum.org/toah/hd/dagu/hd_dagu.htm.



Wheat Fields with Cypresses

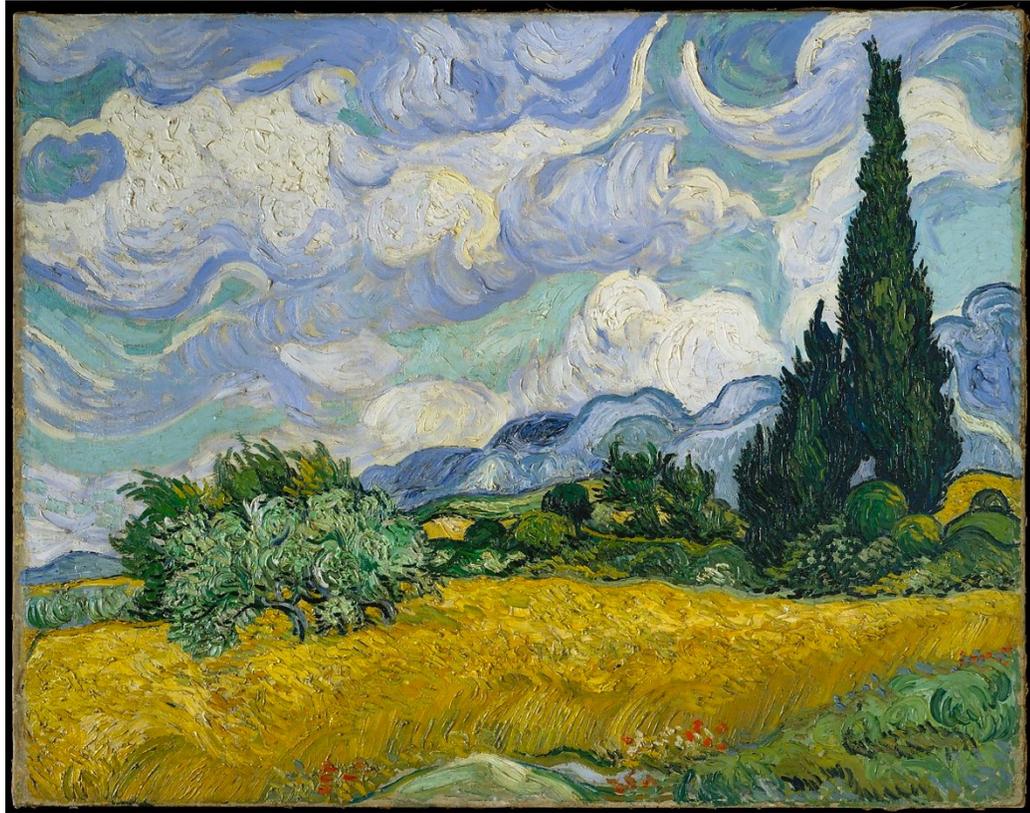


Figure 4. *Wheat Field with Cypresses* (1889) by Vincent van Gogh. Oil on canvas. Located in the Metropolitan Museum of Art in New York City.

As art evolved after the invention of photography, artists, specifically painters, began to shift into creating more impressionist and abstract images to communicate their symbolism. The fourth hoop in the series portrays the stirring Post-Impressionistic work of Vincent van Gogh's *Wheat Fields with Cypresses* (1889). The cypress tree is a common motif of van Gogh's work. Since the cypress tree was the "traditional... Provençal tree of death," it also symbolized his pain and difficulty with his mental health and ultimate suicide.²⁰ After voluntarily entering a mental asylum "at nearby Saint-Rémy

²⁰ Leighton John, Reeve Anthony, Roy Ashok, and White Raymond. 1987. "Vincent Van Gogh's 'A Cornfield, with Cypresses.'" *National Gallery Technical Bulletin* 11 (January): 42–59.

in May 1889,” van Gogh painted near 150 canvases including *Wheat Fields with Cypresses* over the next year while he was there.²¹ As the cypress trees extend from the earth below, they curl and climb towards the sky; it is as if van Gogh himself is reaching from earth towards the heavens. For Vincent van Gogh, the cypress trees were not only an interesting “splash of black in a sunny landscape” for his paintings but they also represented his struggles and eventual death.²²

The reaching, swirling cypress trees are portrayed by my use of a ten-strand split stitch that utilizes a great deal of color mixing. Vincent van Gogh used a variety of colors in his work and to translate this to embroidery, I also decided to use a variety of colors in my work. Using the ten strands not only allowed me to color match as much as I could, but it also allowed me to successfully mimic the way that van Gogh paints. Van Gogh paints with a very thick, glossy impressionistic hand, and the layered look of the ten-strand stem stitch was able to depict these heavy and glossy brush strokes. Not only do the color matching and the split stitch lend itself to creating a Post-Impressionist embroidery effect, I was also extremely intentional with the way that I moved and shaped my stitches. The brush strokes in this painting move in curves and waves from the base of the tree all the way up to the apex and that influenced the way that I mapped out the way that my stitches moved throughout the cypress trees.

²¹ Department of European Paintings. 2010. Vincent van Gogh (1853–1890). March. https://www.metmuseum.org/toah/hd/gogh/hd_gogh.htm.

²² Leighton John, Reeve Anthony, Roy Ashok, and White Raymond. 1987. “Vincent Van Gogh’s ‘A Cornfield, with Cypresses.’” National Gallery Technical Bulletin 11 (January): 42–59. <https://search-ebSCOhost-com.libproxy.txstate.edu/login.aspx?direct=true&db=edsjsr&AN=edsjsr.42616046&site=eds-live&scope=site>.



Washing/Tracks/Maintenance: Outside



Figure 5. Washing/Tracks/Maintenance: Outside by Mierle Laderman Ukeles (July 23, 1973). Performance in front of Wadsworth Atheneum Museum of Art in Hartford, Connecticut

The final piece in my series is based off of one of Mierle Laderman Ukeles's performance pieces entitled *Washing/Tracks/Maintenance: Outside* (1973). In the late 1960s, Ukeles was struggling with her identity as an artist and as a mother. Then in 1969, she penned her Maintenance Art Manifesto "Care" that addressed this struggle in identity and declared that maintenance is art. She states that "Everything I say is Art is Art.

Everything I do is Art is Art.”²³ Thus her maintenance art series was born. In her *Washing/Tracks/Maintenance: Outside* piece, Ukeles washed the grand entrance steps of the Wadsworth Atheneum Museum of Art in Hartford Connecticut by hand for four hours.²⁴ There are several photographs documenting Ukeles performance, but in the highlighted one above, she is dumping a mop bucket filled with water down the entrance steps. This is the quintessential photograph from her performance. There is movement and action, and it highlights her intentions of maintenance being art powerfully. Because the mop bucket and the water have such a dynamic presence in the documentation and Ukeles performance, I chose to highlight them for the final hoop.

My embroidery hoop for Mierle Laderman Ukeles’s conceptual performance piece *Washing/Tracks/Maintenance: Outside* has a combination of all of the stitches that I have used in the rest of the collection and features a blue cascading water effect that is draped with various yarn textiles. The satin and stem stitches are used on the mop bucket part of the embroidery and the French knots and split stitch were used for the water on the embroidery hoop. The stem and satin stitches were used as way to create shadows and light effects on the bucket. I did a little color mixing on the bucket to represent the wear and patina that it has on the metal sides. I decided to use the French knots as well as a six

²³ Ukeles, Mierle Laderman. 1969. "MANIFESTO! MAINTENANCE ART Proposal for an exhibition "CARE"." <https://queensmuseum.org/wp-content/uploads/2016/04/Ukeles-Manifesto-for-Maintenance-Art-1969.pdf>.

²⁴

Hickson, Patricia and Beth Harris. "Mierle Laderman Ukeles, Cleaning the museum—maintenance art." Khan Academy. December 22, 2018, video, <https://www.khanacademy.org/humanities/art-1010/conceptual-and-performance-art/performanceart/v/ukeles-washingtracksmaintenance>

strand and twelve strand split stitch for the water because this is where the conceptual part of Ukeles performance begins. When studying conceptual art, we, as art historians, ask ourselves “What is the art?” Is it the performance, the documentation, or the effect it has on the viewer? This water effect is my symbol in reference to how we ask these questions about conceptual art and how the effects of the art bleed over from the documentation and performance.



Appendix: Process and Close-Up Images



Figure 6. Progress photo of Flower Still Life.



Figure 7. Progress photo of Flower Still Life.



Figure 8. Progress photo of Flower Still Life.



Figure 9. Completed photo of Flower Still Life.



Figure 10. Detail photo of Flower Still Life.



Figure 11. Progress photo of *The Swing*.



Figure 12. Progress and detail photo of The Swing.

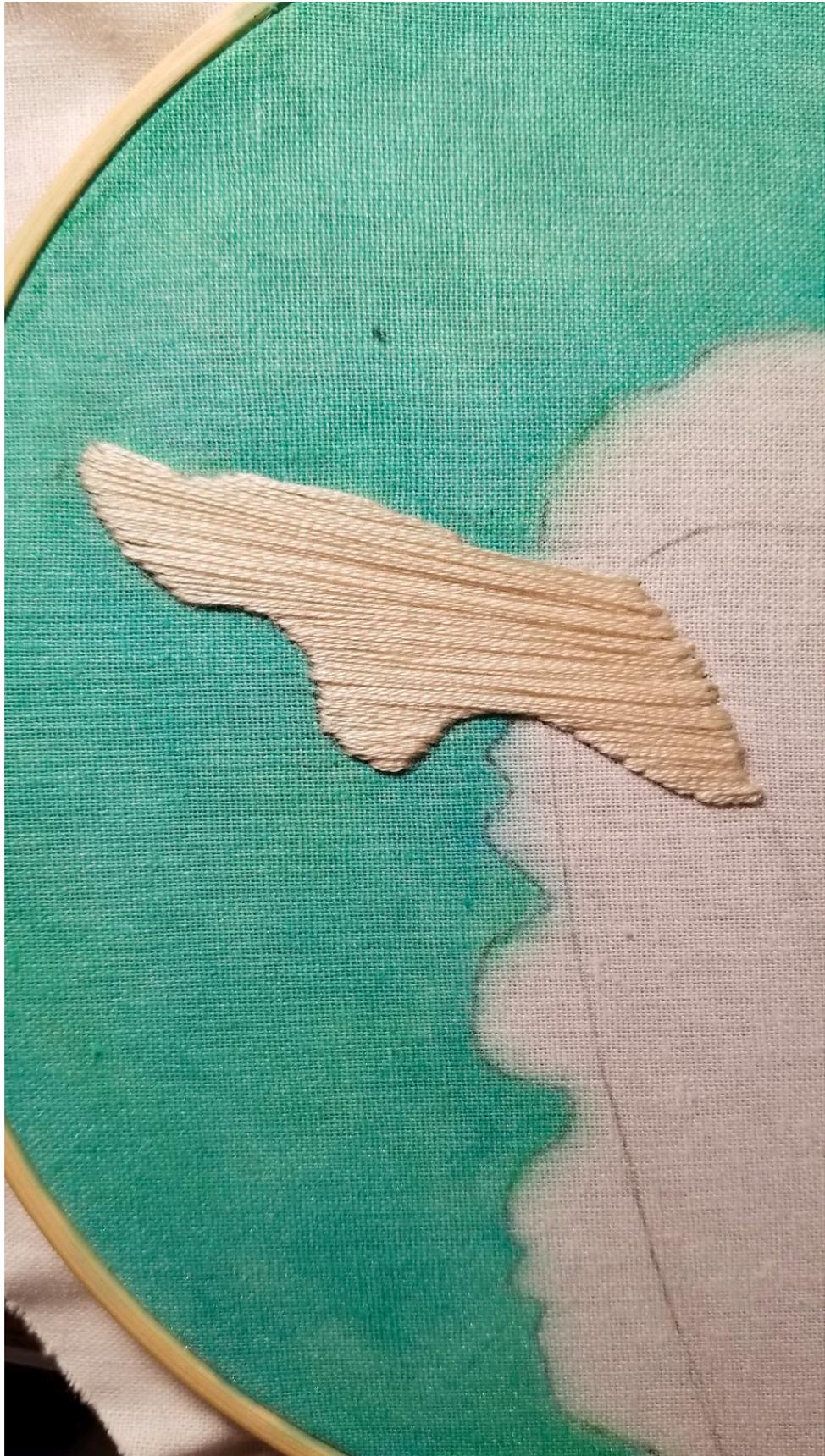


Figure 13. Progress photo of The Swing.



Figure 14. Progress photo of *The Swing*.



Figure 15. Completed photo of *The Swing*.



Figure 16. Detail photo of *The Swing*.

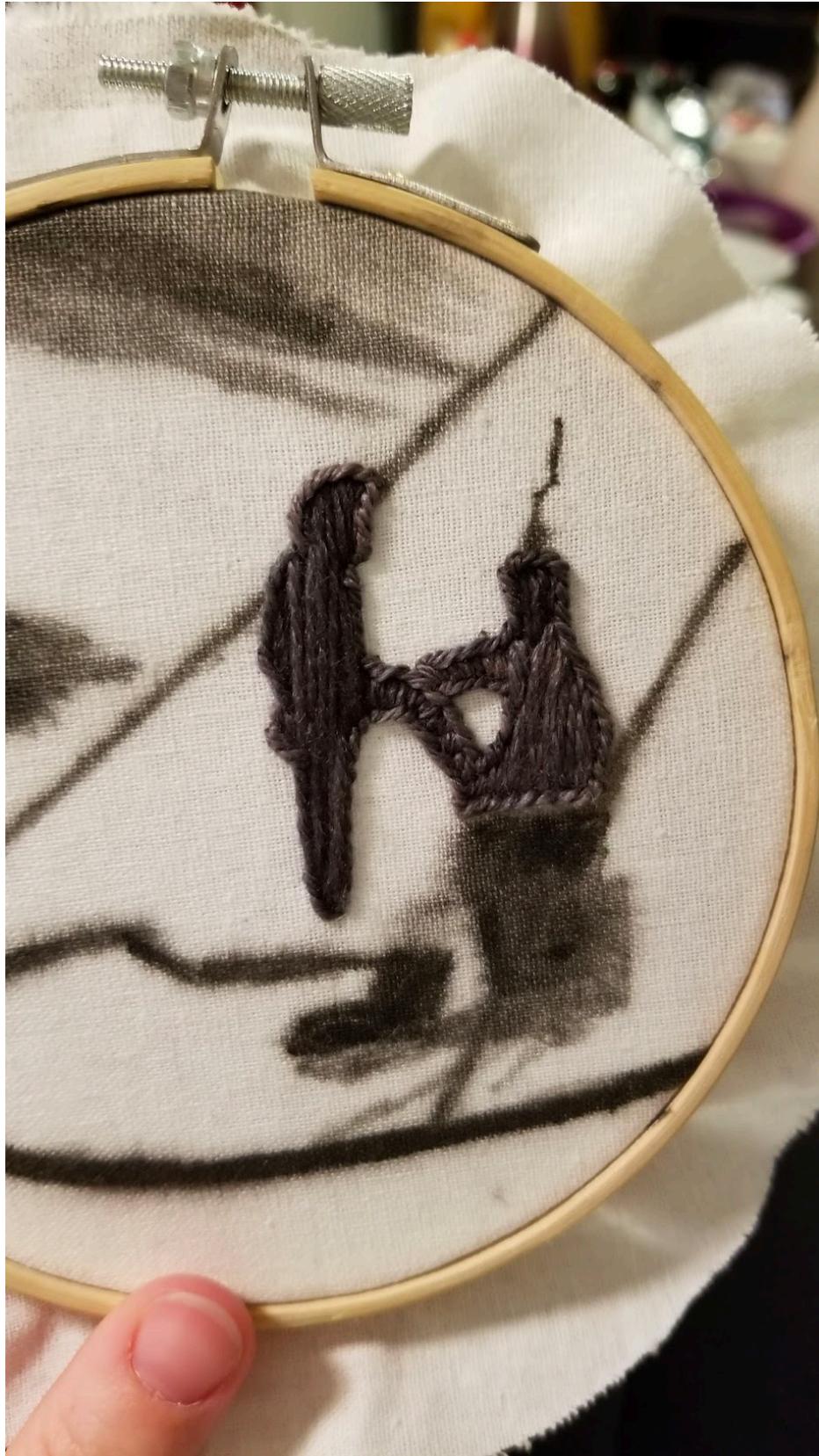


Figure 17. Progress photo of Boulevard du Temple.



Figure 18. Completed photo of Boulevard du Temple.



Figure 19. Detail photo of Boulevard du Temple.



Figure 20. Progress photo of *Wheat Field with Cypresses*.



Figure 21. Progress photo of Wheat Fields with Cypresses.



Figure 22. Completed photo of Wheat Fields with Cypresses.

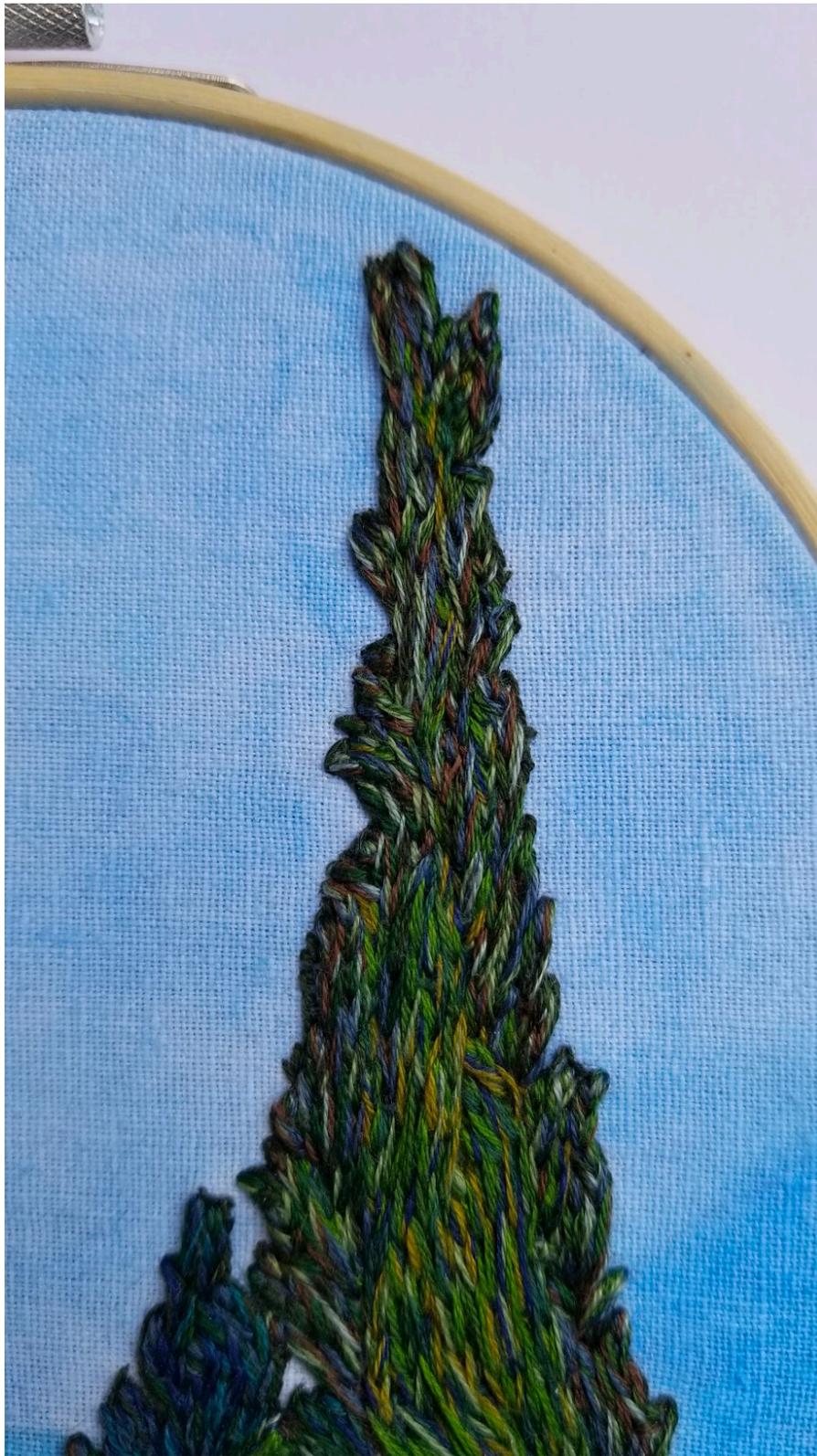


Figure 23. Detail photo of Wheat Fields with Cypresses.



Figure 24. Progress photo of Washing/Tracks/Maintenance: Outside.



Figure 25. Progress photo of *Washing/Tracks/Maintenance: Outside*.



Figure 26. Progress photo of Washing/Tracks/Maintenance: Outside.



Figure 27. Progress photo of Washing/Tracks/Maintenance: Outside.



Figure 28. Completed photo of *Washing/Tracks/Maintenance: Outside*.



Figure 29. Detail photo of Washing/Tracks/Maintenance: Outside.



Figure 30. Hoop There It Is collection.

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