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The Ethics of Sheep

Chris Smith Evans
Winthrop University, Chris@chrissmithevans.com

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To the Dean of the Graduate School:

We are submitting a thesis written by Chris Smith Evans entitled "The Ethics of Sheep."

We recommend acceptance in partial fulfillment of the requirements for the degree of

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[redacted]

Shaun Cassidy, Thesis Advisor

[redacted]

Dr. Clara Paulino, Committee Member

[redacted]

Seth Rouser, Committee Member

[redacted]

Jeff Bellantoni, Dean, College of

Visual and Performing Arts

[redacted]

Dr. Jack E. DeRochi, Dean, Graduate School

THE ETHICS OF SHEEP

A Thesis

Presented to the Faculty

Of the

College of Visual and Performing Art

In Partial Fulfillment

Of the

Requirements for the Degree

Of

Master of Fine Arts

In the

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Winthrop University

May 2019

By

Chris Smith Evans

ABSTRACT

The purpose of my thesis research is the creation of a group of pictographs, called Reiter Symbols to be used by victims and witnesses of sexual assault and human trafficking to oust predators. Concurrent with this research, I challenged myself to master the art of working with materials of felted wool and natural dyes, the most metaphorically laden medium that represented the protection and strength implied by the Reiter Symbols. Wool also contrasts with the violence and brutality of crimes against the innocent. The first step of this tandem investigation tested the authenticity of the pictographs through an online survey of survivors and their networks. The second step sought control of the processing of raw wool and natural dyes through research, trial and error. Throughout my investigation I examined local products with transparent supply chains and sustainable methods of commerce. In summary, the symbols emerged as pro-active weapons for victims while the wool functions as a symbolic shielding armor. Cumulative results are the design and development of eighteen distinct symbols capable of being used by anyone, anywhere to oust serial sexual predator and traffickers. Additionally, public engagement with my studio processes grew throughout the processing of the wool. During the creation and installation of five groupings of three-dimensional wool sculptures an interactive component developed, which was unexpected but welcome. Community engagement with the symbols and the wool has created a synergistic excitement helpful to launch the Reiter Symbols into practical public use.

ACKNOWLEDGMENTS

I would like to thank the Winthrop University academic community, especially my thesis committee members Clara Paulino Ph.D., Seth Rouser M.F.A., and Shaun Cassidy M.F.A., who were generous with both their time and guidance. Members of the Political Science Department, Scott Huffman, P.h.D., Director of the Center for Public Opinion & Policy Research, and Summersby Okey-Hamrick, Operations Manager, also deserve thanks for stepping outside their comfort zone to work with an artist on this unique project.

Most of all I would like to express my gratitude to survivors of sexual assault and human trafficking as well as their support networks for their participation in the polling initiative in this thesis. Input from the survivor community has been formative in developing this work.

Lastly, I thank Middleton Plantation staff and the American shepherds who lovingly and ethically raise the thirty Lincoln and Gulf Native sheep, whose wool has been used in this work. Their dedication to the preservation of these threatened species made this exhibition possible.

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INTRODUCTION

In this thesis I have given form to eighteen pictographic symbols I created which assists witnesses and victims to oust sexual assault and human trafficking predators. I have named these Reiter Symbols and have integrated them into an installation of relief and sculpted portraits made from felted wool. The portraits are divided into three groups: human informers, human predators, and birds (canaries). Fifteen of these sculptures are now on exhibit at Winthrop University's Elizabeth Dunlap Patrick Gallery. Of the fifteen portraits, two represent victims, (Fig.1) two represent witnesses (Fig 2), four are parodies of criminal predators (Fig.3) and five represent singing canaries (Fig 4).

The works are located in a rectangular gallery twenty-one feet wide and forty feet long. Portraits of victims and witnesses are bright yellow wool, resembling warning or caution signs, and hang on the left and right walls of the gallery. Descending from each portrait is a path of coal black, coyote-lure wool flowing towards a confrontational sculpture of a predator head mounted on a five-foot-tall steel pike (Fig. 5). The relationship between the predator and victim/witness portrait is defined with different Reiter Symbols, which are placed on the black wool path by viewers.

On the perpendicular wall of the gallery are the heads of five yellow canaries, also on a field of black predator-lure. Between the right and left walls is an expanse of open floor, an empty space of two-hundred square feet. The viewer stands and walks between these two halves of the installation, filling that void. On the adjacent wall are small shelves holding felted images of the symbols and an explanation of how the viewer can interact with the installation by taking these felt pieces and placing them onto the black wool paths.

The portraits of victims and witnesses, the Reiter Symbols, and the canaries are created with bright, yellow wool and contrast with the black predator-lure on the gallery wall and floor. The birds represent "canaries in a coal mine," who warn of danger, as do each of the individual Reiter Symbols. Wool symbolizes an innocent prey animal while also prompting thoughts of Aesop's Fable *The Wolf in Sheep's Clothing*, making it an ideal material for this thesis. This relationship is detailed in the fourth of the six sections in this document.

Section One of this document is a brief history of hieroglyphic and pictographic symbols, and details a description of the need, purpose, and methods behind the creation of the Reiter Symbols; it further describes the polling initiative used in their creation, and explains how they provide victims with a tool to oust predators.

Selecting a medium to contrast with the brutality of human exploitation was critical in the selection of wool and natural dyes, and this is detailed in Section Two. The irony of wool is that it represents both prey and predator, it is both impenetrable yet warm and comforting, and it can be used as a metaphor for spiritual transformation or as a mask for deceit. The relationship between predators and their informers, which is the topic of my work and illustrates the changing role of informers, is described here in greater detail.

Section Three discusses my process of obtaining materials from sustainable farms and natural plants, and outlines the methods of processing wool from sheep to gallery. The techniques of washing, picking, carding, felting and dyeing are covered in this section.

The formal elements of design used in my work are described in Section Four. My choices of texture, translucency, and scale are explored in this section.

Section Five focuses on the artistic background of my work. I present influences and artists who were central to my artistic development as well as my rationale for including portrait parody in my thesis.

Section Six concludes my thesis statement with a summary of the previous sections and a closer look at aspects of transformation connecting the visual works to the Reiter Symbols.

An annex with an example of the completed Reiter Symbols Key is presented at the end of this document. This key provides meanings for each of the symbols and enables interpretation of the artwork during the exhibitions.

SECTION ONE: THE REITER SYMBOLS

This thesis is about the eighteen symbols I have created and named Reiter Symbols, which help victims of sexual assault and human trafficking oust serial predators. The symbols consist of eighteen unique pictographs indicating different concepts and actions, which are organized into three groups: those that represent the gender and needs of victims and witnesses, those that reveal the crime and those that identify the predator. Figures 6 and 7 show examples and meanings of two Reiter Symbols representing predators. In the first figure, a simple round shape with two vertical lines resembling a ball represents a coach. In Figure 7, the letter "P" with an ascending diagonal line indicates a police officer.

Example:

Fig.6. Coach Symbol: Evans, Chris. Reiter Symbols, May 2019.

Example:

Fig. 7. Police Symbol: Evans, Chris. Reiter Symbols, May 2019.

Other Reiter Symbols represent the gender or needs of the witnesses or victims. For instance, some symbols represent “female victim,” and “male victim,” or “help me,” and “Don’t tell, authorities collude with the predator”. The remaining symbols indicate the occupation of a predator such as “police officer,” “teacher,” “supervisor,” or “medical person,” and their acts of aggression including “human trafficking,” “male-to-female sexual assault,” or “quid pro quo.” The Reiter Symbols are designed to be a universal graffiti code ready to be quickly written anywhere, by anyone, and with any material at hand. They are designed to be easily read when viewed from any direction, and act to warn of the location, occupation and crime of a predator while protecting the victim’s identity. The example below (Fig.8) indicates how the symbols communicate as a code when written together. The symbol on the left indicates a victim’s need, which in this case is “help.” The second symbol reveals the crime, which is the sexual assault of a woman by a man, and the last symbol identifies the occupation of the criminal, which in this case is a supervisor. When read together the symbols say, “Help, I am a female who has been sexually assaulted by a male supervisor.”

Example:

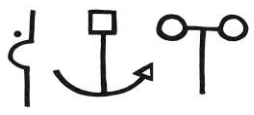

Fig. 8. Help, Male-to-Female Sexual Assault, and Supervisor Symbols: Evans, Chris. Reiter Symbols, May 2019.

Practical use by victims of sexual assault and human trafficking was the goal when I designed the symbols. In order to authenticate the code, I asked members of the survivor community to help in its development through an ongoing online survey distributed through the Winthrop University polling initiative. Participants were asked to select from among a group of images the one that best illustrates concepts or acts of sexual aggression, requirement of victims and witnesses and identities of predators. As this process of authenticity evolved, it became clearer that the symbols serve multiple functions. When appearing in a public location, they may warn communities that someone is being victimized and/or silenced by a sexual predator; alert other victims that they are not the sole target of a predator; embolden multiple victims to organize and oust a serial predator; create an atmosphere in which authorities must respond, as denial would be culpable; notify the community to take steps to find victims of an active, sexual predator; and publicly identify the "hunting field" of a serial, sexual predator or human trafficker.

In their article "A Descriptive Model of the Hunting Process of Serial Sex Offenders: A Rational Choice Perspective," (Beauregard, E., Rossmo, D.K. & Proulx, J. 449) the authors describe the cool reasoning of serial predators whose behavior is similar to predatory animal behavior. Using such words as "hunter," "raptor" and "stalker," they reveal criminals who define a specific territory or

"hunting field" and through stealth capture their victims. In addition to these characteristics, and as witnessed in the testimonies of victims, predators have a unique capability of carefully selecting targets who appear to offer them the least chance of exposure. Those who choose to expose powerful predators often find themselves victimized again during the process of identifying the predator due to retaliation or not being believed. According to the Rape, Abuse and Incest National Network (RAINN.org), and the Office of Justice Programs and Bureau of Justice Statistics (The Criminal Justice System: Statistics) over seventy five percent of rape cases go unreported, primarily due to the victims' unwillingness to be identified. Given that only two out of every one thousand alleged rapists are successfully prosecuted, it makes sense that most victims will not tell. These statistics prompted me to ask how my art could effectively address the injustice of this situation. I began to research the history of hand-written ciphers and hieroglyphic codes, hoping to answer this question.

For six millennia hieroglyphic and pictographic symbols have existed as a form of communication. In his book *The Origins of Writing*, (p. 1) Ira Spar notes that ancient hieroglyphic symbols existed as early as 4500 BCE or possibly earlier in cities throughout Syria and Turkey. These ancient writings may have initiated the cuneiform symbols a full millennium later found in the Sumerian city of Uruk. In *Writing and Script*, (p. 2) Andrew Robinson contends that the Egyptians in

3500 BC had the first, true hieroglyphic language. It is noteworthy that the earliest hieroglyphic symbols were created to facilitate economics, trade and travel. (Spar, Robinson).

Indeed, hieroglyphs have been used more recently for travel. During the depression, American hobos developed a secret pictographic code used as graffiti on fences, doors and buildings to communicate danger and practical traveling instructions. The practicality of the Hobo's code led me to believe that I could use my skills as an artist to create new twenty-first century symbols for victims of sexual assault and human trafficking. I began to develop a set of symbols that could be anonymously written as a code anywhere within a predator's "hunting field," yet be so simple that they prevented the perpetrator from recognizing a specific signature or writing style, thus preserving the anonymity of the writer.

Using symbols with meanings derived collectively is not a new idea. It forms the basis of language and a lot of art. I see these Reiter Symbols as a beautiful new code, created by one person, defined by a community, and useful to all. The exhibition of these images as art applied into wool should create questions, provoke responses and discussions, and as I have found out, occasionally make people activated and even angry. Perhaps it is my own anger that initiated this thesis. The name "Reiter Symbols" is derived with permission from a child I met many years ago who could not use words to describe their assault. Instead, this

four-year-old used sticks and utensils to create pictograms describing the crimes and identities of the assailants. With permission and my promise of confidentiality, I have named this unique pictographic language for Reiter.

SECTION TWO: MATERIALS

Inherent in the Reiter Symbols are aspects of stealth and violent assault. During the polling initiative, as I heard traumatic stories from the survivor community, I found myself longing for materials that connected to something basic, real and comforting, yet contained elemental resilience and strength. At the same time, ending the predatory actions of perpetrators compelled me to choose a material that spoke to the reversal of the victim's role as prey. After all, the Reiter Symbols provided victims with a powerful tool. Using a prey animal's wool that could be embedded with the Reiter Symbols provided the perfect material and metaphor.

I experimented with multiple types of wool and chose the Lincoln sheep's due to its strength and resiliency. In addition I use black, Shetland coyote-lure, a smelly, dirty wool used in traps to catch animal predators.

There is a corporeal strength to wool fiber that has primitive and beautiful physical attributes. It feels personal to use as a medium and sometimes takes on suggestions of human hair and skin. Undoubtedly this is why successfully felted pieces are called "skins." Because of the need to protect the human subjects in my survey with anonymity, these "skins" must stand as their representative.

The corporeality of wool provides a counterpoint to the Symbols. There is a formal and thematic tension between them. My materials may be summarized as comforting and sustainable natural wool versus the harsh themes of sexual violence in the written Reiter Symbols. The soft organic, translucent form of the sculpted wool is also opposed to the geometric, linear symbols. The labor-intense process of making the wool into art contrasts with the immediate and perhaps desperate act of exposing a crime with a scribbled symbol. Wool answers a human need for something closer to our source, to the earth, to the natural world and as comfort to the despair of violent assault. Wool artwork takes time, effort, craft, and a gentle, aesthetic awareness that cannot be forced into a man-made shape without risking the loss of its powerful and positive charism. This is unlike the Reiter Symbols, which as a kind of graffiti may be used by any person regardless of skill. The wool is the perfect material for the introduction of the Reiter Symbols, with its cruel subjects of sexual assault, violence and broken human beings.

It was also important for me to speak to the thematic violence of Reiter Symbols by choosing art materials that were ethically produced. Employing shepherds whose sheep were raised without toxins, exploitation, and violent methods of animal commerce compounds my message that strength lies in gentleness, even tenderness. This sustainably raised and processed wool points to

the gentleness of the flock, whose strength lies in banding together as a wooly herd in the presence of a predator.

Conceptual contrasts between the symbols and the wool are also evident in the process of felting. This beautiful material forms into a strong field of fabric through extreme agitation, beating and heat. The more you throw it, distress it, mash it and stress it, the stronger and more unified the fibers become. The strength of felt lies in the character of the fur fibers to randomly link together as they are distressed. I believe this parallels the current survivor community and is a characteristic of social media to expose predators. During the recent #MeToo movement, both male and female victims have testified to being shamed and harassed for reporting sexual assault, yet have found great strength and resilience in their collective power.

The emerging plethora of survivor networks has facilitated testing and authenticating the Reiter Symbols as a code, and their anonymous participation has been crucial in developing this practical, protective and useable new language.

SECTION THREE: PROCESS

The wool is felted, which permits greater flexibility when making both two and three-dimensional artwork. Felting involves two different methods. The first, "wet felting," is a long process of wetting, rubbing, rolling, and beating the wool into shape. The second is needle felting, in which the wool is rolled and stabbed with harpoon-like needles until it forms a hard, bonded surface. I use a combination of both methods, beginning with a wet felted structure. Additions are made using needle felting. Finding strong wool that can adapt to both methods is challenging.

Since my material is mostly natural Lincoln wool, (Fig. 9). I try to exploit unaltered properties native to it. White shades come in multiple varieties, including pale yellow, a gold/yellow I call "eggy;" platinum white silver; a dull, pale beige; and a translucent, bright marble white. Duller shades of the wool are dyed gold, yellow or black.

Merging the symbols into the wool involves craft. The wool fabric fields or "batts" must first be made by carding fibers on a machine that blends them into one, continuous direction (Fig. 10). After the wool is carded, the wispy threads are placed in perpendicular rows over a substrate of jute, bamboo or bubble wrap. Once four to six layers have been placed, the wool is saturated with hot, soapy

water, rubbed, scrunched, massaged, and agitated beneath a tulle cloth. This last step is called felting.

Felting is the most enjoyable part of working with the material. The agitation and warmth make the fibers stick together, meshing to form a strong, single fabric. I also use a vibrating fine hand sander to save time. Once the wool is agitated, it is rolled onto a round pole, covered with cloth and loosely tied. The pole is then rolled over a roughly textured surface about 600-800 times. Lastly, the wool is taken off the pole and is "fulled" by throwing it 30-40 times against a hard surface. Lastly, the wool is rinsed and air-dried.

Sustainable and natural dyes are the preferred choice in my work. The gold and yellow color in my thesis is from logwood and onion skin dyes. As simple as this seems, it is extremely difficult to get right. For instance, I purchased expensive logwood dye noted for making blue, black, purple, and red and instead created vast amounts of yellow, gold, and grey. I boiled onion skins and ended up with vast amounts of brownish-yellow identical to logwood shades.

I gave myself the goal of controlling a bright gold and yellow for this thesis and ended up creating a wide and varied pallet of yellows from green yellow to gray, brown, gold, light and dark hues of amber and gold. Author and expert Jill Goodwin provided crucial support in her book *A Dyer's Manual*. Additionally, *The Maiwa Guide to Natural Dyes* provided basic, reliable information on

mordants, bonding agents like iron, alum, copper and salt that are added to the dye bath and are more important than the dyes themselves. An incorrectly applied mordant, like iron, can ruin an expensive dye.

It is important to realize that “natural” does not mean “safe” when it comes to dye. While the dye may not be toxic, the mordants often are. I use alum, copper sulfate, cream of tartar, and iron as mordants. Most dyeing needs to be done outdoors, in large steel pots, the bottoms of which I continually burn out while boiling the dyes and mordants. Water is disposed of by pouring it onto the ground, which is where the minerals came from originally. While this effort is considerable, the results are very good. Acid and commercial dyes simply cannot compare to luminous natural dyes, which in many cases are the same materials used for making artists’ oil colors.

SECTION FOUR: FORM

Like most two and three-dimensional artwork medium, raw wool can be described by its color, texture, form, value and color saturation, the basics of elements and principles of design.

"Crimpy" is a positive term used to describe a squiggly thread texture in high-quality long wool. This crimpy thread provides surface texture and translucency and lends itself to making quite durable artwork. Texture is the strongest characteristic of this felted material. It provides a warm, rough, handmade look, evoking a random wildness to the forms. Felted wool has a different property from spun or woven wool, permitting multiple layers to be assembled throughout the creative process. The wool may be felted into fibrous transparent sheets or layered and rolled into tough, three-dimensional forms. Long, natural strands and relief details may be added with needle felting. Both of these methods are used in my thesis.

Wet felted wool does not form detail readily, so the primary linear qualities in the compositions are added through needle felting the details into the work. A large scale has been chosen so that the images are readable. Working with sculptural forms at least 24" high provides that scale. I create multiple patterns,

textures, tones, colors and densities with the natural lines and soft edges to create a handmade look and separate the work from hard-edged, mass produced, textiles.

The portraits of the individuals who have ousted serial predators are seen in the yellow and gold reliefs, which hang on the left wall. A five foot long path of black wool descends from each portrait and leads to the sculptural bust of the predator they ousted. The symbols are placed upon this path and indicate the crimes of the predators.

I chose to parody the predators by making the three-dimensional sculptural forms that express scorn and contempt for their real-life counterparts. The sculpture's grotesque smiles, multiple eyes and grimaces confront the portraits of those who ousted them. Once fearful, their heads are now mounted on steel pikes as brutal as their ruthless crimes.

On the perpendicular wall are heads of canaries, dyed yellow to match the relief portraits. Mounted on black wool, they emerge like a caution sign, their beaks open and warning, pointing soundlessly toward the open space between the informers and the predators.

SECTION FIVE: REFERENCES AND INFLUENCES

The ambition of Twentieth Century American art was the development of a uniquely American aesthetic. Differing philosophies and movements contended for prominence in the art world. My purpose in this section is to describe how I experienced those influences and arrived at this juncture in my work.

My earliest influences remain significant in directing my art today. Growing up on West Coast military bases during the Vietnam War, most of my community was involved in the war. The work of photographers was crucial to understanding the experiences of our friends and family serving in the military. Larry Burrows (b. 1926-1971) (Fig.11) and Catherine Leroy (b. 1944-2006) (Fig.12) produced photographs that captured both the pathos of the war, and the angst families felt of having loved ones in the military. My admiration for the work of these two artists gave me a foundational sense that the role of art could be to serve and inform for the good of the community.

While at the University of Texas in the early seventies, natural materials inspired me, beginning with my discovery of the direct stone carving of Barbara Hepworth (1903-1975) (Fig.13) and Isamu Noguchi (1904-1988) (Fig.14). Both artists used the natural, random veins of color in wood and stone as part of their

vocabulary. In addition to creating a love of natural materials, the experience of carving wood and stone gave me a love of things handmade.

The photographers I so admired showed me the power of art to serve and inform. Like Hepworth and Noguchi, I long for simplified shapes, natural materials and a shared aesthetic understanding of their intrinsic material presence. Noguchi inspired me to the degree that in 1975 I moved to New York City and studied briefly with his former student and protégé, Minora Niizuma (1930-1998), who at that time taught at Columbia University. Yet, it was Joseph Beuys' (1921-1986) (Fig. 15). who opened the floodgates for felted wool as a worthy material for art.

I was inspired by the context of Beuy's rescue story, which recounts his plane crash in 1943 in the frozen Crimea. Beuys, then a Nazi, alleged that the local nomads wrapped him in felt and lard and saved his life. Beuys frequent use of felt as a visual metaphor for protection and healing brought felted wool to the museum audience as a legitimate and powerful symbol of transformation. (Taylor, 24-34).

The choice of felt as a medium of transformation is compounded by the sheep as a religious icon. In his dissertation, "The Word Became Flesh: An Exploratory Essay on Jesus's Particularity and Nonhuman Animals," Andy Alexis-Baker points out that in Christian theology the Gospel of John states "The Word became

flesh," not "the Word became human." Citing John 1:15 that all flesh, not just human flesh, was transformed with the birth of Jesus, is arguably a different and deeper incarnation in which all fleshy creatures emerge, changed. This interpretation is heightened with the Bible's correspondence with Jesus to the "lamb of God" and his people as his "sheep" and "flock." As humans we are in all our frailty, aggression, weakness and foolishness transformed by this passage into the fleshy, furry family of this celestial avatar.

Today the strongest influence in my world is the Dutch artist Claudy Jongstra (b.1963) (Fig.16). Jongstra uses wool from an ancient and rare breed of sheep to create massive two-dimensional, felted artworks covering entire auditorium walls. Basic materials are the essence of her work, as with Noguchi and Hepworth and Beuys. Jongstra has introduced hand-processed and ethically raised wool and natural dyes and re-introduced the importance of ethics, purpose and cultural accountability into the world of art. Her crucial influence is in the ability to raise up a "farm-to-gallery" or "farm-to-exhibition" aesthetic which parallels the "farm-to-table" movement currently found in the culinary industry.

While Jongstra's influence provided a substrate for my work. using hieroglyphic symbols in my art was a new experience. Artists who inspired me with confidence to embed Reiter Symbols in my artwork are Adolph Gottlieb (1903-1974) and Giuseppe Capogrossi (1900-1972). Both artists employ a cryptic

and highly personal symbolic language. Gottlieb's pictographs (Fig.17) are informal and childlike in their design while Capagrossi's work (Fig. 18) balances tightly controlled negative and positive space. Neither of these artists create their symbols to be understood as a code, thus freeing them from rules demanding a logical progression of readable shapes and meanings. This initiated my thinking of the Reiter Symbols for their purely compositional and formal elements, which opened greater possibilities for display.

I have embedded all of the above-mentioned influences into my thesis and translated them into one cohesive body of work. Yet, predominantly, I share most contextual similarities with Jongstra. Both of us share in a movement already current in the culture of farm-to-table, or farm-to-product, whether that's in the food we eat or the materials in our homes. Lastly, there is something both raw yet beautiful in Jongstra's felted work which I share, where the viewer feels at once repelled and interested, drawn by the curious materials, and stunned by its corporeality.

CONCLUSION

Like no other material, the coarse physicality of wool is in tandem with its nonphysical aspects. Using a corporeal, healing material is perfect for the introduction of the Reiter Symbols, which deal with subjects of sex, violence and broken human beings. Wool feels quite alive when it is worked due to its ability to change appearance in a manner that appears random. This transformative nature is a material charism of wool, and parallels the beauty and potential of transformation in the Reiter Symbols. Historically, in both non-Christian and Christian religions the sheep is seen as transformational, and also as the symbol of the Christian God who was the ultimate human sacrifice, transforming our relationship to himself and to death, forever.

It is often chance and circumstance that place a victim in the path of a predator or trafficker. The Reiter Symbols have the latent power, if used, to reduce the chances and circumstances of victimization by providing victims and witnesses anonymity and by publicly identifying "hunting fields" of serial predators and human traffickers. I arrived at my thesis because it illustrates and offers the opportunity for anyone to resist the status quo and change an unjust system in which victims are isolated and silenced and predators are free to strike again. The Reiter Symbols have the power to transform the seemingly powerless

victim into a powerful catalyst for rescue and protection. It is a visible demonstration that art has the power to transform. Producing this work has transformed me.

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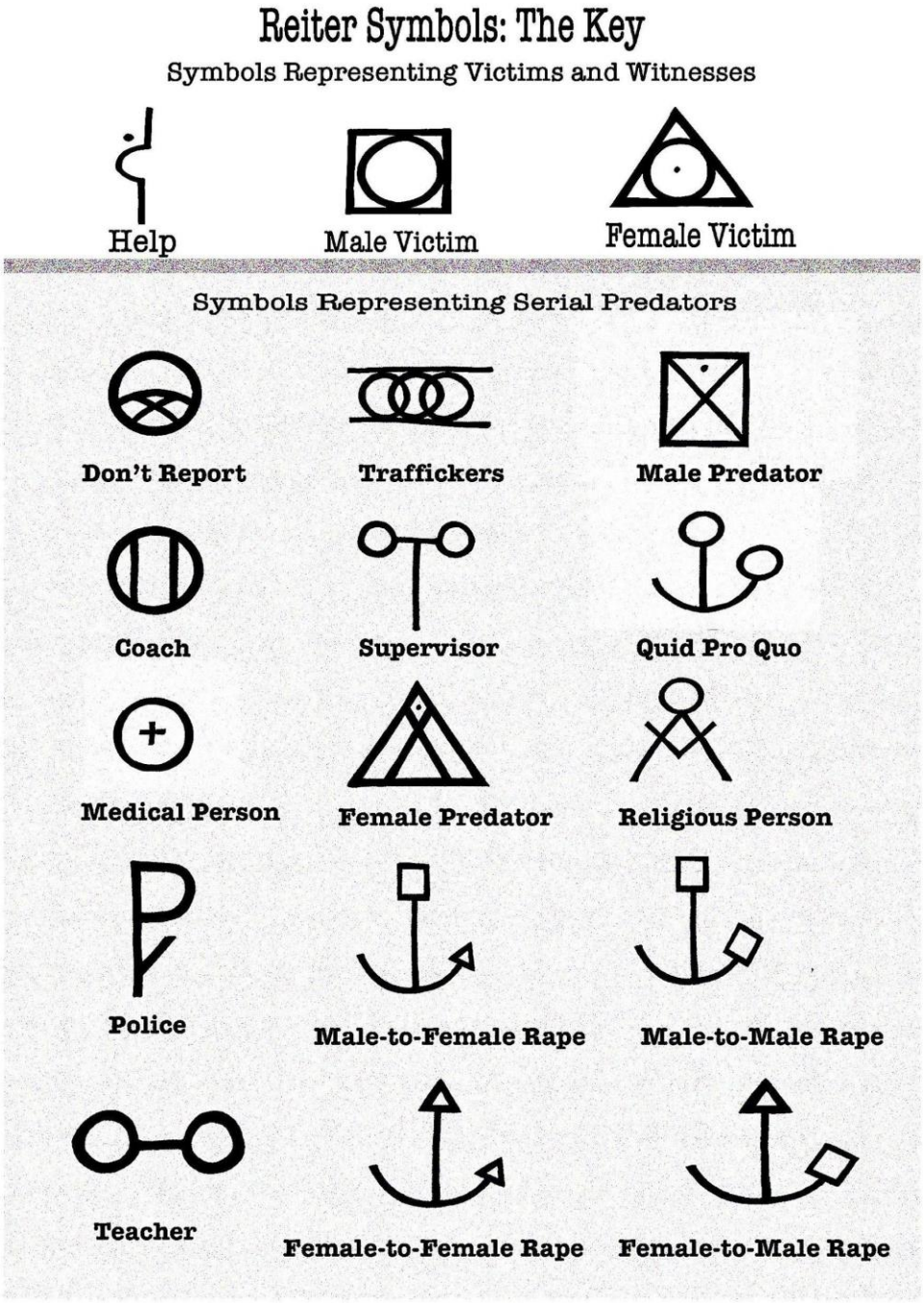
ANNEX


Reiter Symbols: The Key
Symbols Representing Victims and Witnesses
Help
Male Victim
Female Victim
Symbols Representing Serial Predators
Don't Report
Traffickers
Male Predator
Coach
Supervisor
Quid Pro Quo
Medical Person
Female Predator
Religious Person
Police
Male-to-Female Rape
Male-to-Male Rape
Teacher
Female-to-Female Rape
Female-to-Male Rape

IMAGES

Figure 1: Portraits of victims.

Figure 2: Portraits of Witnesses.

Figure 3: Parodies of predators.

Figure 4: Five canaries.

Figure 5: Predator head on a pike.

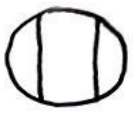


Figure 6. Coach Symbol: Evans, Chris. Reiter Symbols, May 2019.

Figure 7. Police Symbol: Evans, Chris. Reiter Symbols. May 2019.

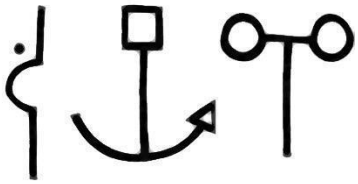


Figure 8. Help, Male to female sexual assault and supervisor symbol: Evans, Chris. Reiter Symbols, May 2019.

Figure 9: Lincoln Sheep.

Figure 10: Carding wool.

Figure 11: Burrows, Larry. “Reaching Out, Operation Prairie, Nui Cay Tri, 1966.” LaurenceMillerGallery.com.

Figure 12. Leroy, Catherine. “Navy corpsman Vernon Wike, with a dying comrade, near Khe Sanh, South Vietnam,” *1967. New York Times*.

Figure 13: Hepworth, Barbara. “Pierced Hemisphere*,”* 1948. *Barbara Hepworth, Carvings and Drawings.*

Figure 14: Noguchi, Isamu. The Inner Stone.1973. *Isamu Noguchi, Master Sculptor,* by Valerie Fletcher, 2004, p. 14.

Figure 15: Beuys, Joseph. “Coyote, 1974”. *Felt, Fluxus and the Dalai Lama,* 2011.

Figure 16: Jongstra, Claudy, “Vertical Gardens.” www.claudyjonstra.com, *Architecture*, Sept 12, 2007,

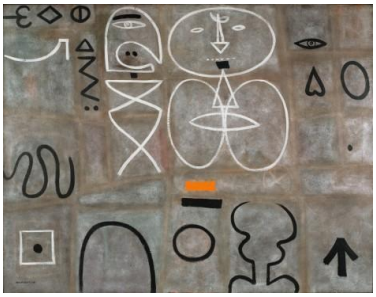


Figure 17. Gottlieb, Adolph. “Man Looking at Woman,” in Alloway, Lawrence. *The Pictographs of Adolph Gottlie, 1994*.

Figure 18. Capogrossi, Guiseppe. “Surface 56,” in Barbero, Luca M. *Capogrossi: A Retrospective, 2012*.