REPLIES TO WOUNDS: MEANING ACROSS MULTIPLE EKPHRASIC
INTERPRETATIONS OF INTERPERSONAL VIOLENCE
AND THE CLOTHESLINE PROJECT

By

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To the Faculty of Washington State University:

The members of the Committee appointed to examine the dissertation of PATRICIA LOUISE MAARHUIS find it satisfactory and recommend that it be accepted.

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The purpose of this study was to describe hermeneutic phenomenological research on the Washington State University Clothesline Project (1993–2012) and ekphrastic artefacts about the experience of interpersonal violence, utilizing arts-informed research methodology (Cole & Knowles, 2008) in a Deweyan (1934/2005) theoretical framework with reference to Bakhtinian (Holquist & Liapunov, 1990) and Mouffian ideas (2008). The research project examined emergent themes, meaning making, and forms of artful expression across 4 phases and 3 points of data collection. The research methods map a linked process that combined arts-informed research (Cole & Knowles, 2008), parallactic praxis (Sameshima & Vandermause, 2008), agonist activism (Mouffe, 2007), and transformative teaching and learning strategies (Mezirow, 2012). Emergent themes and expressed meaning across the four phases of transactive and ekphrasic interpretations were highly complex and re-presented the contextual experience of violence as intersected with time, emotion, cognitive reappraisal, memory, the body, culture, relationships, and other variables. Findings provided evidence for a generative process made up of deliberative
reflection, artful interpretation, transactional dialogue, and transformative learning. The physical, spatial, and relational materialization of one’s thoughts, feeling, and ideas through various art forms was a way for participants to construct meaning and to learn about the experience of violence. Findings link the process of ekphrasic interpretation to pragmatic educational strategies. Effective use of transformative teaching strategies and demonstration of transformative learning affirmed the potential for parallaxic praxis and transactional ekphrasic responses to be efficacious and ethical pedagogic tools for the difficult issue of interpersonal violence. Also, analysis indicated that the research phases were events of agonistic activism that engaged critical art (Mouffe, 2007). Finding suggests that the research methods and educational strategies utilized in this project may be a means to expand individual and community activist engagement.
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<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
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<tbody>
<tr>
<td>A-R</td>
<td>Artist-Researcher</td>
</tr>
<tr>
<td>AIR</td>
<td>Arts-informed Research</td>
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<td>CP</td>
<td>Clothesline Project</td>
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<td>IPV</td>
<td>Interpersonal violence</td>
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<td>NNCP</td>
<td>National Network Website for the Clothesline Project</td>
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<tr>
<td>P1</td>
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<td>P4</td>
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</tr>
<tr>
<td>PP</td>
<td>Parallactic praxis</td>
</tr>
<tr>
<td>RA</td>
<td>Research Assistant</td>
</tr>
<tr>
<td>WSU</td>
<td>Washington State University</td>
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<tr>
<td>U.S.</td>
<td>United States of America</td>
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Dedication

I dedicate this dissertation to Clothesline Project participants, who continue to bear witness and reply to the wounds of violence. As well, I dedicate this dissertation to healthy men and their practice of compassion, care, and non-violent masculinities. In particular, I dedicate my doctoral work to my late father, Berend Maarhuis. Though he passed before I finished my doctorate, he made sure to tell me how proud he was of this work and encouraged me to keep going. I am forever grateful for his abiding presence.
CHAPTER ONE

“I was particularly interested in the type of conversations that are generated and amongst groups of young people. I wanted to explore their inter-connected micro-communities, and that boundary between the public and the private” said British artist, Sonia Boyce (Boyce in Peckham Space, 2011, p. 1), about her film and gallery installation, Network. Featuring young people in Southwark Children’s Services, the film follows the journeys of four young women from their homes to their weekly visual and performing arts group meeting through the different street systems of South East London. Once there, the young women draw out and map their networks, social experiences, and friendship groups on writing boards on the walls and pillars within the gallery. Boyce’s (2010) work is an example of cross-discipline practice that challenges the definition and understanding of creation, research, and display of artwork across diversified sites, artists, audiences, situations, time, and conditions (Bourriaud, 2002; Kwon, 1997; Meyer, 1996; Mouffe, 2007, 2008; Simon, 2014).

Over recent decades and with growing momentum artistic practice has tested and interrogated foundational notions and acceptance of aesthetic works by asking relational questions of what, when, where, by whom, for whom, how, and why (Bourriaud, 2002; Meyer, 1996; Simon, 2014). In her essay on current tensions within site-specific and relational artistic practices, the art historian Miwon Kwon (1997) observes:

The way in which both the art work's relationship to the actuality of a location (as site) and the social conditions of the institutional frame (as site) are subordinate to a discursively determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate. Furthermore, unlike previous models, this site is not defined as a precondition. Rather, it is generated by the work (often
as “content”), and then by its convergence with an existing discursive formation.

(p. 92)

Further, the philosopher Mouffe (2007, 2008, 2013) views the work of art as a critical and an agonist intervention in public space—beyond the modernist idea of the avant-garde and the remote privileged artist—to movement, relationship, displacement, and negotiation practices that widen the field of artistic intervention by directly intervening in a multiplicity of public and social spaces, in order to oppose ongoing and overlapping dominant and hegemonic practices. In this way agonist pluralism and the use of critical art is a means to include discordant voices in public discourse through conflictual consensus and dissensus.

In this same spirit I propose a project that takes on the relational task of addressing adjacencies and distances—between multiple persons, places, things, and experience—within a linked and stepped transactional dialogue. The Replies to Wounds project is qualitative research centered on artful and imbricated interaction about the experience of interpersonal violence (IPV), in particular, the Clothesline Project (CP) narratives (National Network Website for the Clothesline Project [NNCP], n.d.). Freed from the anchorage of singular site, event, and artist/author-specific works, I engage in parallaxic praxis (Sameshima & Vandermause, 2008) and arts-informed research (Sameshima & Knowles, 2008)—positioned afloat and attentive—in the analysis of experience, context, time, and interaction (Dewey, 1934/2005). Like Boyce (2010) at the Peckham Space, I am interested in narrative expressions generated in and amongst groups, but with explicit attention toward educational research, meaning making, and educational strategies about interpersonal violence (IPV), difficult topics, activism, and social justice.
Statement of the Problem

The experience of IPV is a wide-spread problem internationally (World Health Organization [WHO], 2013; United Nations [UN], 2015.) and in the U.S. (Black, et al., 2011). For example, in a national survey Black et al. (2011) found that sexual violence, stalking, and intimate partner violence are widespread in the United States; specifically, more than one in three women (35.6%) and more than one in four men (28.5%) in the United States have experienced rape, physical violence, and/or stalking by an intimate partner in their lifetime (p. 2-3). Consequently, understanding the experience of interpersonal violence is needed given the large number of those directly and indirectly affected (Black, et al., 2011; Fisher, Cullen, & Turner, 2000; Office of the Vice President of the United States [OVP US], 2014a, 2014b; White House Council on Women and Girls & the Office of the Vice President [WHCWG OVP], 2014). In particular, university students are vulnerable to sexual assault (Krebs, Lindquist, Warner, Fisher, & Martin, 2007). Conducting educational research and sharing findings is needed given the number of those directly and indirectly affected by IPV, especially on a college campus.

The above statement of the problem is tied closely to the relevance of this project. First, there is an emerging national dialogue and widespread focus in the U.S. on prevalence and experience of IPV and sexual assault (OVP US, 2014a, 2014b; WHCWG OVP, 2014). Second, as a result of this increased focus, there is a need and desire to utilize efficacious activist and education practices to decrease perpetration and cultural normalization of violence. Third, it is imperative to understand context and sociocultural factors that influence the experience and understanding of violence in order to work effectively toward positive social change. Fourth, and most important to this research project, there is a need to analyze the content of and expression
within a layered and interactive dialogue, so as to better understand meaning making and learning across aesthetic expression, interpretation, person, context, and time.

For example, Evans and Maines (1995) in their analysis of narrative structures and IPV, specifically childhood sexual assault, emphasize the importance of examining multiple layers of narrative storytelling as situated transactions embedded in larger cultural and contextual structures:

The significance of this contextual dimension cannot be underemphasized. Each context, viewed as a network of relations and as a site of conventionalized narrative practice, contains different interests, criteria for believability, and norms of reporting and storytelling. The recovered past of incest must flow through those contexts, which means that it is transacted in different terms that result in from slightly to very different versions of the past. . . . it is more fundamentally a moving object that is caught up in multi-layered discourse sites. The authenticity of pasts in the social and cultural sense is provided by their narrative structures and, in particular, the dominant plot lines that define the cultural meanings of human action. (p. 319–320)

The analysis and results of this layered and multi-site inquiry were considered for the development of educational strategies regarding difficult topics such as IPV. In turn, the project informs the potential efficacy of ekphrastic dialogue and layered artful meaning making as a way to engage in interactive public display, critique, and agonist activism (Mouffe, 2007, 2008, 2013).
Relevant Terms

Throughout this dissertation a number of terms are used repeatedly and definitions are as follows:

- The term “victim-survivor”\(^1\) is used to describe those who have directly experienced interpersonal violence and assault (Rape, Abuse & Incest National Network [RAINN], n.d.).

- The term “participant” is used to describe those who have (a) participated in a CP event, (b) participated in the Replies to Wounds research—Phase 3, and (c) those who have participated in a referenced study or article.

- The term “interpersonal violence” (IPV)\(^2\) is defined as violence between individuals through the: “intentional use of physical force or power, threatened or actual, against oneself, another person, or against a group or community, that either results in or has a high likelihood of resulting in injury, death, psychological harm, maldevelopment, or deprivation” (World Health Organization–Violence Prevention Alliance [WHO–VPA], n. d)

- The word “artefact”\(^3\) is used to emphasize the making of art by humans as opposed to the word “artifact,” the making of any object by humans (artifact, n.d.)

Purpose and Rationale

The purpose of this paper is to describe research on the Washington State University (WSU) CP event (1993–2012) and ekphrasic artefacts about the experience of IPV, utilizing arts-informed research (AIR) (Cole & Knowles, 2008) methodology within a Deweyan (1934/2005) theoretical framework and reference to Bakhtinian (Holquist & Liapunov, 1990; Morris, 1994) and Mouffian ideas (2007, 2008, 2013). Fluidly linking aesthetics, experience, and
communication, Dewey (1934/2005) explains that, “experience is the result, the sign, and the reward of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication” (p. 22).

The CP event as well as narrative content and themes were studied almost immediately upon its inception to the present, using qualitative methods; however, the literature review revealed gaps in the research in four areas: theoretical framework, methodology, pedagogy, and dissemination. First, no research articles were found using a Deweyan (1934/2005) phenomenological framework, save one (Jones, 2009b) that included a theoretical examination of the CP and other forms of collaborative art, protest, and activism from a variety of theoretical perspectives along with references to Dewey. An alternate theoretical lens can give voice to identities, experiences, perspectives, and themes beyond those found in earlier studies. Second, this study differed from past literature on the CP by incorporating phenomenological AIR methods of analysis, interpretation, and dissemination. Interestingly, even though the CP is a work of interpretive or ekphrastic art used in democratic dialogue and education, no studies or articles utilizing arts-informed research methods were found. Third, this research project was an investigation of linked expressive dialogues about the experience of violence, beyond previous studies that examined only the initial content and themes of the CP. My study utilized four phases and three layers of ekphrastic interpretations within AIR methods, whereas past research on the CP has utilized one or two layers of interpretations (see Chapter 2 for a review of the past literature and specific methodologies). Fourth, while previous research found the CP to be an effective pedagogical tool (Branch, Hayes-Smith, & Richards, 2011; Cheek, Rector, & Davis, 2007; Lempert, 2003; Sattler, 2000), the specific use of multiple interactive and layered AIR interpretations regarding the CP as a tool in transformative reflection, learning, and intended
behavior change has not been examined. In sum, there is a strong rationale for ongoing research across theoretical framework, methodology, and dissemination. The innovative use of multi-layered and interactive interpretations in research can open up linguistic and aesthetic expression to researchers and participants, thereby opening up the potential for transactional means to engage, bear witness, and reply to the wounds of IPV and assault.

**Overview of Theoretical Framework**

This project has a broad theoretical framework that is constructionist (Crotty, 1998). Constructionist epistemology rejects objective truth and takes the position that all meaningful reality is socially constructed. Within the constructionist framework, this study is grounded specifically in phenomenology (Dewey, 1933, 1934/2005, 1958; Holquist, 2004; Morris, 1994; Stallybrass & White, 1986) with a focus on parallactic praxis (Sameshima & Vandermause, 2008), and AIR (Cole & Knowles, 2008) for analysis, interpretation, and dissemination.

The phenomenological writings of Dewey (1933, 1934/2005, 1958) and literary insights of Bakhtin (Holquist, 2004; Morris, 1994; Stallybrass & White, 1986) that focus on artful transactional experience serve as the framework for analysis of the CP event and participant narratives. The concepts of Chantal Mouffe (1999, 2005, 2007, 2008, 2013) are included in the theoretical framework to address democratic deliberation and the process of education within dissemination. A combined Deweyan, Bakhtinian, and Mouffian lens allows for an intensive, complex, and distinctly positioned analysis of the CP—an aesthetic phenomenon and social justice event. The theoretical framework and writings of Dewey, Bakhtin and Mouffe are more fully explored in Chapter 2.
Definition of Terms

The focus of this section will expand on interacting ideas and the definition of frequently used theoretical and educational terms throughout this research project: aesthetics, experience, transactional, phenomenology, hermeneutics, ekphrasis, and pragmatism.

Aesthetics. Our human existence and cultures are marked and defined by aesthetic forms and acts (Mandoki, 2010). And yet, despite its ubiquity, the historical definition and study of aesthetics has been problematic, periodically confined to the realms of fine art, notions of beauty and harmony, compartmentalized into a particular sensibility or thinking, or relegated to one discipline or school of thought (Mandoki, 2007, 2010). Mandoki (2007, 2010) develops highly complex analytical models that dissect aesthetic encounters; and yet, in Deweyan fashion, she maintains a theoretical foundation in prosaic experience—that is, the presence of the aesthetic in our ordinary and daily life events. It is through pragmatic grounding as well as the fullness of aesthetic experience through embodied sense, i.e., “the sensory, the sensational, the sensitive, the sensible, and the sentimental, along with the sensuous” (Dewey, 1934/2005, p. 22), that one is able to maintain understanding and interpretation in an ever-changing world.

Experience and an experience. Experience—the ordinary and daily interactions of beings, things, and environs—is understood as being situated in and interactive with a particular context. It is aesthetic, transactional, and relational (Dewey, 1934/2005, 1958; Jackson, 1998). An experience is differentiated from experience in that the one who is having an experience undergoes a psychological transformation of the self, perspective, attitude, and/or knowledge. In short, an experience is generative. As well, Dewey (1934/2005) notes that an experience is:
The result, the sign, and the reward of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participant and communication. (p. 22)

Transactional. Artful works generated in response to IPV create an experience and one that is transactional: a display of artful objects or actions in order to create a purposefully intensified aesthetic environment that is designed for relational interaction and communication. It is not only an internal subjective experience—a matter of what registers in ones senses, memory, or consciousness—but is a relational manifestation that includes events, happenings, places, and objects that compose our sphere of existence and a system of meaning making (Jackson, 1998).

Interaction of aesthetics, experience, and communication. Building on notions of embodied sense and consciousness in Western philosophy, Shusterman (2000, 2012) developed somaesthetics, an area of study that foregrounds the role of bodily experience of aesthetics and its “double status as object and subject—as something in the world and as a sensibility that experiences, feels, and acts in the world” (p. 28). Likewise, Dewey describes aesthetic experience as “a body of matters and meanings, not in themselves esthetic, become esthetic as they enter into an ordered rhythmic movement toward consummation” (1934/2005, p. 339). In the CP project with its graphic descriptions of violence, attention to the direct experience of the sentient soma (Shusterman, 2012) or the living body is essential to the research process. IPV and assault are enacted on the form or object of the body and consciousness of a person and are experienced subjectively through the body and consciousness of a person. Moreover, the sentient body is the avenue, even an instrument, for aesthetic interpretation and reframing of violent
experience through artful forms such as CP narrative or even dance, drama, painting, poetry, and sculpture.

The artful works and events have a distinct function and act as a form of language and tool in communication, which, in turn, allows for communal deliberation, dialogue, and disruption of dominant discourse. Dewey (1934/2005) states:

Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being communicated, the conveyance of meaning give body to definiteness to the experience of the one who utters as well as to that of those who listen. (p. 253)

Through acts of purposeful communication, aesthetic experience and the arts have a distinct purpose in identifying common problems, the formation of dialogic spaces, and the dissemination of knowledge.

**Phenomenology.** Phenomenology is generally defined as the study of phenomena or the structures of experience or consciousness and the meanings of our direct experience (Crotty, 1998). In this research the experience of IPV is studied through the described or depicted experiences of the participants in the CP and the responses to the CP narratives by the researcher-artist and by a group of audience-participants. A phenomenological approach—with an emphasis on breaking from familiar acceptance and development of fresh perception of constructed experience—is particularly useful when research questions are focused on discovery, description, and the meaning of phenomena (Savin-Baden & Major, 2013) such as interpersonal violence, which are complicated, entangled across multiple relationships and identities, and may be disconcerting to address.
Hermeneutics. This dissertation is not just about the phenomena of IPV. It is also about the layered and dialogic interpretations of the direct and indirect experience phenomena of IPV. In this way my research project is also hermeneutic. Phenomenology becomes hermeneutical when its method is used to make meaning of experience and is taken to be interpretive, rather than purely descriptive (Savin-Baden & Major, 2013). The hermeneutic framework of inquiry supports the constructionist perspective in the existence of not just one reality, but of multiple realities (Shusterman, 2000, 2012). An interpreted reality or truth is not external, global, and objective but something that is local, contextual, and specifically constructed as: “both the means for self-understanding and the model for how humans interact in their environment” (Vessey, 2006, p. 209).

Ekphrasis. Within hermeneutics, an ekphrasic approach to inquiry is utilized as a means to engage parallactic praxis, artful forms of re-presentation, and dialogic layering (Prendergast, 2004; Maarhuis & Sameshima, 2016; Sameshima & Maarhuis, 2013; Sameshima, Vandermause & Santucci, 2012). Ekphrasis has been traditionally defined as the use of verbal representation (poetry) of a visual representation (painting or sculpture) (Mitchell, 1994). Prendergast (2004) described in depth the possibilities of ekphrastic inquiry—how educational researchers represent their interpretive work in poetic, visual, or other art forms. As well, Galvin and Todres utilize the descriptor “embodied interpretation” to re-present another’s story and experience specifically through poetic inquiry (2009, p. 307).

In this project, I use the terms ekphrasis or ekphrastic inquiry as response-translations or dialogic transactions between written text and art form. Mitchell notes that speech acts are not specific to one medium or another and “as from a semantic point of view . . ., there is no essential difference between texts and images and thus no gap between the media to be
overcome” (1994, p. 160). Further, ekphrasis translation and transactional exchange breaks the linear and binary relationship of subject and object or object and viewer into a triangular relationship between object, translator/artist, and audience (Mitchell, 1994, 2015). Using this definition within my multi-layered research methods, I adopt a broad use of ekphrasis that refers to reverberating triangular transaction or re-presentation between media such as narrative text, poetry, painting, sculpture, and also between artist/researcher and artist/viewer. For example, in this project, one form of representation—a CP t-shirt with images and texts—was translated and re-presented into multiple arts forms such as sculpture, poetry, collage, and photography by me, the artist/researcher, which then was used to engage in artful transactional dialogue with open studio participants in phase 3. The gallery installation was then left open for the public for further expressive communication. This magnifies the triangular relationship described by Mitchell (1994) as the expressive transaction reverberates across event, space, time, and the shifting roles of artist, researcher, viewer, and audience.

Furthermore, Shusterman (2000) specifies distinctions between interpretation and understanding. As applied to this project, understanding and interpretation differ in terms of their functional interrelations: “understanding initially grounds and guides interpretation, while the latter explores, validates, or modifies that initial ground of meaning” (p. 131). Moreover, there is an intrinsic problem-solving aspect of interpretation that involves deliberate inquiry that unreflective understanding may or may not involve. Ekphrastic interpretation is focused on translating one meaningful expression into another form, potentially multiple forms depending on the media. For example, in terms of the ekphrastic response to the CP narratives and layered artist-researcher responses, AIR methods reveal meaning-making through careful analysis and interpretation of textual and artful forms that moves beyond basic comprehension. The ekphrastic
works, which move through multiple hermeneutic turns (Dewey, 1934/2005; Gadamer, 1975/2004), are utilized as a means to render transaction and transformation in understanding by creating thematic and interpretive artefacts.

Ekphrasis brings together Deweyan notions of hermeneutics and aesthetics, as specifically addressed in *Art as Experience* (1934/2005). Research results stimulate fresh thinking and alternative perspectives within an unfolding hermeneutic understanding, which can lead to new understanding and the generation of questions (Maarhuis & Sameshima, 2016; Prendergast, 2004; Sameshima & Maarhuis, 2013; Sameshima, et al., 2012). With this understanding, how do Deweyan ideas about pragmatism tie into interpretation, given the implications for practical education practice and social justice situations?

**Pragmatism.** Dewey’s basic notions of pragmatic understanding of truth or meaning are four-fold (Boisvert, 1998; Hickman, Neubert, & Reich, 2009). First, it is constructed as a result of a process of solving situational problems within social context and that there are multiple possibilities for meaning. Second, it involves internal subjective questioning, doubt, and uncertainty as well as an external application through “intelligence in operation” (Dewey as cited in Boisvert, 1998, p. 31). Third, it is anti-reductionist in that it cannot be reduced to a single truth or method of injury. And fourth, there is an ongoing and participatory responsibility or “embodied intelligence” that unites knowledge and practice in the alteration of the conditions in experience. One must understand these changes or alterations of conditions on a positive to negative continuum and actively work toward enhancing positive ordinary experience.

**Interaction of pragmatism, hermeneutics, and ekphrasis.** Vessey (2006) links philosophical hermeneutics with Dewey’s pragmatism and modes of inquiry in three ways: subscription to the hermeneutic circle, or the continuous and contextual “events of
understanding” (p. 210), acceptance of the importance of the aesthetic experience, and rejection of the separation between theory and practice. Dewey avoids the dualism of the existence of an absolute truth and/or that understanding never exists when understanding interpretation; rather, he focuses on ongoing application. Understanding of an experience is based on new information continually gained in stable agreement about an experience and the repeated application or confirmation of an interpretation (Vessey, 2006). Dewey (1938/1997) notes that, within interpretation and the structure of inquiry, its functional and coherent capacity is determined: “when it actually functions—that is, when it is put into operation so as to institute by means of observations facts not previously observed, and is then used to organize them with other facts into a coherent whole” (p. 110).

To situate this interaction within my study of the CP, I turn to three philosophers—Thomas Alexander, Jim Garrison, and Brendon Hogan—to shed light on current interpretations, ways of meaning making, and applications of pragmatism through their presented conference papers on the role of interpretation in Dewey’s philosophy and pragmatic hermeneutics (Alexander, Garrison, & Hogan, 2002).

Alexander (Alexander et al., 2002) emphasizes “compassionate wisdom, a captive understanding, and a view of action motivated by the lure for beauty” (p. 2). Responsibility in hermeneutic inquiry takes on the duty of hearing openly and consciously. In educational practice one is called to teach and enact stories that develop compassion and meaning. In this same line of thinking Garrison (in Alexander et al., 2002) builds upon the Gadamerian (1975/2004) ideas on listening and interpretation by bringing to the fore Deweyan theory of interpretive listening and the creativity of understanding, through the notions of habit, meaning, and custom that emphasize the role of affect in “the desire to live a life of expanding meaning and value”
The creativity of understanding is generated through those in an interpretive role when they create a “common understanding as a consequence of the dialogue” (p. 3). This goes beyond mere intellectual understanding or confined and static consensus. Rather it is a generative coming together in transactional understanding, doing, feeling, as well as agreement on potential outcomes and presented evidence (Dewey, 1929), in this case the development of an empathetic response toward those who have the difficult experience of IPV.

In writing about consensus, Eisner (1998) notes: “having gotten it, one should not think one has cornered Truth. What one has cornered is agreement” (p. 58). Further, Hogan identifies a Deweyan (1958) pragmatic account of interpretation as the “the inclusion of other centers of experience, interlocutors and agentive forces that constitute the situation, and that serve as potential forces of mutual transaction” (in Alexander, et al., 2002, p. 4). Interpretation of human experience calls for a restructuring—through empathy, emotion, and imagination—of narrative and a sensitivity to context and differences (Dewey, 1933, 1958).

Application of hermeneutic pragmatism and interpretation within my project is seen in the utilization of arts-informed analysis and interpretation, as a means to create a transactional experience for the participant and viewer that has potential for transformative learning. AIR moves beyond the display of artful objects to create a purposefully intensified aesthetic environment, designed for interaction and engagement. As well, it is a form of “dramatic rehearsal” for imaginative deliberation that allows the viewer to move beyond merely his/her own experience and perspective (Fesmire, 2003, p. 70). Most important, the audience can come to a new interpretation and understanding, one that emphasizes humanity and cultural experiences in common with those who have experienced violence. This highly accessible form of reflection and education within the dissemination process taps into the capacity for growth and
is a “constant reorganizing or restructuring of experience” (Dewey as cited in Boisvert, 1998, p. 105).

**Research Question**

The primary research question informed my choice of theoretical framework (Dewey, 1934/2005) and methodology (Cole & Knowles, 2008): Utilizing a Deweyan theoretical framework and the artefacts of the CP, what are the emergent themes and expressed meanings across three transactive and ekphrastic interpretations about the experience of interpersonal violence, with implications for educational strategies?

Sub-questions work to answer the primary research question (see Table 1 in Appendix A) and are listed for each of the data collection phases, specific to meaning-making and interpretation, content themes, and expressive form (Daiute, 2014; Cole & Knowles, 2008; Savin-Baden & Major, 2013). Implications for development of education strategies are discussed in Phase 4 as part of the research discussion and conclusion (see Table 2 in Appendix B).

Six research objectives are centered on the research question and were enacted within the four phases of the research project:

1. Conduct an AIR analysis on the t-shirt artefacts created by the CP participants.
2. Create dialogic and ekphrastic works based on the AIR analysis of the CP participant artefacts.
3. Conduct AIR analysis on the Artist-Researcher artefacts.
4. Have recruited participants create ekphrastic works based on the Artist/Researcher works in an open studio and display installation setting.
5. Conduct an AIR analysis on the recruited participant artefacts and follow up survey responses.
6. Conduct an AIR analysis across and between the three sets of artefacts.

Overview of Methodology

This hermeneutic phenomenological project utilizes AIR (Cole & Knowles, 2008; Sameshima & Knowles, 2008) and parallactic praxis (Sameshima & Vandermause, 2008; Sameshima, Vandermause, Chalmers, & Gabriel, 2009) methodology to answer the research questions and work toward the research objectives (see Appendices C, D, E, and F). The concept of parallax is used in this research design to describe lines of sight (see Appendix D) and the impact of context, event, and media that creates the confluence between various dialogues, participants, and media (see Appendices E and F). Parallax is defined as “the apparent displacement of an observed object due to a change in the position of the observer” (n.d.). Parallax, as applied to a learning, teaching, and research environment, is defined as:

The apparent change in location of an object against a background due to a change in observer position or perspective shift. The concept of parallax encourages researchers and teachers to acknowledge and value their own and their readers’ and students’ shifting subjectivities and situatedness which directly influence the construct of perception, interpretation, and learning (Sameshima, 2007a, p. xi).

The parallactic praxis model has been utilized methodologically and pedagogically in teacher education engagement (Sameshima & Sinner, 2009), in education and technology integration (Marino, Sameshima, & Beecher, 2009), in the development of artful research methods and curriculum development (Sameshima, 2007a), and in multi-disciplinary research projects on the experience of methamphetamine addiction (Sameshima, Maarhuis, Chalykoff, Bolduc, & Chalmers, 2015; Sameshima, et al., 2009), among other
educational research projects. It is the impact of context that creates the nexus area or
confluence between various dialogues, participants, different media, and artful
interpretations. Artful representations and transaction are utilized as a means to render
understanding by creating thematic and interpretative artefacts that animate ongoing
learning in others.

The AIR method has been selected for this proposed research project as it is the
methodology that works best to answer my proposed research question. It works in tandem with
parallactic praxis and is well-suited for a research design that is highly complex, including
analysis of three textual and visual art data sets across multiple participants, times, and locations.
The central purposes of AIR are to enhance understanding of the human condition through
creative inquiry processes and to reach multiple audiences by making scholarship more
accessible (Cole & Knowles, 2008; Sameshima & Knowles, 2008). The methodology infuses the
languages, process, and forms of literary, visual, and performing arts with the broad potentials of
scholarly inquiry and expansive dissemination. AIR interpretations are derived from textual,
form, and design analysis of artefacts and the imaginative poiesis of artful re-presentations.

Using parallactic praxis and AIR in a 4-phased design with 3 points of data collection (see
Appendix B), the multi-layered data made up of ekphrastic narratives and artful interpretations
are assembled to form an interactive collection of dialogic replies about the experience of IPV
(see Appendix F). Notably, these imbricated layers work to shape the broad, artful, and
transactive qualities of the data and subsequent analyses and interpretations. Choosing a
methodology and methods for this research project was guided by a number of factors:
generation of interactive and ekphrastic data sets over multiple phases, the use of data that are a
combination of text and representational artefact, and the complexity of the research topic.
Assumptions

This research project resides in the basic assumption that the humanities, and more specifically, the arts, have a place that is distinct and important to the practice of educational research, which is currently hyper-focused on forms of inquiry based on instrumental and functional uses, establishment of causal effects, institutional focus, and desired outcomes (Higgins, 2015a, 2015b; Laverty, 2015; Smith, 2015). While the theoretical framework and other sections of this paper provide ample justification for the use of a hermeneutic phenomenological lens and arts informed research methods, the broader conception here is that artful interpretation and multi-modal inquiry are valuable, necessary, pragmatic, and unique in what it brings about in critical inquiry (Kinsella, 2006), educational research (Smith, 2015), and humane education (Higgins, 2015a, 2015b). Artful inquiry and interpretation offers educational research 3 contributions: First, artful and interpretive educational research calls one to imagine multiple alternative truths, perspectives, and possibilities that are not conditional upon anticipated outcomes, functionality, or institutional demands (Kinsella, 2006; Laverty, 2015). Second, the pursuit of infinite and indefinite questioning is essential to understanding the intractable complexities of the human experience and condition, such as IPV. Artful interpretation in research certainly can include progressive understanding; however it also “doubles back on itself and asks if progress has really been made” (Smith, 2015, p. 753). And third, the complicated responsiveness found in artful analysis of concepts and perspectives supports regression and emergence in lines of thought, new meanings, and consideration of “radical impossibilities” (Laverty, 2015, p. 652).

Additionally, this project embraces the notion that artful visual representations and narrative are able to communicate complex interpretations of the IPV experience as well as the
reverberating aftermath, including context, perspective, aesthetics, time, space, and memory. Through this, artful re-presentations and narratives provide an important means and venue for collective and individual knowledge generation and ongoing interpretation of difficult, traumatic, and disturbing experiences (Bennett, 2010; Herman, 2001, 2005; Higgins & Silver, 1991; Hoecker, 2014; Levine, 2009; Moorti, 2010; Simon, 2005, 2014; Sontag, 2003). In turn, it was assumed that the P3 participants have the creative ability and skills to creatively express themselves through the provided media. Although formal artistic training was not a requirement for participation, artful ability and skills were demonstrated by those who had formally trained in creative expressions as well as in the works of those who were not formally trained.

Limitations

Limitations in this research project concern the examination of the experience of IPV through the CP event and participant interpretations. A full appraisal of the CP is provided in the Literature Review section in Chapter 2; however, for my purposes here, it is noted that, historically, the CP narratives did not encompass the full experience of IPV, as it was initially focused on women’s experience of harassment, domestic violence, and sexual assault (NNCP, n.d.). However, over time, the CP focus, narratives, and participant type have broadened significantly with the expansion of the CP to a global event (NNCP, n.d.; Rose, 2013, 2014). As well, the CP collection of narratives from the WSU campus may not include all the populations and/or identity groups that are affected by IPV in the broader community. On the other hand, the focus of hermeneutic phenomenological research (i.e., ongoing interpretation, understanding, and questioning) does not require a fully representative and unbiased sample of a population that experiences IPV (Savin-Baden & Major, 2013). Despite the above noted limitations, the CP provided a rich venue for research on experiences of IPV and interpretations thereof.
Another potential limitation of this study is its reliance on re-presentations with metaphorical images and narratives, combined with multiple field notes, observations, and participant narrative answers to a survey in P3. Although the multiple interpretations generated many possibilities for meaning-making and understanding, some meanings may be lost in the artist/researcher analysis or, quite purposefully, some participant meaning making may be not made evident to the viewer. In order to address this issue, the Evaluation section of Chapter 3 specifically addresses strategies of rigor and worth including use of rich and thick description, triangulation, use of peer-coding, and researcher reflection & statement of positionality. Nonetheless, it is noted that accounting for and describing absolutely all potential interpretations and re-presentations within the Replies to Wounds project is neither a possibility nor the purpose.

**Implications and Audience**

Three primary results are considered for implications that center on engagement in transaction to move toward transformation. First, the results address the capacity of ekphrasic dialogue and layered artful inquiry as effective practices to engage in interactive public display, critique, and agonist activism (Mouffe, 2007, 2008, 2013). Second, analysis and results suggest arts informed methods and parallactic praxis are an effective practices to generate transactive dialogue and critical reflection as a way to address socio-cultural perceptions, assumptions, and social norms as well as participant’s intentions to engage or not engage in particular social behaviors. And third, the findings are considered for the potential development of educational strategies regarding difficult topics, and broad dissemination with particular reference to parallactic praxis (Sameshima & Vandermause, 2008) and pedagogy of parallax (Sameshima, 2007a, 2007b), transformative learning theory in practice (Mezirow, 1991; 2000; Mezirow & Taylor, 2009; Taylor & Cranton, 2012), and aesthetics (Dewey, 1934/2005, 1938/1997, 1958).
Based on previous research findings, the intended audience for this research project and paper is tied to the implications and include those who work with an adult population in higher education and community settings (Clover, 2006, 2010; Donahue, 2011; Finely, 2015; Finley, Vonk, & Finley, 2014; McDrury & Alterio, 2003; Miller, 2002; White, 2011; Zembylas, 2014); teacher educators and pre-service teachers, philosophers of education (Barbera, 2009; Dixon & Senior, 2009; Ewing & Hughes, 2008; McElfresh, 2008; McHatton & McCray, 2009; Rifa-Valls, 2011; White, 2007); and artists focused on social justice, social activists, and art or health educators (Dewhurst, 2014; Harvey, Mishler, Kenan, & Harney, 2000; Hayes & Yorks, 2007; Hoecker, 2014; Squire, 2012). The methodology and design of the study allows for access by a broad audience, who use a strong mix of qualitative and quantitative research, use multiple modalities and media in their fields of study, and use various platforms and venues to present and disseminate educational, artful, and scholarly works. With a multi-layered approach that examines voice, context, re-presentation, and experience, there are possibilities for interdisciplinary understandings of and knowledge generation about interpersonal violence. In turn, with deeper understanding comes the potential for cultural change through education, agonism, dialogue, and community activism.

**Positionality and Reflexive Practice**

Positionality is addressed within three areas: the theoretical framework, the methods of AIR and parallactic praxis, as well as my role and position as a researcher/artist. First, as previously stated, the theoretical framework for this dissertation and my personal epistemology are constructionist (Crotty, 1998, Dewey, 1958). Constructionist epistemology rejects objective truth and positions all meaningful reality as socially constructed. Human experience is situated as interdependent within context, time and environments. And, the generation of meaning comes
about through our “engagement with the realities in our world” (Crotty, 1998, p. 8). As well, situated knowledge, interpretation, and meaning making is generated through inquiry and across relationship, time, and context (Dewey, 1933, 1934/2005, 1958).

Second, the method of AIR (Cole & Knowles, 2008) and parallactic praxis (Sameshima & Vandermause, 2008) in the Replies to Wounds project intentionally animates a shift in positionality and reflexivity. AIR and parallactic praxis relocate or reposition the artist/researcher, participant, and audience in order to enact reflection, understanding, and knowledge generation (see Appendices D, E, and F). And, within a phenomenological AIR framework, my personal positions, subjectivity, and reflections—and those of the participants—are not bracketed, but rather are embedded and essential to the analysis and interpretive processes (Higgs, Titchen, Horsfall, & Bridges, 2011; Cole & Knowles, 2008).

Further, in the exercise of AIR and parallactic praxis within this research project, the role or position of the artist, researcher, participant, and audience is interchanged, depending on the research phase in which they are engaged. For example, participants in Phase 3 were positioned initially as the audience for the CP display at WSU as well as for my interpretive art works. Also, they were positioned as artists when the participants created works and placed these in the gallery space. In this instance, as participants shifted roles within different reflective, creative, and interpretive tasks, they directly engaged in the act of parallactic praxis: shifting their perspective and context on multiple levels, including physical, cognitive, emotional, social, and behavioral.

Likewise, I am positioned in multiple roles and actively participate in the research process. Specifically, I am involved in data and knowledge generation through artful interpretations and participant narrative analysis. Positionality and reflexivity are not a static
process for the researcher/artist (Cole & Knowles, 2008; Higgs, et al., 2011). Consequently, the project is not a clear cut case of insider or outsider qualitative research (Greene, 2014). For example, I was a researcher/observer of the CP artefacts and event. I created interpretive works as part of my research analysis. I interacted with participants at the gallery display of my interpretive works. And, I was a researcher/observer of the Phase 3 participant artefacts and gallery event. At each phase in the research method, I was situated or re-positioned differently, as a means to transact and analyze the phenomena of IPV from an alternative perspective. Higgs (2008) notes: “the researcher, using the craft skills of their art, is transformed in the process of discovering qualities of the subject understudy, and a type of knowledge about each is created” (p. 551). Additionally, documentation and analysis of my A-R positionality and reflexivity are located in the interpretive works, research journal and field notes, for a “close and personal examination and open description” of my ideas, biases, interpretations, and perspectives throughout the research process (Savin-Baden & Major, 2013, p. 71). Positionality and reflexivity are an integral part of the reflection, understanding, and knowledge generation throughout each phase of this research project for me as artist/researcher, the participants, and the audiences. Further strategies used to minimize ethical implication, avoid potential bias and increase the trustworthiness of the data are outlined in Chapter 3, the methodology section.

Third, even though my A-R ideas and presence are evidenced throughout the project in interpretive works and analysis (see Appendices O–S), discussing my own background is important to address ethical research practice as well as my own reflections, biases, and assumptions (Creswell, 2009; Glesne, 2011). As well, it is essential to engage in exploration and critical analysis of personal position to fully address culturally embedded issues of social justice and power relationships in the research process (Creswell, 2009; Savin-Baden & Major, 2013).
The development of my personal epistemological position follows movement away from the discovery and attainment of a static reality and absolute truth, which was emphasized in my youth, toward the acceptance of multiple perspectives and of constructed truths, which are culturally situated in terms of identities, context, time, and environment. I have long been intrigued by the murkier questions dealing with education and wellbeing or the “deep politic” that points to the relations between power, representation, identity, aesthetics and inquiry (Gitlin, 2005, p. 16): How are difficult experiences described and depicted? How do systems of power and privilege affect learning and wellbeing? How do teaching practices, artful medium, and environment affect learning? How does memory, time, and trauma or disruptive events affect learning and wellbeing? Consequently, I engage in research and writing from the contextualized or situated positionality within the subject/object relationship. For this, I need and desire a reflexive practice and integrated platform into which I can draw a number of intersectional and interdisciplinary modes of inquiry.

My choice of topic, the experience of IPV and public narrative, is tied to deep questioning and a need to understand this phenomenon through multiple perspectives. Though this project is not autobiographical, my life—like the lives of many others—has been touched by the effects of violence. Through time and experience, I became acutely aware of and deeply pained by the constant presence of IPV in the lives of patients in hospitals, students in the classroom, colleagues, friends, family members, and those in the broader community. In essence, I found the experiences and effects of violence are never singular or contained, and neither is the ongoing dialogue. One of the motivations to pursue a doctoral study in Cultural Studies and Social Thought in Education was to better understand and identify the constructed systems of power and privilege that allow and enable violence and abuse in everyday life.
I first came across the Clothesline Project in my work as a university health educator, specializing in substance use, sexual decision making, consent, and sexual assault. Initially, I thought to use my artistic abilities to create a digital archive of sorts to increase the accessibility and dissemination of the WSU collection. As I pursued this project, I began to ask deeper questions about the CP artefacts: What are these narrative canvasses? What are they over time, space, memory, and event? My answers went through many incarnations over the years of reflection: a trauma response, bearing witness, echoes of violence, a material refrain, and then, finally, a reply to wounds. Simultaneously, I needed to engage in creating my own artful interpretations to be able fully reflect, analyze, and interpret the phenomena (see Appendices O–S). I came to the understanding of the CP as a reply to wounds in that it allowed for the inclusion of multiple reverberating voices over time and space. This understanding of imbricated dialogue, with its potential for transformative learning and culture change, influenced my choice of research question, method, and design.

In terms of personal history and path I experience my life path as contextual, layered, and ever-evolving. Currently, I am a part of the dominant culture as a white, middle class, gainfully-employed female finishing a doctorate degree in a small university town. However, these circumstances have not always been the case. I grew up as a first generation Dutch-American on a family run farm in a socially and politically conservative rural community. Learning came through everyday experience. My education was not limited to the classroom but constantly pursued as part of an aesthetically rich rural life. European and Canadian relatives and friends stayed regularly in our home and brought multiple perspectives and languages. My family didn’t have extra money but we did have a lot of books, acres of mountainous land to roam, and the Puget Sound not far away. While I attended private religious schools, I also played and worked
with public school kids. Later, my young and middle adult years were spent traveling abroad and living in diverse and progressive cities. Creative pursuits in art work, gardening, and cooking took strong hold in my life. Professionally, I worked in the overlapping arenas of education, healthcare, art, and social justice in a variety of settings including hospitals, state institutions, clinics, and universities. In short, the experience of my identities, perspectives, privilege, expressive communication, and knowledge shifted as I moved through relations, spaces, and time. Through this, I developed a keen desire to understand the context of people’s experience and to work toward social justice and equity.

To relate my research project to my personal experiences, the two threads that do run consistently through my life are (a) the presence and importance of a rich aesthetic experience, not only personally, but within my professional work; and (b) the experience of being positioned in layers of identities, cultures, and contexts. These threads pressed their way into the development of this project, as I found utilizing only the tools and language of surveys and text were too confining to do analysis on the complex experience of IPV. Consequently, to more fully answer the research question as well as understand IPV, I employed a layered method and design that embraces aesthetics and parallax. This carries my work beyond merely the empirical and into the realm of persistent transactional exploration and social justice activism (Dewey, 1933, 1934/2005; Gitlin, 2005; Mouffe, 2007, 2008, 2013). From this stance it is my optimistic aim to do scholarly work well and also to do it for the well-being of students and the broader community. As Hostetler (2005) notes in his examination of education research: “Serving people’s well-being is a great challenge, but it is also our greatest calling” (p. 21).
Overview of Subsequent Chapters

In the chapters that follow, I use a Deweyan theoretical framework and the artefacts of the CP, to examine the emergent themes and expressed meanings across three transactive and ekphrastic interpretations about the experience of interpersonal violence, with implications for educational strategies. Given the nature of my research, there is extensive use of and continual reference to multiple artful images and text. Primarily, the numerous figures, tables, images, and photos are located in the Appendices for ease of access.

Chapter 2 elaborates on a Deweyan theoretical framework that interacts with Bakhtinian and Mouffian concepts. Applicable theoretical notions from the respective theorists are reviewed, with special attention paid to how the theorists’ ideas connect and apply to present-day context. Guided by the research questions and the theoretical lens, Chapter 2 also includes extensive review of the literature regarding the Clothesline Project. The literature review is presented in seven major sections that are laid out in a specific order to provide the reader with the context of the CP and the experience of interpersonal violence and assault. Following the literature review, Chapter 2 concludes with suggested gaps in the literature as well as gaps in past theoretical frameworks and research methodologies that relate to the Replies to Wounds project.

Chapter 3 describes the methodology of the dissertation including sections on research methods and design, procedures, operational definitions, data sources, pilot research, methods of interpretation and analysis, survey instruments, art media and materials, and evaluation.

Chapter 4 provides a detailed presentation of the results and findings across and between the first three phases of data collection, analysis, and interpretation.
Chapter 5 focuses on analysis of and meaning making within the study findings across and between the all phases of data collection and interpretation. This includes development of educational strategies regarding difficult topics, implications for theory and practice in qualitative educational research, and for engagement in interactive public display, critique, and activism. In light of the research question and project findings, recommendations for future research are made.

**Conclusion**

In trying to understand my own ideas and practices within this research project, as I was submitting the dissertation proposal to my committee, I began to explore contemporary writings about artwork, accumulation, and the archive. After an afternoon of reading, I felt a coming-home kind of recognition, a kinship when reviewing the artwork and writing of Renée Green (2002). Green’s work wanders through alternative interpretations and layered representations of narration, subjectivity, history, memory, space, time, and documentation to depict complex negotiations of past events from a present and on-going dialogue (in Zapperi, 2013). Her writings include whole paragraphs that list question after question about who is narrating and how; what is represented; and why is this included and that excluded. Likewise, the research project I proposed put me at the brink of amassing layers of complex dialogic data and led me to ask similar questions.

In truth, I empathized as Renée Green (2002) described her feelings and thoughts about collection, archives, artwork, and reinterpretation:

Particular examples of attempts at collecting and the subsequent ordering of masses of material—including fictive attempts—led to a feeling not merely of wonder, but also of fatigue, attention deficit. Negation in abundance can be read
as the cancelling out effect which is possible when confronted with more than is comprehensible, that which is mind numbing, more than one can bear. What I’m referring to as a cancelling-out effect can also be thought of in relation to absences, lacunae, holes which occur in the midst of densities of information, as well as amidst their lack. (p. 49)

Reading this induced me—with some trepidation—to reflexively inquire: Why this research project, this way? While it could be a question of a researcher’s positionality and identity, for me, it is really something more expansive and inevitable. Further along in Green’s musings about documentation and the means for coping with life, one particular question, caught my eye: “How can a relationship with the past exist in which memory functions as an active process, allowing continual reconsideration, rather than as a form of entombment, to which archives and museums are sometimes compared” (2002, p. 54)? In search of an answer, Green is led to the writings of Agamben (1999), the Remnants of Auschwitz, and a critique of subjectivity. But I went in a little different direction. The question grabbed ahold and, I thought, yes, that is what I want to explore in the narratives and artwork generated by Replies to Wounds: an active process allowing continual reconsideration that flows and reveals, rather than entombs. That is why I conducted this research project, this way.
CHAPTER TWO

Review of the Literature

The literature review examines the CP event as narrative canvases for victim-survivors of IPV as well as its use in public display, education, activism, and research (NNCP, n.d.). This review is topic-based with a focus on the CP event (NNCP, n.d.) and references to the Washington State University (WSU) Clothesline Project artefacts (1993–2012). As well, the review addresses the contextual experience of and response to interpersonal violence via quantitative and qualitative research studies, in light of the content of the CP participant narratives. This review is designed to inform the primary research question: Utilizing a Deweyan theoretical framework and the artefacts of the CP, what are the emergent themes and expressed meanings across three transactive and ekphrasic interpretations about the experience of interpersonal violence, with implications for educational strategies? The review begins with establishing the theoretical framework, primarily, a Deweyan (Dewey, 1934/2005; 1958) lens with reference to Bakhtin (Holquist, 2004; Morris, 1994; Stallybrass & White, 1986) and Mouffe (2007, 2008, & 2013). Next, the literature review examines seven major sections that address the organizing sub-questions. Findings of this literature review point to the high visibility, adaptability, resilience, and effectiveness of the CP. Simultaneously, it is multi-faceted tool for community activism, political resistance, and social transformation; it is a venue to re-frame and re-story the experience of interpersonal violence and assault, and an effective pedagogic tool for adult education in a variety of settings.

Purpose

The purpose of this literature review is to explore and better understand the experience of interpersonal violence through the narratives of the CP, using Deweyan (1934/2005) theoretical
framework. The literature review defines key concepts and terms used in the Replies to Wounds research project. Past studies are identified that support the targeted focus of the research question and project. Additionally, the summary and conclusion of the literature review identifies and articulates the relationships between past studies and my research topic as well as clarifies how my research adds to understanding and knowledge in the field. Specific references to the national and WSU CP in the literature review sections will be made in an effort to address the primary research question and sub-questions (see Appendix A).

**Literature Review Sections**

The seven major sections that address the organizing sub-questions are as follows. The first section includes studies that focus on the general prevalence of international and national interpersonal violence and assault as well as for particular populations, including students on university campuses in the United States. The second section examines the history, organization, and enactment of the CP. The third section is made up of international and national studies conducted on the narrative content, images, and design of the CP as it relates to the participant experience of interpersonal violence as well as individual and social transformation. The fourth section looks at interpretive artful works and memorials inspired by the CP, though not created as part of AIR. The fifth section describes examples of qualitative AIR and interpretive works conducted on interpersonal violence and assault, though not related to the CP. The sixth section outlines the use and effectiveness of the CP as a pedagogical tool in a variety of adult learning settings. And last, the seventh section reviews research on the CP in public discourse and activism. Following the review, a summary is presented relevant to the questions previously outlined in the introduction section and are based on an evaluation of the literature presented.
The review concludes with suggested gaps in the literature to be investigated in future research, particular to dissemination and education.

Parameters

The literature review is a targeted and critical overview of the CP and the experience of interpersonal violence focused on particular topics or sections. This approach is utilized in order to understand the CP as an event embedded in interrelated cultural contexts and factors, so as to provide the reader with a sense of the breadth and complexity of the issue. A core collection of 34 primary sources from 1994–2014 are examined for this review. Additionally, a large number of supporting articles, books, reports, and website are referenced to enhance understanding and context. Specific parameters utilized in the search for literature review sources are as follows.

Given the long public history of the CP (1990 to present) and the international participation in this social activist event, there is a very large number of academic and general community materials (journal articles, magazine and newspaper articles, field papers, government reports, videos, websites, photos, blogs, books and chapters) that document, analyze, or make reference to the CP and event. However, for this literature review, the collection was reduced specifically for the above designated review purposes, and by only selecting primary source materials featured in peer-reviewed journal articles, government reports, books and chapters, websites/videos affiliated with specific research projects, or with national associations (Global Clothesline Project [GCP], n.d.; NNCP, n.d.). The date range of 1994–2014 for the 34 primary sources was established as the first article was published by Julier in 1994 and the last 3 primary source articles were from 2014 (Kirkner, Bowser, Ashby, 2014; McCaughey & Cermele, 2014; Rose, 2014). These parameters provide a base of articles that serves to answer the research question, the organizing sub-questions, and the exploratory and critical purpose of this review.
The WSU library collections and a variety of digital data bases were utilized in the search: ERIC: Educational Resource Information Center, EBSCO, WorldCat, JSTOR: Journal Storage, Google Scholar, GoPubMed, Sagepub, Elsevier, Dissertation Abstracts International, Open Access Thesis and Dissertations, and individual university dissertation catalogs. Searches were conducted using a number of key words in various combinations: Clothesline Project, violence, interpersonal, sexual assault, women, gender-based, social justice, activism, public, display, protest, narratives, education, pedagogy, art, aesthetic, school, university. Given the interdisciplinary nature of the topic, the literature from a number of fields of study were explored including education, women’s studies, psychology, sociology, cultural studies, social work, sociology, as well as research practice for qualitative and arts-informed study.

Theoretical Framework

This analysis is grounded in a Deweyan theoretical framework with a dynamic and parallaxic approach to analysis and interpretation (see Figure 1). As a hermeneutic phenomenological research project, knowledge and meaning making are understood as ongoing, ontological, incomplete and generated from an interaction between people, their experiences, ideas, and contexts (Dewey, 1934/2005, 1958). The rise or becoming of phenomena, knowledge, and meaning making are inherently affected by time, space, movement, and position (Crotty, 1998). Consequently, this creates an integrated epistemology, or open platform, which draws upon a number of intersectional analyses and modes of inquiry.

Though a prominent scholar, author, and social activist of his day (1859–1952), questions rise as to present day relevance and applicability of Deweyan ideas (Rud, Garrison, & Stone, 2009). In terms of aesthetic experience, Mandoki (2007, 2010) observes that academic and community persons alike continue to cope with the unfolding status of works of art, object-
centric thinking, and the dominance of digital technology. Moreover, how do we apply Deweyan theories—almost 100 years after their penning—to contemporary societal problems, shifting aesthetic experience, radically different technologies, and modes of communication?

I propose that Deweyan pragmatism is relevant to contemporary inquiry through a broad and overlapping emphasis on the experiences of agency, activism, art, reflection, and cultural and civic identity. Specifically, Waks (2009) notes that Dewey “stands nearly alone among major political theorists in not equating political communication with speech and writing. . . . art not speech is the primary category” (p. 101). Artful works and events, such as the CP, have a distinct function and act as a form of language and tool in communication, which, in turn, allows for communal deliberation, dialogue, and disruption of dominant discourse (Droogsma, 2006; Hipple, 1998). Aesthetic experience and the arts have a distinct purpose in identifying common problems, the formation of dialogic spaces, and the dissemination of knowledge (Jackson, 1998; Mattern, 1999; Waks, 2009). Dewey (1934/2005) states:

Communication is the process of creating participation, of making common what had been isolated and singular; and part of the miracle it achieves is that, in being

Figure 1. Replies to Wounds: Interaction of theorists within the theoretical framework (Dewey, Mouffe, & Bakhtin) and overlay of methodology—arts informed research (AIR) and parallaxic praxis (PP)—across the theoretical framework.
communicated, the conveyance of meaning give body to definiteness to the
experience of the one who utters as well as to that of those who listen. (p. 253)
The central premise of this project is that theories of Dewey do still apply and are indispensable
to understanding interpersonal and communal experiences, such as the CP, that challenge the
bounds of art, aesthetics, and education. There are ongoing contested critiques, debates, and
varying analyses of Dewey’s writings on conflict, authority, power, and violence (Diggins, 1994;
Hickman, 1992; Johnston, 2001; Saito, 2009; Westbrook, 1991). As well, there is a lack of
detailed analysis of privilege, power structures, and the experience of interpersonal violence in
the complementary theoretical ideas of Bakhtin (Ball & Freedman, 2004; Bakhtin, 1919/1990,
1984, 1993; Holquist, 2004; Morris, 1994; Stallybrass & White, 1986) and Mouffe (1999, 2005,

Notably, there are strong calls for a feminist critique (Seigfried, 2002a, 2002b) of Dewey
for a more penetrating analysis of power relations as opposed to prescribed approaches to
ongoing community problems and concerns (Hickman et al., 2009). The inclusion of feminist
critique as well as concepts of antagonism, agonism, and pluralism (Laclau & Mouffe, 2014;
Mouffe, 1999) can advance pragmatist social thought and combat hegemony and dominant
discourse (Hickman, et al., 2009). Likewise, Saito (2009) points to the need for a significant
reconstruction of Deweyan pragmatism by shifting away from equilibrium and problemsolving
by moving “toward dissolving and dissolution. . . to sustain a sense of the unsolved tension” (p.
93) when addressing personal relations, citizenship education, and creative democracy in
present-day society. Thus, research focused on the complex and difficult experience of violence
and participation in the CP calls for a critical and complex, yet flexible, framework that embraces art as experience, as transactional dialogue, as critique, and as a method of inquiry.

The writings of Dewey (1934/2005; 1958) that focus on artful transactional experience serve as the primary theoretical framework for analysis and understanding the CP event and participant narratives. To dig deep into the analysis of the structure, discourse, as well as narrative content, I also consider ways in which the philosophies of Dewey and the linguistic and literary insights of Bakhtin (Holquist, 2004; Morris, 1994; Stallybrass & White, 1986) are complementary, contrasting, and interactive. Notably, Bakhtin’s ideas are applied due to a lack of specific discussion in Dewey’s work about the ways in which literary texts and narrative language function as a dialogic focal point within disruptive communal events (Dressman, 2004). The concepts of Chantal Mouffe (1999, 2005, 2007, 2008, & 2013) about conflictual consensus/dissensus, agonism, and the use of critical art are added to the theoretical framework due to a lack of specific discussion in Dewey’s work about means to address deeply embedded societal problems, such as interpersonal violence, within democratic deliberation and education. A combined Deweyan, Bakhtinian, and Mouffian lens allows for an intensive, complex, and distinctly positioned analyses of aesthetic phenomena and events that are simultaneously chaotic and ordered, beautiful and brutal, violent and harmonious, disturbing and transformative.

The structure of this section is as follows. First, selected notions from Dewey and Bakhtin are described with analytical references to the CP. Second, points of similarity, as well as difference, between the two theorists are discussed. Third, ideas taken from the writings of Mouffe are described with reference to the use of art in critique, research inquiry, and dissemination. Theoretical terms defined in Chapter 1 are expanded upon here. Through this multilayered lens, I respond to the primary research question (see Appendix A) and other related
questions: How do Dewey’s theories on art, aesthetics, and education form the framework for study of the CP? What is Dewey’s understanding of experience, transactional dialogue and creative expression? How do Deweyan ideas apply to difficult and painful experiences? A multilayered theoretical analysis emphasizes how inseparable the contexts of a dialogic narrative (i.e., socio-cultural discourse and power structures, time, historical context, the individual within communal experience, harmonious and agonist responses) are from artful transactional experience.

**Deweyan Concepts**

Throughout Dewey’s work the elements of experience are a major theme, as is my analytical focus here. Dewey (1934/2005, 1958) was concerned with the significance of experience and its pragmatic role in philosophy, culture, scientific method, psychology, ethics, education, and learning (Hickman & Alexander, 1998). In *Art as Experience*, Dewey (1934/2005) systematically considered the interrelationship between experience and art. His main concern was to explain aesthetic experience, as generated by works of art and emergent from the prosaic rudiments of everyday experience (Mandoki, 2007).

**Aesthetics.** Aesthetics enthral and beguile. Subjective sensation threads—one instant to the next—from prosaic routine through to irruptions in social order, from the absurd to the logical, from the vermilion of a poppy to bloody violence. It can deliver us from horror through what is sublime into a state of joy, and then back again. Our daily human existence and cultures are marked and defined by aesthetic forms and acts (Mandoki, 2010). And yet, despite its ubiquity, the historical definition and study of aesthetics has been problematic, periodically confined to the realms of fine art, notions of beauty and harmony, compartmentalized into a
particular sensibility or thinking, or relegated to one discipline or school of thought (Mandoki, 2007, 2010).

In addressing such complex and boundary-defiant matters, the temptations of panestheticism—the implication that everything is aesthetic—are rejected (Mandoki, 2010). Since aesthesia is a condition of subjectivity, “nothing is aesthetic; in fact, no thing can be so” (Mandoki, 2010, p. 4). As noted earlier, it is the fullness of experience through embodied sense that we are able to maintain understanding and reflection in our ever-changing world (Dewey 1934/2005). In an attempt to establish a comprehensive grounding, Dewey (1934/2005), exploring aesthetic theory through situated and intensive experience (i.e., an experience) within artful works and events, states:

> It is mere ignorance that leads then to the supposition that connection of art and esthetic perception with experience signifies a lowering of their significance and dignity. Experience in the degree in which it is experience is heightened vitality.
>
> . . Because experience is the fulfillment of an organism in its struggles and achievements in a world of things, it is art in germ. (p. 18–19)

**Experience.** The ordinary and daily interactions of beings, things, and environs or experience is understood as being situated in a particular context. It is transactional and relational (Dewey, 1922, 1934/2005; 1958; Jackson, 1998): “the nature of experience is determined by the essential conditions of life...The first great consideration is that life goes on in an environment; not merely in it but because of it, through interactions with it” (Dewey, 1934/2005; p. 12). Given the large number of those directly and indirectly affected by IPV, the experience of it can be called an everyday, even ordinary experience.
Experience is determined by the interaction, context, and conditions of existence (Dewey, 1934/2005). In this, human beings are not separate from objects, events, or other beings. Additionally, the temporality of experience is a result and a consequence of ongoing and cumulative interaction of the self in the world. Dewey (1934/2005), fluidly linking aesthetics, experience, and communication, explains: “experience is the result, the sign, and the reward of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication” (p. 22). Artful forms and transformative interactions include the individual and communal experience(s) of interpersonal violence. In view of this, the experience of violence and participation in the Clothesline Project also is generative in that many undergo a transformation of the self, perspective, attitude, and/or knowledge. For example, CP participants move beyond their individual expression into a collective that translates the meaning of the everyday experience and interpersonal violence. An intermediary and an eisegesis event, the CP has been called a ritual in resistance, the voice of victims, a memorial, a disguise/mask/costume, the shed skins of victims, an educational program, prayer flags, material gravestones, the dirty laundry, immaterial bodies, a media event, an exorcist’s tool, agents for change, the ghosts of survivors, fabric art installation, a uniform from battle, the community’s scapegoats, a story, and more (Droogsma, 2006, 2009; Gregory, Lewton, Schmidt, & Mattern, 2002; Hipple, 1998, 2000; Lempert, 2003; NNCP, n.d.; Ostrowski, 1996; Ruffino, 2007). The incisive descriptors affirm the emotionally profound and diverse effects of such an event for individuals, within a local and global community. Also, the descriptors provide evidence that a single t-shirt as well as the collections take on, not only a symbolic dimension, but act as a catalysts to form a particular community by generating series of interactive relationships through the public event and its various media settings. The CP event
displays the traits of an experience, including completeness or a sense of fulfillment, uniqueness, or unity of a single quality, and unifying emotion or coherence (Jackson, 1998).

**Transactional.** In his earlier writings on *Conduct and Experience*, Dewey (1930) wrestled with the notion that “there is something in the context of the experiment which goes beyond the stimuli and responses directly found within it” (p. 411). This deliberation leads to the concept, *trans-action* that describes a dynamic relational understanding of experience and knowing, that also attempts to address the problem of objectivity in inquiry (Hammarström, 2010). Concepts of *self-action* (object acts individually, under its own capacity) and *inter-action* (object is compared to object in causal interconnection) are contrasted with *trans-action*. In *trans-action*, “systems of description and naming are employed to deal with aspects and phases of action, without final attribution to ‘elements’ or other presumptively detachable or independent entities or realities” (Hammarström, 2010, p. 2–3). Basic differences in these perspectives flow from the determination of objects as transactional in that, there is no division or separation between the subject and the object of knowledge or between the observer and that which is observed. Dewey & Bentley (1949) note:

> the “transaction,” as an object among and along with other objects, is to be understood as unfractured observation—just as it stands, at this era of the world’s history, with respect to the observer, the observing, and the observed—and as it is affected by whatever merits or defects it may prove to have when it is judged. (p. 37)

The t-shirts make for a disturbing and fascinating transactional encounter. Like a form of graffiti, it expresses both impotence and power. The events, the messages, the objects of agency and resistance as seen in the CP are, then, always moving, generating, and regenerating within a
spectacular network. Like a form of graffiti, it is anonymous and it moves through different environments. The descriptors further provide evidence that the single t-shirts not only take on a symbolic dimension, but also act as catalysts to form a particular community through generating a dialogic interaction in a public setting. The narratives speak frankly, ask questions, and demand answers, creating an unfolding dialogue regarding the experience of violence.

Additionally, this is a form of “dramatic rehearsal” for imaginative deliberation that allows the viewer to move beyond his/her own experience and perspective (Fesmire, 2003, p. 70). The audience can come to a new understanding; one that emphasizes humanity and cultural experiences in common with those who have experienced violence. This highly accessible form of reflection and education within the display and dissemination process taps into the capacity for growth and continual reorganization of the understanding of experience (Boisvert, 1998). It is a means to root out the “nested dualisms” and intertwined binaries in our limited socio-cultural understandings and practices (Fishman & McCarthy, 1998, p. 16–17).

Though unified and communal dialogue within aesthetic experience, Dewey also attends to the individual and narrative within the whole of a transactional and artistic experience, such as the CP. Individual agency—an unfolding characteristic of all beings—is employed in various dialogic, artistic, and physical ways: Dewey (1958) states:

> to define one’s self within closed limits, and then to try out the self in expansive acts that inevitably result in an eventual breaking down of the walled-in self, are equally natural and inevitable acts. Here is the ultimate ‘dialectic’ of the universal and individual. (p. 244)

Dewey (1958) is attentive to the social and physical learning environments, individuals, and community in relationship to transactional experience and communication. He provides a
supportive framework to understand the social and cultural agency of individuals as well as a pragmatic Western view of experience that is in touch with the synergy of the individual, community, texts, and events (Dressman, 2004; Jackson, 1998). Along the continuum of resistance or conformity, beings are influenced and transformed in multiple ways in that an individual is no longer: “a particular, a part without meaning save in an inclusive whole, but is a subject, self, a distinctive center of desire, thinking and aspiration. . . . Empirically, it is an agency of novel reconstruction of a pre-existing order” (Dewey, 1958, p. 216–17).

Art. How does Deweyan thought bring together experiences and art to form a transactional and transformative event, such as the CP? Artful works give rise to an intensified opportunity for ethical and moral reflection–even interruptions in thinking–about dominant cultural discourses on privilege and power as well as simply stated subject-object binaries (Jackson, 1998; Jones, 2009a; Mattern, 1999). This pushes individual and collective works, such as the CP t-shirts, beyond reductional singularity and embeds them within poiesis (Levine, 2009). Etymologically derived from ancient Greek, poiesis means “to make” (Collins English Dictionary, 2013); however, it also is a moment of ecstasis, when over time there is movement away from one ‘being’ to become another: “like the soil, mind is fertilized while it lies fallow, until a new burst of bloom ensues” (Dewey, 1934/2005, p. 24).

On the campus mall, the clotheslines are set up in rows or in a square to order to provide a safe enclosed space in the middle for those who wish to create a t-shirt for victims, survivors, allies, family members, friends or even themselves. More often, the messages have been created in private and then brought out en masse; the anonymity and number of shirts provide a cloak that protects from identification, re crimination, and retribution. Though, almost every year, the CP is set up at the same time and in the same place, Dewey (1934/2005) notes that works of art
as well as the work of art is “recreated every time it is esthetically experienced” (p. 113). Despite being emblazoned with graphics and color, the clothesline display creates a quiet, even reverential, space for passersby to approach, to read, to reflect and, perhaps, even to curse or weep. The CP event includes a table set away from the shirt display for information and resources. It is staffed with dutiful student volunteers sitting alongside the jarring tumult of messages. This “rhetoric of walking” (De Certeau, 1984, p. 99) includes those who avert the challenging spectacle by stepping quickly along with down cast eyes or those who find a different path to travel around. They avert the display, yes, but they cannot truly avoid its influence, as even the simple knowing it is there—the spectacle of it—affects their behavior.

Engaging poiesis shifts the metaphoric work of art from a static object of representation to a relational and transactional event. Relational aesthetics is made evident in the circuitous but responsive poiesis of artful interpretation, dialogue, bearing witness and reflection (Bourriaud, 2002). In this, the CP event is an emotional experience and, as such, emotion serves to unify the experience for all involved (Jackson, 1998). Additionally, Dewey integrates ethical and responsible creative democracy (1939), aesthetic experience and artful works (1934/2005); and ethical imagination (Fesmire, 2003; McClelland, 2005); which is in alignment with Bakhtinian (1919/1990) ideas of mutual answerability, art, and responsible transaction. As demonstrated through the CP event, these theoretical notions describe a complex transactional dialogue that is an aesthetic, compassionate, and ethical reply to the experience of violence.

Order and harmony. Clearly, Deweyan thought provides a foundational framework to understand the experience of the CP; however the analysis, thus far, feels somewhat unfinished and even avoidant. Still I wrestle to reconcile Dewey’s consistent reference to order, harmony, experience, and artwork (1934/2005, 1958). What to do with works that do not depict what is
harmonious, such as the CP? What about aesthetic forms and medium that are not positive or beautiful? How do notions of transformation regarding difficult topics figure into Dewey’s thinking? Is Deweyan philosophy too dated and superficial to use as a framework for defiant and contentious works of art?

First, these questions become difficult to answer when ideas about art are object-centric, erroneously focused on form, and that the work itself or ideas behind the work need to be harmonious and orderly. When analysis digs deeper into Deweyan thought and is re-centered on the creative and transactional process of the artists and audience, the necessary use of order and harmony became clearer. Here is a lengthy but important quotation from Dewey (1935/2005):

The rhythm of loss of integration with environment and recovery of union not only persist in man but becomes conscious with him; its conditions are material out of which he forms purposes. Emotion is the conscious sign of a break, actual or impending. The discord is the occasion that induces reflection. Desire for restoration of the union converts mere emotion into interest in objects as conditions of realization of harmony. With the realization, material of reflection is incorporated into objects as their meaning. Since the artist cares in a peculiar way for the phase of experience in which union is achieved, he does not shun moments of resistance and tension. He rather cultivates them, not for their own sake, but because of their potentialities, bringing to living consciousness an experience that is unified and total. (p. 14)

The actual process of creation and the specific form of the work of art and artful event was purposeful and ordered, even though the experience depicted in the artwork may be brutal and the works of art may produce feelings of dissonance and discord. The artist (in this case, the CP
participants) used chaos, pain, tension, and discord, converted it into an art form—through the use of a particular medium—so interest, reflection, and transformation can take place. It is essential to remain focused on the artist’s purposeful creation of the artwork and the resulting communication or transactional experience through medium. Hickman (1992) notes, “it is not so much the artist who communicates as it is the object or event produced, an aesthetically rich and suggestive artifact doing its work” (p. 63). Fundamentally, without the materialization of some order and harmony within the process of creativity and production of a communicative form, the artist and the audience cannot have a fully transactional and dialogic experience.

Second, and more broadly applied, Dewey describes an embodied reconstruction when discussing a shift in perspective, understanding, and actions after an experience, such as the CP event. He states:

For taking “taking in” in any vital experience is something more than placing something on the top of consciousness over what was previously known. It involves reconstruction which may be painful. Whether the necessary undergoing phase is by itself pleasurable or painful is a matter of particular conditions. (p. 42)

Reconstruction, no matter where on a continuum of painful or pleasant experiences, can open the capacities of the participant, event organizer, researcher, educator, and the audience to be present with, to be changed by, and to compassionately respond to the difficult experiences of another. Coming to a different perspective is about harmonizing or adjusting one’s previous understanding to take into consideration new information, thinking, and experiences. Thus, while Dewey did see working toward democratic consensus and education as a vital means to address relational wellbeing and social ills (Hickman, 1992), Deweyan notions of order and harmony in transactional aesthetic expressions are more about ongoing alignment or adjustment to new
experience and information (Fesmire, 2003; Jackson, 1998; McClelland, 2005), than about maintaining undisturbed societal agreement.

In sum, this section has outlined how Dewey’s ideas are relevant for and can be applied within my theoretical framework to analyze and understand of the experiences of violence, transaction, and artful works. Specific concerns about the application of Deweyan thought to painful and difficult experiences and the responsive creative expressions can be addressed through the two notions described above (a) materialization of order within the process of creativity and art form to enhance transaction and (b) embodied reconsideration and reconstruction through aesthetic experience and dialogue.

**Bakhtinian Concepts**

The addition of Bakhtin theoretical notions provides a way to address the meaning of acts of violence, the use of embodied speech within the narratives, and the power of attenuated and then re-enacted socio-cultural discourse and power structures. This dissertation draws upon five of the most influential Bakhtinian ideas: the act, dialogue, answerability, heteroglossia, and carnival (Bakhtin, 1984, 1993; Holquist, 2004; Holquist & Liapunov, 1990; Morson & Emerson, 1990; Morris, 1994; Stallybrass & White, 1986; Zappan, 2000). First, the basic elements and use of these ideas will be explored, followed by an analysis of the CP through a Bakhtinian lens. The analysis and use of a Bakhtinian lens is divided into two parts: first, structure and enactment of the CP and, second, content and the inclusion of individual voice about communal carnival (collective and destructive acts). Furthermore, the analysis extends to carnival critiques carnival, which includes an examination of Bakhtin’s hyper-emphasis on infinite regeneration of the communal body, plurality, nostalgia, and merriment, to an almost complete neglect of the
experience of individual bodies within carnivalesque dialogue and practices (Bernstein, 1992; Emerson, 1993; Hollis, 2001; Ryklin, 1993; Stallybrass & White, 1986).

**The act.** Early Bakhtinian works are concerned with the act, a social and literary theory of relativity and phenomenology that places the performed act and authorship within the unique and concrete context of existence or being within a community. Bakhtin (1993) claims that each individual, who performs an act, holds a unique place within the building of a whole being, in communion with a unity and never-repeatable whole. An ethical imperative that Bakhtin (1993) calls “non-Alibi in Being” (p. xii), requires that one act out his/her unique place within a complex unity. Later, Bakhtin’s writing expands and situates ideas of a unique self as existent only within a whole unity, which forms an epistemology, wherein, dialogism employs the elements of language or dialogue as a “modeling system for the nature of existence” (Holquist, 2004, p. 33). Further, Bakhtin posits dialogue is transactional and essential to being, as “existence, like language is a shared event” (Holquist, 2004, p. 28).

**Dialogue.** Within Bakhtinian thought, dialogue is made of three basic elements: an utterance, a reply, and, most importantly, a relation between the two that allows for meaning making (Holquist, 2004). It is a “differential relation” that breaks the duality of existence (I/you) into transactional co-being (Holquist, 2004, p. 40–41). Dialogism is made up of an ongoing simultaneity in that “speakers are different from each other and the utterance each makes is always different from the other’s; and yet all these differences are held together in the relation of dialogue” (Holquist, 2004, p. 40). Dialogue informs the concept of discourse or the “production of actualized meaning. . . a communication event, as responsive interaction” (Morris, 1994, p. 4–5). An example of differential relation within dialogism can be found in a “double-voiced” discourse or “the presence of two differently oriented speech acts inhabiting the same words”
(Morris, 1994, p. 13) that contains *utterances* and specialized speech *genres* (Morris, 1994; Holquist, 2004). Utterance is an active unit of speech, always placed within the relational context of dialogue together with other utterances, which take meaning and shape within a particular historical moment in a socially specific environment. The nature of “embodied” and “intoned” utterance is never singular and is part of a whole chain of utterances (Morson & Emerson, 1990, p. 133). As a fundamental dimension of continuously generative dialogue, utterances are both diachronic, or performed over time, and synchronic, or performed at a particular time (Morris, 1994). Authorship of an utterance, in communion with the whole of being, becomes a dialogic event. It is always renewing, expressive, and specifically positioned within intonation and in anticipation of response (Morris, 1994). While an utterance is specifically defined, or bounded, within a sphere of communication, it is also inherently interactive and relational between speaker(s) and audience (Zappan, 2000). It is a linguistic concept as much as it is a form of dialogic being—always in response and always expecting reply (Morris, 1994).

As well, speech *genres* are type of collective dialogue or grouping of utterances that are developed and performed within a textual space where a particular discourse coalesces into a recognizable form. Holquist (2004) describes time and power structures within dialogic discourse that form speech genres: “centripetal and centrifugal forces interact most powerfully with each other at the level where their mutual struggle creates the kind of space we call texts, space that gives structure to their simultaneity” (p.70). Given this, the CP can be understood as a dialogue—a group of utterances—that utilizes a particular form of speech genre, in that it is identified with a particular sphere of communication (e.g., the annual CP event); it has developed into stable thematic content (e.g., experience of violence); and it has developed a style and compositional structure (e.g., short narrative on colorful t-shirts, publically displayed).
**Answerability.** Bakhtin (1919/1990) specifically positions art, being, responsibility, and relationship within aesthetic dialogue in his short essay *Art and Answerability* by noting that “art and life are not one, but they must become united in myself—in the unity of my answerability” (p. 2). In his early essays (Holquist & Liapunov, 1990), Bakhtin wrestles with how meaning making is “enhanced in a work of art through the act of being turned into a text” (Holquist, 2004, p. 194). Answerability is rooted in the Bakhtinian notion of transactional being (I/you) that is constructed through aesthetic dialogue and expresses the ethical responsibility of engagement of self and Other within context and over time (Holquist, 2004). This is not about identity but about the production or enactment of meaning through artful text. In other words, for Bakhtin (1919/1990), to be in dialogue is to be answerable to self as well as to respond ethically to the shared context of relationship and being with others. Bakhtin (1919/1990) clarifies that the individual must become answerable through and through: all of his constituent moments must not only fit next to each other in the temporal sequence of his life, but must also interpenetrate each other in the unity of guilt and answerability. (p. 2)

From this perspective Bakhtinian dialogic ethics and responsibility are not a unified or essentialized set of community values, but are ongoing constructed understandings and responsive acts found within and through aesthetic dialogue. Using this lens, the CP is a venue for answerability and ethical aesthetic response to acts of violence. Further, Bakhtinian ideas of art and answerability do not demand consensus or a harmonized response, and consequently, link with Mouffian ideas of agonist and critical art (2007, 2008) and Deweyan ideas of *Art as Experience* (1934/2005).
**Heteroglossia.** Another dialogic notion is *heteroglossia:* a complex mixture of languages and refers to the conflict and exchanges between official/unofficial or dominant/non-dominant discourses (Holquist, 2004; Morris, 1994; Stallybrass & White, 1986; Zappan, 2000). More specifically, heteroglossia focuses on the phenomena of antagonistic socio-cultural forces and the inclusion of conflicting voices as making meaning and having value within discourse. As well, heteroglossia is related to, but goes beyond, the concept of *polyphony* or multi-voiced texts (Zappan, 2000). Rather, heteroglossia is the “constituting condition for the possibility of independent consciousness in that any attempt to impose one unitary monologic discourse as the ‘Truth’ is relativized by its dialogic contact with another social discourse, another view of the world” (Morris, 1994, p. 73). These exchanges are not acts of completely open linguistic freedom, but a balancing action of centralizing and decentralizing that vitalizes and balances dialogue. It is the “struggle with another’s word that a new word is generated” within heteroglossia that establishes the ever unfolding process of utterances (Morris, 1994, p. 74).

**Structure and enactment.** The act and answerability of the CP has an ambivalent and expectant feel. Usually archived and boxed in a back room, it is an annual event that features the hanging of hundreds of t-shirts within a contained time and place. Like any carnivalesque event, it expresses both the power and impotence of defiance and protest. The t-shirts lined up and waving in the wind, make for a disturbing and yet fascinating encounter. The fabric narratives, or dialogic utterances, are colorful canvases—some even beautiful; yet, they reveal horror, victimization, and violence in an ongoing dialogue. Structurally, the obscenely bright shirts hang—row upon row—on rigged-up clotheslines that crop up in uncommon spots. They line campus sidewalks, sag between trees, and swing from lamp post to lamp post. Old and new utterances sway in the wind—a tangle of pictures and names, words, and drawings that adorn the
uniform lines of t-shirts. Each year the place and position of the shirts is a bit different, creating new visual images and transaction between the individual narratives. Materially, the spectacle of hundreds of performing voices is a heteroglossia of utterances that clamors aloud about the common experience of violence, through a genre of brutal and poetically rendered narratives. The grotesque realism (Bakhtin, 1984) of the CP is always physically and dialogically moving—generating and regenerating—like a call and response choir of displaced bodies.

**Carnival.** One way that the act, dialogue, utterance, and heteroglossia are made manifest is in the enactment of *carnival*, a chronotopic and intersectional concept that describes spatial and temporal elements of an individual and communal generative event. For Bakhtin, the notion of carnival is derived from the way folk culture, occasionally and cyclically, attenuates official hegemony, or dominant culture, through festivals, celebrations, seasonal rituals, pageants, public speech and performance, and market-place spectacles (Stallybrass & White, 1986). Carnivalesque acts are distinct from sanctioned community events, suspend official hierarchical power and rank, and are a means to undermine hegemony as a “social centrifugal force which opposes the centralizing imposition of the monologic word” (Morris, 1994, p. 20). Carnival offers a rhythmic, spatial, and temporal vision of life and human interaction that emphasizes the sensuous, liminal, and corporeal forms of bacchanal gesture and ritual. In this idealized state, a physical and performative body takes on the exaggerated and degraded forms of grotesque realism, which simultaneously parodies and celebrates, elevates and mocks, crowns and condemns, laughs and bleeds (Bernstein, 1992; Morris, 1994; Zappan, 2000). In grotesque realism the bodily element is presented as something universal to all—not individualized or personal—and is positive, in the sense of being continually generative and immeasurable (Bernstein, 1992; Morris, 1994).
The phenomena of carnival, in effect, embody secular-social relations and draw attention to the fragile cultural construction of place, power, and social roles. In *Rabelais and his world*, Bakhtin (1984) notes the grotesque body is a:

body in the act of becoming. It is never finished, never completed: it is continually built, created, and builds and creates another body. Moreover, the body swallows the world and is itself swallowed by the world. . . . Eating, drinking, defecations and other elimination (sweating, blowing of the nose, sneezing), as well as copulations, pregnancy, dismemberment, swallowing up of another body – all these acts are performed on the confines of the body and the outer world, or on the confines of the old and new body. In all these events, the beginning and end of life are closely linked and interwoven. (p. 317)

Carnivalesque performance and language is an intermittent expression of freedom from official social norms: “it is an invitation to become a part of a complex unity, a bodily collectivity” (Zappan, 2000, p. 7). Surging communal expression, through costume and color, brings about the productive process of re-generation or re-presentation, which frees human consciousness from dominant and hierarchical perceptions of the world and opens up the possibility for new awareness, understanding, and change (Morris, 1994). And yet, participants in carnival live within a performed duality: freedom from social norms and dominant culture, yes, but a freedom strictly contained within specified time and space (Stallybrass and White, 1986).

**Carnival, violence, and the individual.** The complexity of IPV demands that my Bakhtinian analysis go beyond notions of the act, dialogue, utterance, and heteroglossia. Thus, while collective carnival may be acting out transgressively against dominant or official discourses, there is also re-enactment of “licensed complicity” and the “displaced abjection” of
weaker social groups within the chaos (Stallybrass & White, 1986, p. 19). This process of “assertion violence,” takes place when an individual or group attempts to affirm his or her position and power in the community through performative, aesthetic, and harmful acts (Kupfer, 1983, p. 45). Self-affirming violence, however, is evidence of a lack of true agency. It is oft enacted to maintain an internal and secure sense of power and position within one’s community, which is, in turn, a re-enactment of the violence of dominant discourse and power structures.

**Dialogic community and laughter.** Additionally, Bakhtin hyper-emphasizes the plurality of the dialogic community as a whole and infinite regenerative revelry; thus, there is an almost complete neglect of the experience of the individual within the violence and degradation of carnival (Emerson, 1993; Hollis, 2001; Ryklin, 1993). Curiously, in his writings about carnival, Bakhtin (1984) theoretically retains the transactional notions of *the act*, being, and transactional dialogue (Morris, 1994; Zappan, 2000), but does not integrate in his ideas of answerability, art, and responsive ethics (Bakhtin, 1919/1990). Theory and text about the chaotic and absolute indeterminacy of dialogic regeneration in the community may not be harmful; but, the CP narratives affirm the trouble, trauma, and despair when carnival becomes involved in real violence. Yes, theoretically, the communal grotesque body, the gluttonous infatuation with orifices, and cheerful death are dominant abstract themes and useful rhetorical devices; however, phenomenologically, the abuse, violence, and degradation within some acts in communal carnival are not just textual metaphors, these are actual experiences of individuals.

Bakhtin’s later writings re-address carnivalesque dialogue, especially the use of laughter but, once more; there is an abstract overestimation of the value of bacchanalian carnival and laughter, as liberating and an uplifting social balm (Hollis, 2001). For example, Bakhtin states:
Violence does not know laughter. Analysis of a serious face (fear or threat).

Analysis of a laughing face. . . The sense of anonymous threat in the tone of an announcer who is transmitting important communications. Seriousness burdens us with hopeless situations, but laughter lifts us above them and delivers us from them. Laughter does not encumber man, it liberates him. . . Everything that is truly great must include an element of laughter. Otherwise it becomes threatening, terrible, or pompous; in any case, it is limited. Laughter lifts the barrier and clears the path. (Bakhtin in Morson and Emerson, 1990, p. 95–96)

Certainly, this viewpoint is different from earlier writings on carnival; yet, there remains the propensity toward the abstract, as Bakhtin works to use laughter to emphasize the sweeping away of institutions, social norms, and doctrine for the supposed renewal and betterment of community (Morson & Emerson, 1990).

In an attempt to understand this extreme abstraction of violence, Ryklin (1993) suggests that the writings on Rabelaisian carnival are actually a profound cultural criticism, the “product of a complex trauma” and “a requiem for the individual body” during the political upheaval and purges of Stalinist Russia in the 1930’s (Emerson, 1993, p. 48). Using two techniques to devise an all-encompassing culture of dialogue—distancing and infinite jubilation—Bakhtin may have encoded:

the trauma of a representative of the Russian intelligentsia, who found himself in the ‘unthinkable’ situation of terror and the ever-growing and increasing dominance of a collective corporeality (telesnost). Rabelais and his work provided, . . . a convenient site for the enacting and overcoming of this unavoidable trauma. (Ryklin, 1993, p.1)
In a rhetorical act of overstatement, Bakhtin dissolves the individual body completely and gives the collective body all “reproductive and rhetorical rights” (Emerson, 1993, p. 48). If an individual body does not exist and cannot utter, then the violence and torture inflicted on individual bodies does not exist. In this way, unacknowledged communal terror is survivable and needs no dialogic response. Whether or not Ryklin (1993) reveals Bakhtin’s actual intention or even unconscious psychological themes in his writing, this reinterpretation and others previously described provide a means to theoretically dig deeper and re-think notions about Bakhtin’s descriptions of the violent experiences of individual body in dialogic carnival.

Carnival critiques carnival. The inclusion of Bakhtinian notions in the analysis of the CP is approached as a differential relation (Holmquist, 2004) and an embedded discourse of carnival critiques carnival. Expressly, the display of the narratives (aesthetic and artful critique) is a colorful and bold social justice event (a carnivalesque event) about interpersonal violence that, often, is inflicted during destructive and violent acts or social events when acceptable cultural behaviors are suspended temporarily (a carnivalesque event). So, while the event and content of the CP does make manifest the Bakhtinian (1919/1990) ideas of answerability, it is the tight confines of enacted power and dominant discourses of violence that shift my theoretical inquiry into carnival critiques carnival.

A deeper Bakhtinian analysis of the content and tenor of the CP t-shirt narratives illustrates how there is a potential for re-enacting the violence of hegemony during the violent intersection between the carnival-enacting body of the community and an individual human body of a victim/survivor. For example, one CP t-shirt describes the random beating and verbal abuse of a gay couple on a public street by a horde of passersby. A second shirt recounts how a perpetrator of battery and assault laughed out loud at pleas to stop. A third narrative details a
gang rape at a college party by drunken friends. Carnival can exclude, degrade, and victimize individuals; however, some of these victim-survivors do make known their suffering through their CP t-shirt narratives by “forcing their language into the context/contest of the dominant language” (Bauer in Hollis, 2001, p. 247). This is the CP event critiques acts of IPV or carnival critiques carnival.

In using a Bakhtinian framework in analysis of the CP two ideas emerge. First, the CP victim-survivor narratives do provide a place and time for ongoing and generative dialogue that are a type of carnivalesque reply to the wounds of violence and trauma. However, second, the individual body does have an irreversible life progression toward final nonexistence and, consequently, stands in question of Bakhtin’s theoretical positions of the body in carnival as infinitely generative and simply part of a universal whole. For some participants, violent death, trauma, and loss are real and final. In counterbalance to the Bakhtinian notions of infinite indeterminacy, laughter, and plurality within carnival, there is recognition of the individual experience within the bold and colorful expression of the CP, which comprehends and expresses the fragility of the human physical condition and provides a point from which to observe values, judgments and hierarchies of power—both official and carnivalesque (Hollis, 2001; Stallybrass & White, 1986). In sum, Bakhtin’s socio-cultural theories regarding language and dialogue add to my theoretical framework for an analysis of the CP in two ways: (a) a demonstration of responsive answerability as well as (b) an embedded carnival that critiques carnival. The aesthetic and critical display of the CP provides both vision and voice to the experiences of harm, trauma, and death of individual bodies during episodes of violence embedded societal practices of reoccurring hegemony.
Summary of Deweyan and Bakhtinian framework

The prosaics of everyday life as a lens to understand the phenomena of interpersonal violence is the primary theme throughout this dissertation. An analysis that combines the broad notions of transactional and artful experience with specific linguistic and textual devices of dialogue provides a unique lens for understanding of the experience of the CP participants. Additionally, this analysis provides a needed link between the contexts of experience to narrative, dialogue and artful practice, which can act as a framework for future research, pedagogy, and curriculum development about interpersonal violence. The use of Deweyan and Bakhtinian frameworks forms an imbricated analysis appropriate for the jumbled layers of meaning in a communal dialogue about the experience of violence.

Four points of congruence are found between the two theorists (Dressman, 2004; Mandoki, 2007). First, in strong opposition to the predominant ideas of their time, there is a focus in Dewey’s and Bakhtin’s writings on the everyday and ordinary quality of human experience. In a related second point, both theorists focus on the prosaic aspects of art and aesthetics as transactional and dialogic experiences that are transformative and present in everyday life. In her analysis of everyday aesthetics, prosaics, and poetics, Mandoki (2007) clarifies:

It is not the everyday in itself or the commonplace as such that would constitute the object of prosaic, but its aesthetic dimension. Through all these acts, prosaics as a theory points exclusively at the manners in which our sensibility is involved and expressed. (p. 76–77)

Third, there is strong overlap between Dewey’s (1958) ideas about transactional experience and Bakhtin’s double-voiced dialogue (Holquist, 2004): “dialogue acts as a linguistic metaphor for
the transactional medium in which experience takes place” (McCarthey as cited in Dressman, 2004, p. 45). And fourth, in general, their philosophical approaches view individuals as permeable and constructed within a context and events, specifically requiring the presence of others to define and understand their own experiences.

The differences between the two theorists focus on ideas about agency of the individual, and the dominant force of historical and communal events, primarily due to the motives and forces assigned to individuals, communities, and text (Dressman, 2004). First, Bakhtin puts a greater significance on the influence of historical conditions operating in present events than Dewey (Dressman, 2004, Emerson, 1993; Ryklin, 1993). As well, for Bakhtin, the border between art and life is more blurred, especially in regard to the dominant force of community and carnival (Hollis, 2001; Mandoki, 2007; Ryklin, 1993). While Dewey espoused the ubiquitous interaction between the aesthetic and everyday life, he specifically differentiates between types and the significance of aesthetic experiences across multiple fields of study (Jackson, 1998). Certainly, both theorists focus on realism in everyday life; however, Bakhtin attends to the grotesque body in literature and historical events (Morris, 1994; Stallybrass & White, 1986), while Dewey (1934/2005) is inclined to emphasize harmony and dismisses the cultural relativity of binary labels such as ugly and beautiful, when applied to works of art and aesthetic events. For Dewey (1958), individual agency is an engaged part of transactional experience and has concern for the social and physical learning environments of individuals, and community in relationship to transactional experience; however, Bakhtin understates individual experiences and sees human perception of interaction between all beings and entities as reconciled or mediated by language and metaphor in dialogue (Dressman, 2004; Emerson, 1993; Ryklin, 1993). In conclusion, Dewey (1934/2005, 1958) provides an expansive framework to
understand the artful experience of the CP event, especially in terms of transactional and transformative learning opportunities (Jackson, 1998, Dewey, 1934/3005, 1958). Subsequently, Bakhtin offers linguistic and textual devices that allow for a rigorous analysis of the language and dialogue of the event and experiences of violence (Dressman, 2004).

**Mouffian Concepts**

One of the challenges at the beginning of this study was how to apply Deweyan and Bakhtinian theories to present day understanding about experiences of violence and participation in activist events such as the CP. As I proceeded in the research project there were other challenging questions in regard to relating the theoretical framework and applied notions of time, dialogue, display, and platform in the process and methods of research and analysis. I asked: After approximately 25 years in existence, how do researchers and educators analyze and understand the CP as an ever evolving aesthetic and dialogic platform in our communities today? What research methods are best suited to promote ongoing dialogue, education, and democratic practice as part of the analysis and dissemination process? What methods of research are best suited to answer questions about qualitative phenomena that are aesthetic, activist, and artful in form and expression?

To move deeper into the development of a theoretical framework, these questions call for the inclusion of yet another theorist. As discussed earlier, some philosophers and theorists have returned to many of Dewey’s foundational ideas on aesthetics, art, experience, language, and the practice of democratic participation and education, in order to re-think ongoing and seemingly intractable communal concerns and hegemonic practices found in present day society (Hickman, Flamm, Skowronski, & Rea, 2011; Hickman, et al., 2009; Mandoki, 2007; 2010; Mouffe, 1999, 2007, 2008; Saito, 2009; Spivak, 2012). Dewey (1916/2011, 1934/2005, 1939) emphasized artful
practices as a medium for political deliberation, education, and unified community-based problem solving; however, he did not develop these ideas for pragmatic application to specifically address contentious problems and confrontational political action (Mattern, 1999). In turn, while ideas of responsible answerability (Bakhtin, 1919/1990) do provide some grounding for artful critique in my theoretical analysis, it is disingenuous to singularly apply heteroglossia, polyphony, or the nostalgic Bakhtinian notions of carnival to a contemporary discourse on violence (Hollis, 2001; Ryklin, 1993). How to sharpen the focus of my theoretical lens?

**Agonist pluralism.** To address this dilemma within my theoretical framework, I return to expand on the ideas of transaction and dialogue. Mouffe (2007, 2008, 2013) asks: How can artistic practices contribute to the questioning of dominant hegemony within democratic society? For my purposes, this question applies to the research of the experience and communal response to interpersonal violence, as expressed in the CP event. Like Dewey (1916/201, 1934/2005, 1939), Mouffe (2007, 2008, 2013) methodically and pragmatically builds a unified analysis of communication, art, education, and democratic practice in public spaces. And, like Bakhtin (1984, 1919/1990), she acknowledges the ongoing existence of and need for agonism and responsible answerability in human relations and communal living.

In challenging democratic theory and practice Chantal Mouffe (1999, 2005, 2013) rejects a deliberative democratic model and espouses the development of agonistic pluralism, through the need to acknowledge the limits of rational consensus. Agonism, “a struggle between adversaries” (Mouffe, 2013, p. 7), requires the provision of a means through which all members of the community have ways to ardently express themselves. The prime task of agonistic pluralism is not to exclude passionate and discordant voices from public spheres in the name of rational consensus, but to mobilize those energies toward democratic aims through conflictual
consensus (Mouffe, 1999, 2005, 2013). Essentially, agonism addresses the inherent societal configurations of power and political relations that cannot be eliminated and cannot be reconciled through technical and rational dialogue alone. Mouffe (2008) rejects political naiveté and states:

Society is always politically instituted and never forgets that the terrain in which hegemonic interventions take place is always the outcome of previous hegemonic practices and that it is never a neutral one. This is why it denies the possibility of a non-adversarial democratic politics and criticizes those who, by ignoring the dimensions of ‘the political’, reduce politics to a set of supposedly technical moves and neutral procedures. (p. 9)

Critical art. Later, Mouffe (2007, 2008, 2013) applies these ideas to art as an agonist intervention in public space—beyond the modernist idea of the avant-garde and the remote privileged artist—to movement, displacement, and negotiation practices that widen the field of artistic intervention by directly intervening in a multiplicity of public and social spaces, in order to oppose ongoing and overlapping dominant and hegemonic practices. Art, democratic practice, and politics or power relations are constituted on one non-violent and discursive field toward the possible formation of critical art or artful practices that foment “dissensus that makes visible what the dominant consensus tends to obscure and obliterate” (2007, p. 4), giving a platform and voice to those muted by dominant discourse.

Current challenges for the CP include access to a multiplicity of public and social spaces that go beyond institutional confines as well as questions about how to develop ongoing displays and dialogue. Using Deweyan, Bakhtinian, and Mouffian ideas as a theoretical framework for future research methods and dissemination of the CP serves to address these challenges. Notably,
the Mouffian notion of agonistic art is a practice of critique that is suited to the highly mobile and technological nature of current daily life and embraces use of variety of ever-evolving media and platforms to remain part of democratic dialogue. Agonistic pluralism and critical art includes multiple art forms, media, and technology by activists, artists, educators, and researchers, which allows for the inclusion of a new generation of young community members, who are accustomed to multiple spaces for dialogue. From this perspective, activists and participants in the CP can continue to be flexible and move in response to the dominant and hegemonic discourses they oppose (Droogsma, 2009; Gregory, et al., 2002; Harrison & Barthel, 2009; Hipple, 2000; Jones, 2009b), through purposeful and pragmatic artistic acts that work to construct new subjectivities.

This intersection of Deweyan, Bakhtinian, and Mouffian theories provides a flexible foundation for understanding the transactional dialogue of the CP and a pragmatic framework for how to bear witness and reply to the wounds of violence and suffering. It is a theoretical foundation that invites artful methods in research, analysis, and dissemination to meet the complex demands of present day and ever-evolving aesthetic dialogue (Cole & Knowles, 2008; Jones, 2009; Mattern, 1999). Artful methods of activism, protest, and inquiry open up the possibility of fresh perspectives, agonist transactions, and new ways to engage in reflection for the promotion of human understanding and knowledge generation. This theoretical framework considers art as experience and enacts art as critique.

**Theories Informing Educational Strategies**

The results of the analysis are considered for development of educational strategies, adult education regarding difficult topics, and broad dissemination with particular reference to transformative learning theory in practice (Mezirow & Taylor, 2009; Taylor & Cranton, 2012), parallactic praxis (Sameshima & Vandermause, 2008), pedagogy of parallax (Sameshima, 2007a,

It is vital to apply methods directly in the learning process that fully engage the focus of this project—understanding and interpretation, the inclusion of multiple and even conflicting voices, and transformation. Transformative learning theory, pedagogic of parallax, and parallaxic utilize dialogue and critical reflection as a way to address socio-cultural perceptions, assumptions, and social norms as well as participant’s intentions to engage or not engage in particular social behaviors. This combination is of particular importance in addressing and understanding the multi-determined etiology of violence perpetration and victimization through the creation of an open and accessible milieu, where it is safe to explore the alternative perspectives and possibility of changing one’s frame of reference.

**Educational Practices**

Transformative learning theory (Dirkx, Mezirow, & Cranton, 2006; Mezirow, 2000; Taylor & Cranton, 2012) is based, in part, upon Deweyan theories and aligns with Bakhtinian and Mouffian theoretical perspectives. These strategies and practices work to frame and bind the “complicated conversation” (Pinar, 2004, p. 188) needed to understand the experience and socio-cultural context of violence. Importantly, educational strategies addressed in Replies to Wounds center on engagement in parallaxic praxis, pedagogy of parallax, and artful inquiry, which can bring about transactional dialogue and that, in turn, can potentially engage transformative learning experiences.

**Transformative learning theory.** The use transformative learning theory (Dirkx et al., 2006; Mezirow, 2000; Taylor & Cranton, 2012) creates an open and accessible milieu, where it
is safe to explore the alternative perspectives and possibility of changing one’s frame of
reference. Through the multilingual heteroglossia of artful representations, a reverberating and
echoing dialogue within and between forms and mediums is expressed (Maarhuis & Sameshima,
2016). Artful representation can arrest single moments so artists and audience are able to behold
anew what was habitual, common, and unquestioned. The viewer reads a poem by a survivor of
violence embedded in a photograph that is next to a sculpture. The unseen is seen. The unheard
is heard. The unthinkable is thought. And, through this process, a dialogic transaction is
generated. Artful inquiry is a textual and embodied invitation to react. These reactions, in turn,
renew the ongoing conversation, engage critical reflection, and create a shift in frame of
reference that is needed for transactional and transformational shifts in thinking and being (Cole
& Knowles, 2008; Sameshima & Knowles, 2008).

The use of transformative learning theory allows the artist, teacher, or researcher to
present materials and information in a supportive manner that can bring about tempered and
mindful exposure to materials as well as the needed reflection and interpersonal processing. This
approach addresses ethical concerns regarding issues of harm and one’s duty to care for viewers,
who may be adversely affected by the often frank and brutal content of the CP narratives. When
one digs deeply into the perpetration and victimization of violence (Black, et al., 2011), the
teacher, researcher, or artist must address the ethical concerns of exposing participants to content
that has the potential for high levels of dissonance and even distress. Experiences of high distress
or the triggering of past memories of violence can result in negative mental health issues for
some individuals (Campbell, Dworkin, & Cabral, 2009). While a certain level of dissonance can
aid a student in the process of examining his/her frame of reference and result in increased
understanding, a high level of dissonance can impede learning and result in avoidance of the teaching or interpretative materials.

Although the word transformative is an often assigned adjective applied to teaching and learning in general, transformative learning theory is a unique theoretical curriculum theory in that it was developed specifically to describe adult learning capacity and is grounded in meaning making within the learning process (Taylor & Cranton, 2012). Specifically, transformative learning is aligned with Dewey’s ideas of transactional experience and reflective learning (Jackson, 1998). Learning is considered to be a process of using interpretation to explain a new or revised “meaning of one’s experience as a guide to future action and understanding” (Mezirow, 2000, p. 5). This positions transformative learning as significant and central to adult learning and education.

Transformative learning refers to the incremental development of a reliable frame of reference that is inclusive, differentiating, and permeable or open to other viewpoints (Taylor & Cranton, 2012). A person engaged in the process of transformation is critically reflective of assumptions, emotionally capable of change, and integrative of experience. Primary tenets of the transformative learning theory include: the recognition that an alternative way of understanding may provide new insights into a problem; context awareness of the sources, nature and consequences of an established belief; critical reflection of the established belief’s supporting epistemic assumptions; validating a new belief by an empirical test of the truth of its claims; coping with anxiety over the consequences of taking action; and taking reflective action on the validated belief (Dirkx et al., 2006).

Transformative learning theory calls for a focus on the context, cultural circumstances, and specific social practices involved in the learning process. Mezirow (2000) notes: “The who,
what, when, why, and how of learning may be only understood as situated in a specific cultural context” (p. 7). In adulthood there are different levels of awareness and mindfulness regarding one’s epistemology, which is what one knows and how he/she knows it. Within the adult learning process informed decisions and understanding require critical reflection of assumptions or paradigms as well as the source and context of our knowledge. This process has strong implications for individual, group, and community interrelationships and the quality of decision making in social and health behaviors, including interpersonal violence.

Transformative movement toward a different frame of reference is a revision of embodied and reified structures of meaning through awareness of and changes to dominant cultural narratives and personal frames of reference. One’s assumptions and frames of reference represent cultural paradigms, points of view, or learning that are intentionally or unintentionally assimilated from one’s culture. As well, transformative learning theory requires that the learner take informed and reflective action that mirrors the insights gained in the transformative learning experience. Indeed, the manifestation of transformative learning is the actualization of the new frame of reference and perspective within behavior and experience. Mezirow (2000) clarifies that “Life is not seen from a new perspective, it is lived from that perspective” (p. 24). Utilizing educational strategies that include the components of transformative learning is essential to decreasing the harmful impacts and consequences of violence for the individual and the community.

**Interaction of approaches.** The basic tenets and application of transformative learning theory is in accordance with core concepts of *Art as Experience* (Dewey, 1934/2005), arts-informed research (Cole & Knowles 2008), pedagogy of parallax (Sameshima, 2007a, 2007b), and parallaxic praxis (Sameshima and Vandermause, 2008). Lawrence (2012) specifically brings
together the use of transformative learning and AIR by noting that future research “directly linking arts-based research with transformative learning is needed. . . . As art taps into multiple ways of knowing, particularly the affective and spiritual domains, further research into these linkages could expand our understanding of transformative learning theory” (p. 482–483). Past research found the CP to be an effective pedagogical tool (Kasper, 2004; Kirkner, et al., 2014; McCaughey & Cermele, 2014; Cheek, et al., 2007; Mercer, 2003; Sattler, 2000); however, the specific use of multiple interactive and layered AIR interpretations as a tool in transformative learning has not been examined. In turn, Cole and Knowles (2008) state that transformative “potential of arts-informed research speaks to the need for researchers to develop representations that address audiences in ways that do not pacify or indulge the senses but arouse them and the intellect to new heights of response and action” (p. 68). Past theoretical development and research projects using transformative learning practice have a strong connection to use of the arts and narrative inquiry, specifically using storytelling as a “relational, emergent, and nonlinear exchange that depends on both listening and post-story conversation” (Tyler & Swartz, 2012, p. 455). Transformative learning practice uses multi-media artworks as a means to ameliorate and transform traumatic events (Clover, 2006; Simpson, 2009) and uses the arts in community interaction and bearing witness (Clover, 2010; Hayes & Yorks, 2007; Hoggan, Simpson, & Stuckey, 2009).

In sum, transformative learning theory, AIR, parallactic praxis, and pedagogy of parallax combine complementary approaches, which provide the opportunity for transactional engagement and multiple avenues for learning through the use of dialogue and critical reflection as means to address socio-cultural perceptions, assumptions, and social norms as well as the intention to engage or not engage in particular social behaviors. This combination is of particular
importance in addressing and understanding the multi-determined etiology of violence perpetration and victimization (Black et al., 2011). In this way an open and accessible milieu is created, where it is safe to explore the alternative perspectives and possibility of changing one’s frame of reference. The theoretical and educational perspectives outlined here provide a dynamic and interrelated structure to address the study objectives and research questions, which center on description, meaning making, knowledge production, and ongoing dialogue in regard to the experience of violence. Exercising multiple theoretical and pedagogical perspectives, combined with the infusion of art in the interpretive efforts, leads to deep and rich understandings.

**Educational Significance**

There are numerous factors that establish the educational significance in this project. There is an emerging and widespread focus in the U.S. on the prevalence and experience of interpersonal violence and sexual assault, particularly on college campuses (White House Blog, 2014). Despite feminist activism, growing awareness, and decades of research, violence—particularly against women and children—continues to plague families, communities and schools/universities (OVP US, 2014a, 2014b; WHCWG OVP, 2014). Consequently, there is an emerging and ongoing need for educators and administrators in higher education to create a safe learning environment for all students, to enforce federal law regarding violence and assault, and to provide a means to engage in social activism and public dialogue (Title IX, 2010; Violence Again Women Act – VAWA, 1990/2013). Also, it is important to understand context and sociocultural factors that influence the experience of violence, as described in the CP and on university campuses, in order to work effectively toward positive social change and to reduce the potential for harm within education practice. Third, there is a need to utilize efficacious education and activist strategies and tools for victim-survivors and activists as well as to develop

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interventions to decrease perpetration and cultural normalization of violence. And lastly, educators can assist in enhancing the practice of self-determination of individuals by developing and implementing efficacious education efforts and through support of community activism.

More specifically, the methodological and educational importance of this study is three-fold. First, AIR results can stimulate fresh thinking and alternative perspectives that can lead to new learning, new education tools and strategies, and the generation of unattended questions regarding the experience of violence. Second, the research questions and objectives act as a bridge between theory and praxis, which will further strengthen their validity, credibility, and confirmability. And, third, the use of transformative learning theory and pedagogy of parallax allows the artist, teacher, and/or researcher to present materials and information in a supportive manner and space, which can bring tempered and mindful exposure to disturbing materials. These research and pedagogical approaches take into consideration ethical concerns regarding issues of harm and one’s duty to care for participants, students, viewers, researcher, who may be adversely affected by the often frank and brutal content (Sinding, Gray, & Nisker, 2008). In sum, the results of this study will actively contribute to increased understanding of the experience of interpersonal violence and the CP and about potentially effective educational strategies on the WSU campus and, potentially, for other campuses and community settings outside of WSU.

**Literature Review Sections**

As previously stated, the literature review is presented in seven major sections that are laid out in a specific order to provide the reader with the context of the CP and the experience of interpersonal violence and assault.

**Section 1: Interpersonal Violence and Sexual Assault**

The experience of interpersonal violence, especially sexual assault, is widespread internationally (WHO, 2013; UN, 2015) and in the U.S. (Black et al., 2011). Overall, 35% of
women worldwide have experienced either physical and/or sexual intimate partner or non-partner violence (WHO, 2013, p. 2). Globally, 38% of all murders of women are committed by intimate partners (WHO, 2013, p. 2). Women who have been physically or sexually abused by their partners report an “extreme breadth in potential health effects—encompassing physical, sexual and reproductive, and mental health, with potentially large impacts on levels of women’s morbidity and mortality” (WHO, 2013, p. 12). Previously noted in Chapter 1, Black et al. (2011) found that sexual violence, stalking, and intimate partner violence are widespread in the U.S.; specifically, more than one in three women (35.6%) and more than one in four men (28.5%) have experienced rape, physical violence, and/or stalking by an intimate partner in their lifetime (p. 2-3). Given the initial and ongoing focus of the CP specifically on sexual violence in U.S. communities and on college campuses, there will be a review on that topic in particular. What follows is a deeper look at the direct and indirect experience of sexual violence across identities and context.

Changes in the interpretation and strengthened enforcement of federal law (Title IX, 2010; VAWA, 1990/2013) and a focus on sexual assault prevention by the Obama administration, with the reports and campaigns of “1 is 2 many” and “It’s On Us” (OVP US, 2014a, 2014b), have energized social justice advocates and educators and have increased national attention (White House Blog, 2014). However, despite these efforts, sexual violence continues to be an ongoing cultural problem in the United States with deep and negative effects. For example, one in four women has been the victim of severe physical violence by an intimate partner, while one in seven men have experienced severe physical violence by an intimate partner (Black et al., 2011, p. 2–3). Approximately 80% of female victims experienced their first rape before the age of 25, and almost half experienced the first rape before age 18 (30% between
11 and 17 years old and 12% at or before the age of 10). In turn, 28% of male victims of rape were first raped when they were 10 years old or younger. As a consequence of these acts, 81% of women and 35% of men who experienced rape, stalking, or physical violence by an intimate partner reported significant short- or long-term, negative impacts related to the violence experienced in this relationship such as depression, chronic pain, diabetes, anxiety, eating disorders, and post-traumatic stress disorder.

As well, each victim-survivor has family, friends, and community members who are deeply and negatively affected by radiating incidences of violence. Coping with the aftermath of sexual assault can cause significant stress for family, friends, and significant others of survivors (Ahrens & Campbell, 2000; Burge, 1983; Remer & Elliott, 1988). Professionals who help in recovery from rape such as crisis center staff, victim advocates, and therapists can experience vicarious trauma (Schauben & Frazier, 1995; Wasco & Campbell, 2002). Researchers who study sexual violence can become negatively affected by bearing witness to the impact of these crimes (Alexander et al., 1989; Campbell, 2002).

Additionally, women of all races are targeted for sexual misconduct, but some are more vulnerable than others: 33.5% of multiracial women have been raped, as have 27% of American Indian and Alaska Native women, compared to 15% of Hispanic, 22% of Black, and 19% of White women (Black et al., 2011, p.2–3). Other populations are at higher risk of being physically or sexually assaulted, including people with disabilities (Casteel, Martin, Smith, Gurka, & Kupper, 2008), the LGBT community (Balsam, Beauchaine, & Rothblum, 2005), college students (Krebs et al., 2007), prison inmates of both genders (Beck & Johnson, 2012), and the homeless (Greene & Sanchez, 2002; Wenzel, Leake, & Gelberg, 2000). Undocumented immigrants face unique challenges if assaulted, because their abusers often threaten to have them
deported if they try to get help or report the crime (Mindlin, Orloff, Pochiraju, Baran, & Echavarria, 2013; Orloff & Dave, 1997).

University students in the U.S. are particularly vulnerable to sexual assault: one in five women as been sexually assaulted while in college and, most often, by someone they know (Krebs et al., 2007). Survivors suffer from high rates of depression, anxiety, Post-Traumatic Stress Disorder (PTSD), substance abuse, and other mental health concerns, which can impede their ability to succeed academically and stay in school (Arria et al., 2013; Eisenberg, Golberstein, & Hunt, 2009; Kilpatrick, Resnick, Ruggiero, Conoscenti, & McCauley, 2007). In terms of perpetration Lisak & Miller (2002) found that approximately 7% of college men admitted to committing rape or attempted rape. Of those 7%, a strong majority (63%) admitted to serial offenses, averaging six rapes each. Moreover, reporting rates for sexual assault on campus are low with only 12% of student victims reporting the assault to the police (Kilpatrick et al., 2007). Another study, with a community sample of 163 men (Abbey, Parkhill, BeShears, Clinton-Sherrod, & Zawacki, 2006), found that almost a quarter (24.5%) of participants, since the age of 14, acknowledged committing an act that met standard legal definitions of attempted or completed rape; an additional 39% had committed another type of sexual assault involving forced sexual contact or verbal coercion. The number of sexual assaults perpetrated by these research participants was associated with the direct or indirect effects of childhood sexual abuse, adolescent delinquency, alcohol problems, sexual dominance, positive attitudes about casual sexual relationships, and pressure from peers to engage in sexual relationships.

Clearly, the experience of violence, as examined across population, nationality, identity, and context, is pervasive and the consequences deeply harmful. Given this, a qualitative and multilayered examination of the experience of sexual violence—in particular, the CP display and
narratives—creates possibilities for awareness and activism, for potential contributions to the prevention of interpersonal violence, and for deeper understanding of expressive meaning-making and re-presentation (Brown, 2000; Crowe, 2004; Harvey, et al., 2000; Herman, 2001, 2005; Kirkland & Leggo, 2008; Levine 2009; Simon, 2000).

Section 2: History and Organization

The CP event began with a small group of women activists from Hyannis, Massachusetts in 1990 with a desire to “consciously develop a program that would educate, break the silence and bear witness to one issue—violence against women” (NNCP, n.d.). Building on the success of the AIDS Memorial Quilt Project (n.d.), the women searched for a unique means to transform staggering statistics into a challenging educational tool and means to ameliorate the wounds of violence. Shirts act as narrative canvasses for participants to express their experience of interpersonal violence and are hung up side by side in a public setting.

The nascent strategy had humble beginnings with 31 shirts displayed as part of an annual Take Back the Night march and rally (n.d.). The NNCP (n.d.) provides a history of the event evolution:

A small blurb appearing in Off Our Backs magazine was picked up by Ms magazine and everything changed for the Clothesline Project. In the following years, the Ryka Rose Foundation and Carol Cone's advertising agency took an interest in our work and helped create a national push with small pieces appearing in USA Weekend magazine, Shape magazine and others. This outreach created an overwhelming national response and brought the CP from a single, local, grassroots effort into an intense national campaign. (p. 1)
From simple beginnings the event has grown to an international movement. Current estimates of the number CP events vary and, for this literature review, a single data base tracking the number of events or individual artifacts could not be located. According to the NNCP (n.d.) there are approximately 500 projects nationally and internationally with an estimated 50,000 to 60,000 shirts in 41 states and 5 countries, although updates to the web site statistics appear to be rare. Other literature review sources (Hipple, 1998, 2000; Rose, 2014; Ruffino, 2007) project the number to be in the hundreds of thousands t-shirts in all 50 states with a global reach into many countries such as Australia, Canada, Venezuela, Cameroon, Costa Rica, Cuba, Israel, Philippines, Tanzania, the Virgin Islands, European Union and eastern European countries and more. At WSU the CP collection of artifacts grew to approximately 460 shirts from 1993–2012. The project was first implemented by the WSU Women’s Resource Center in 1993 and continues through spring, 2016.

The original concept for the project was straightforward: each woman describes her experience by using words and/or artwork on a t-shirt. Once finished, the shirt is hung on the clothesline for display. The project had a number of aims: as an educational tool, as a healing tool, and to generate awareness and a community of survivors, victims, and allies. Today, the CP is concurrently a local display of non-dominant voice, aesthetic education, and activism as well as a social justice and resistance movement on a global scale. Other performative events and organizations, such as the Vagina Monologues (n.d.) or Take Back the Night (n.d.) address the experience of violence, however, the CP event differs, in that individual artefacts are created by those who have experienced and been affected by violence. This artful and activist array of narratives gives voice to individual experiences from the local community through an annual display on campuses and in the community.
The CP has an official national network and webpage, a CP brand logo, branded items for sale such as jewelry and t-shirts (NNCP, n.d.). As well, there are designated design guidelines for implementing an event with specific instructions on the color, type, and display of t-shirt (see Table 1). Given the organic nature of this movement, the design guidelines are not mandated or enforced. Interestingly, there is also a Global Clothesline Project website (GCP, n.d.) at Dickinson College Community Studies Center. The GCP furthers the grassroots work that started in Cape Cod and, primarily, is focused on international CP events, research, and video production.

**Section 3: Event and Narrative Themes**

Multiple qualitative studies were located for the review that included specific analysis of the CP event and of themes found in the narrative content. In this section international studies are reviewed first, followed by national studies. For each study there is a focus on theoretical framework, topic, methods and type of analysis with critique, contrasts, and comparison made.

### Table 1.

<table>
<thead>
<tr>
<th>Color</th>
<th>Experience Represented</th>
</tr>
</thead>
<tbody>
<tr>
<td>White</td>
<td>Died because of violence</td>
</tr>
<tr>
<td>Yellow and beige</td>
<td>Battered or assaulted women</td>
</tr>
<tr>
<td>Red, pink, and orange</td>
<td>Survivors of rape and sexual assault</td>
</tr>
<tr>
<td>Blue and green</td>
<td>Survivors of incest and sexual abuse</td>
</tr>
<tr>
<td>Purple and lavender</td>
<td>Attacked because of sexual orientation</td>
</tr>
<tr>
<td>Black</td>
<td>Attacked for political reasons</td>
</tr>
</tbody>
</table>

*Note. Adapted from the NNCP (n.d.) website. Guidelines for CP events with specific designations for color of t-shirt and type of experience; although, the guidelines are not mandated, enforced, or followed by all participants or event organizers.*
when needed. Results and themes found in the individual studies are listed. Later, the emergent themes found across all studies reviewed are discussed in the summary and conclusion sections.

**International studies.** There are several international studies of the experience of and the social construction of global gender violence through the lens of the CP narratives across multiple countries and cultures, in a series of academic works, including a journal article (Rose, 2013), book and chapters (Rose, 1999, 2014), a website (GCP, n.d.), and a video series (Camdzic, et al., 2009; Malmsheimer & Rose, 1995; Rose & Uassouf, 2007). Utilizing cross-national survey data, CP t-shirts, and victim-survivor interviews, this series of studies highlight the experiences of violence, the impact of cultural and contextual circumstances, and strategies for empowerment. Analysis of interviews conducted across internationally diverse groups of women revealed similar dynamics within family, intimate partner, and sexual violence. As well, the type of narrative and graphic CP expressions about their experience of violence was highly similar, despite representing very different cultural, socio-economic, images, thoughts, and feelings. Rose’s important conclusion across her writing is that, while highly diverse cultural contexts and resource availability is acknowledged, interpersonal violence is enacted and embedded internationally in a continuum of patriarchal cultural, institutional, and interpersonal contexts. Moreover, the construct of culture has often been used to justify or ignore abuse; however, “it is critical to ask and define the confines of culture and for whom” (Rose, 2012, p. 64). Women’s rights are still not fully recognized as human rights and a common rationale given for the denial of human rights to women is the “preservation of family and culture” (2014, p. 118). Use of an ecological approach (Campbell, et al., 2009) to violence intervention and prevention is necessary, and there must be a cultural focus on gender-based violence with coordination among international, national, and local organizations (Rose, 2014). Rose concludes
that, while there is growing international awareness of the prevalence of gender-based violence, violence against women continues as a common cross-culture violation of human rights.

Prior to her international work, Rose (1999) used a U.S. CP event and narratives for qualitative study of the integration of traumatic experience of sexual abuse and the reconstruction of self. Twenty initial and follow up interviews were conducted and a documentary film created integrating the interviews and the t-shirts (Malmsheimer & Rose, 1995). Themes include: (a) embodiment of what is integral and foreign in self, (b) internal and external renegotiation through dialogue, (c) seeking and fearing evolving knowledge and reflection, (d) breaking the silence, (e) experiences of disassociation and potential for integration via dialogue, (f) experiences of perpetration, denial, blame, retraumatization, healing and integration, and (g) taking control of the story. Rose (1999) concludes that by “naming and claiming the experience of abuse and survival” participants are able to reconstruct the narrative of victimization and survival in their own terms (p. 176). This gives the victim-survivor control, denies objectification, and allows for the development of a multi-dimensional self through resourcefulness and responsibility. These themes were similar to findings by other CP researchers, focused on themes found in CP narratives in the U.S. (Droogsma, 2006, 2009; Julier, 1994, 2000; Mercer, 2003; Payne & Fogerty, 2007; Sattler, 2000).

**United States studies.** The majority of the studies examined in this literature review were conducted on CP narratives and artefacts in the U.S.

**Learning environment.** Utilizing feminist standpoint analysis of CP narratives, Droogsma (2006, 2009) examines gender based violence through the narratives of participants from diverse backgrounds by rhetorically analyzing words and images from three different collections. The author notes four themes that emerge from the artful works: “knowledge of self,
knowledge of the behaviors constituting women abuse, knowledge of society’s role in woman abuse, and sharing knowledge with other women” (2006, p. vi). The narratives provide a collective critique of socio-cultural structures, attitudes, and beliefs that allow for violence against women. Results from the narrative content reveal participants’ aspiration to provide cultural critique as well as transform actions and discourse that create and sustain violence. The author concludes that “the oppositional discourse that emerges from this diverse group of survivors manages to collectively resist prevailing societal notions” of gender related violence (2009, p. 496).

Similar to Droogsma’s (2006, 2009) themes and conclusions, Sattler (2000) studies CP events or “informal learning environments” (p. 67), as part of feminist education and to bring about learning, listening, and activist resistance in two women’s shelters. The goal of this type of education is described as social activism, but also as a means of direct expression of violent experiences, reflection and action. Her book, *Teaching to Transcend* (Sattler, 2000) is written in an informal style and is based on a collection of observations, literature review, interviews with victim-survivors, clinical staff, and university faculty. The author provides multiple evocative descriptions of CP narratives and events with similar content as other studies in this review, but does not provide a specific method of coding or listing of themes. In general, she notes that the simplicity of actions—like participating in the CP event—belie the personal efforts and cultural shifts needed to even take that small step in telling. Sattler (2000) focuses on the CP as a powerful educational and activist tool in support of personal efforts and needed cultural shifts. She similarly describes the affective and embodied power of the CP, also noted by Gregory et al. (2002). Interestingly, Sattler (2000) describes the highly individual process of creating and leaving a meaning-laden CP t-shirt at the event. For example, some participants meticulously
plan their creations, while other stories are expressed suddenly and quickly. Some participants gladly leave their t-shirts, while others are deeply affected and end up taking their creation back with them. Some participants are involved in the CP annually and return to hang up their own creation. Even the act of leaving the t-shirt creation is full of meaning making and reflects the multiple conflicting feelings and thoughts experienced by participants.

**Empowered participants.** In a study with a very concise research question and focus, Payne and Fogerty (2007) examined the content of CP narratives printed on selected t-shirts by 48 participants on a college campus. In this qualitative study five themes were uncovered: (a) messages to survivors, (b) messages to potential offenders, (c) love themes, (d) prevention themes, and (d) awareness-based themes. The authors conclude that violence is a significant issue in all students’ lives—those directly and indirectly affected by violence. Payne and Fogerty identify the strongest quality of the CP as a moving, visual display of survivors’ strengths, and it empowers participants to speak out and take a stand to end violence against women (2007, p. 372). In turn, they conclude that facilitation on university campuses prepares students as political activists.

Julier (2000) also looks at themes within the t-shirt narratives but takes a deeper step by researching the rhetoric and images of one CP event to understand how women use language, images, and their voice. She examines the “movement from silence to speech (2000, p. 362). As well, the study seeks understand the intersection of individual healing and social transformation. Five themes are identified: (a) telling what happened, (b) wounded self, (c) speaking back, (d) claiming wholeness, (e) providing a safe space for speaking out. Though with an emphasis on individual transformation and labeled differently, these themes were highly similar to the t-shirt content themes found in the Payne and Fogerty (2007) study. Julier concludes that the CP
preserves and absorbs individual identity as it creates a dynamic tension and intersection between public-private speaking and between witness and transformation.

**Culture and performance.** Hipple (1998, 2000) conducted an extensive qualitative case study of the CP using a post-structuralist framework and the works of J.C. Scott (1990 in Hipple, 1998) on folk culture and resistance to gender violence. The works of Bakhtin (Morris, 1994) specific to folk culture are not referenced by Hipple. Data sources include the original CP in 1990, four events in Iowa from 1996 and 1997, archival documents, secondary sources, participant observation, individual conversations and directed interviews. The project is a venue for bearing witness and social transformation through reinstatement of a clothesline as a symbolic “lifeline” to and connection between those who experience violence (Hipple, 1998, p. 174). Using a purposive sample, 172 t-shirts were analyzed on color, violence type, location of project event, and images. Grounded theory, semiotic analysis and qualitative content theme analysis were conducted on the narrative and interview data. Hipple (1998) provided seven conclusions: (1) the project challenges the dominant discourse regarding patriarchal power, female subordination, and gendered violence by providing the vehicle for its elaboration and public airing; (2) the project uses non-linguistic strategies and symbolism to counter hegemonic discourse about sexual violence; (3) the shirts are used as a disguise for protection and to embolden speech; (4) it provides a “uniform” and sense of solidarity among participants (1998, p. 148); (5) the shirts resist gender stereotyping and practices of representation that distort experiences and objectify bodies; (6) the shirts are a canvas to construct self-identifying images; (7) the shirts are used to metaphorically recover and to redress victim-survivor grievances.

Also attentive to culture and discourse performance, both Ruffino (2007) and Ostrowski (1996) conduct analysis on the notion of performance within the CP, but through very different
theoretical and methodological perspectives. Ruffino (2007) explores trends in the representations of rape through performance artefacts that put a normative slant on discourse about sexual assault. One way to circumvent normalization is to use “invitational rhetoric” (p. 58) and feminist performance strategies “in order to subvert this rape scenario and the discourses surrounding it from within” (p. iv). Using a postmodern theoretical framework, Ruffino examines a TV commercial featuring a victim-survivor and the CP, as a performance installation. The CP website and one university event are analyzed as a moveable postmodern memorial of rape with strategies of representation that are transgressive and polyphonic attempts to speak out about rape, but are not spectacles of personal narrative that reiterate cultural tropes about sexual assault. The author concludes that situating victim-survivor voices from within the rape scenario decreases the opportunity for voices to become mythological, sensationalized, and universalized by social media. Bakhtin’s notions of polyphony or interacting dialogue that “meet as equal and engage in dialogue that is in principle unfinalizable” (Bakhtin, 1919/1990, p. 238) are utilized effectively as a surface analysis; however, Ruffino (2007) does not interrogate Bakhtin’s ideas about polyphony, as it was used within the full scope of his work, including writings on “carnival” (Morris, 1990). This study differed from the others reviewed in this section as the use of other media (TV commercial) was considered in how the experience of interpersonal violence, and the CP in particular, was presented and portrayed in story form within public discourse.

Ostrowski (1996) addresses meaning making across participation and time, however, her post-structuralist feminist research emphasis is on the performance of individual narratives as well as the performance of collective storytelling that is constructed and reconstructed every time the CP display is re-presented and the t-shirts hung differently in the display. The author notes that, while the experience of violence is experienced in the body and the psyche, the narratives of
the clothesline project are told in a “non-kinetic, abstract, and symbolic written or pictorial language, are not literally performed” (p. 39). Further the performance of the CP narratives requires dialogic audience involvement. Meaning making comes from the act of telling of the story, not the point or content of the story. Ostrowski (1996) concludes that the CP brings about a multiplicity of coping narratives told across and within time and event.

**Affect and empowerment.** All of the studies already reviewed in this section describe the emotional impact and power of the CP participant and event; however, Gregory, et al. (2002) provide a theoretical analysis of the CP by linking it to “faces of power” literature (p. 434). The authors argue that the CP has four areas of impact: (a) empowerment by creating a public space for political action, (b) alternative expressive and dialogic medium, (c) educational opportunity in a dismissive cultural context, (d) contribution to social and cultural transformation. A second notion, “affective power” is developed: the affective dimension provides strong support to the practical role of the CP, which is confronting cultural power structures. Gregory and colleagues describe the ability of artful works to express meaning that is not accessible through speech, giving immediate access to ideas, emotions, and motivation for behavioral change. Long and detailed listings of direct narrative quotes are provided throughout the article. Affective power is derived from the immediate access by participants and viewers to brutal and explicit narratives and visual images, which create memories available for reflection in the future. The authors conclude that, “affective power needs to be linked to other forms of practical power as capacity for critical thought and effective action in order to produce positive change” (p. 448).

Likewise, Mercer (2003) studied affect, relationships, and the constructed meaning-making across CP participation and time; however, she used a layered ethnography methodology for six participants, who identified as victim-survivors. The layered areas of focus were (a) how
participants were introduced to the CP event, (b) the shirt-making experience and its impact, (c) feelings about donating the shirt, and (d) participant roles and feelings as a founding member of a CP event. Results are described within stages of healing (Herman, 1997) with reference to empowerment, connectedness, relief from negative feelings, and a sense of moving forward and being in a different space and time. Most influential were the social relationships and sense of community of the victims-survivors developed through participation in the CP, over time and with ongoing affiliation.

**Summary of event and narrative themes.** The CP event was studied almost immediately upon its inception to the present, using qualitative methods, and feminist, phenomenologist, and post-modern/post-structuralist frameworks. While there was variation in research methods and data source most studies were consistent in identifying the following six themes in the narrative content: (1) violence or assault description (story or what happened), (2) how the individual was affected (consequences and aftermath), (3) speaking directly to the perpetrator, (4) personal transformation and healing (reframe and reconstruct), (5) awareness, bearing witness, and support (relationships and connection), (6) need for societal change. In terms of the CP event, there were also six common themes across studies. The CP event a vehicle for (1) critique of cultural constructs and power structures, (2) individual/collective protest and activism, (3) meaning making, (4) affective and practical empower, (5) teaching and learning, (6) relationship development and a sense of community.

**Section 4: Artful Interpretive Works**

Thousands of videos, photos, news articles, website, and other social media platforms document and describe the Clothesline project. For example, a general search on YouTube in March, 2016 for ‘clothesline project’ produced approximately 22,000 results, many of which are
The literature review found two peer reviewed journals that featured interpretive artful works, focused specifically on the CP (Cassidy, 1999/2000; Gilfus, 2013). In the *Journal of Film and Video*, Cassidy (1999/2000) describes how she found out about the death of Nina Leibman (in October, 1995), a professor of communications and author, while reading one of Leibman’s books. Later, Cassidy and other members of the University Film and Video Association gathered to create memorial t-shirts for the Santa Cruz Chapter of the CP that acknowledged the influence of Leibman’s in their lives and their sense of profound loss. Pictures of two participant shirts, narrative statements, and poetry are featured. In the journal *Violence Against Women*, a poem by a professor of social work, Mary Gilfus (2013) is featured that powerfully elucidates the need for more than one color code, as designated by the NNCP (n.d.), to depict the many experiences of violence experience by women over their life-time. Gilfus composed the poem after making her own t-shirt and realizing that she had run out of colors to name all the types of violence she experienced. In her editor’s introduction, Renzetti (2013) relates the poem to the quantitative studies in same journal issue and notes that it “makes it crystal clear that the responsibility for ending violence rests with perpetrators, not victims” (p. 813). Additionally, one film project, Clothesline Project: Bosnia & Herzegovina [part one & two] (Camdzic, et al., 2009) utilizes Clothesline project t-shirts, multiple interviews, on-site video footage and photos to depict and interpret the experience of women victim-survivors from a concentration camps in Vojno, a village in southern Bosnia and Herzegovina. The women who made the shirts are part of a group videos that show specific group projects and the t-shirt narratives in passing. While these media depictions are beneficial for documenting and archiving CP events and narrative content, they were not regarded as artful interpretations for the purposes of this literature review.
that testified against war criminals who held them hostage and inflicted horrifying violence on them during the Balkan war in the mid-1990s.

Though few in number, these three examples provide grounding for the use of interpretive artful works based on the CP for research purposes in multiple ways. First, the CP event and narratives have been used effectively in artful interpretations and research projects. Second, interpretive artful works, based on the CP, can be utilized to enhance understanding of qualitative and quantitative research within peer-reviewed journals, as a complementary method of analysis and mode of dissemination. Third, the interpretive artful works based on the CP go beyond documenting experiences of violence within the singular CP event. The interpretive works expand the use of the CP as critical activist art (Mouffe, 2007, 2008, 2013) by questioning violent hegemony within a multiplicity of public spaces and social platforms. In particular, the film project in Bosnia and Herzegovina, utilizes the t-shirts and the narrative of the victim-survivors to expose war crimes and pursue justice. This is a prime example of interpretive and critical art being used in Mouffian (2013) agonist pluralism. Conflictual consensus and dissensus in agonist pluralism are used to address societal configurations of power and violence that cannot be addressed through consensus-based dialogue alone. And fourth, these interpretive artful works feature multiple forms of art and address a wide variety of individual experiences and international concerns, which points to the potential use of the CP narrative and event for artful interpretations and research projects.

Section 5: Qualitative Arts-informed Research Methods and the Clothesline Project

No studies or articles specifically utilizing arts-informed research methods on the CP narratives or event were found in this literature review. Hipple (1998) and Droogsma (2006) do address the t-shirts as art forms, the CP event structure as a venue for meaning making, and the
CP t-shirt and event as public displays of activist art; however, their research questions and methodologies were not stated as AIR in type or practice and no interpretive artful works were made as a part of the analysis. Using feminist standpoint theory, Droogsma (2006) conducts analysis for emergent themes on the text narrative and graphic/symbol content, although she did not include color, design, or overall event display in the analysis. The author concludes that the use of activist art in a public place assists the victim-survivors to overcome difficulties of speaking out about one’s experiences by working around cultural censorship (Escobar, 2002 as cited in Droogsma, 2006). Art in public spaces increases overall awareness and allows exploration and dialogue from the standpoint of the victim-survivors.

Hipple (1998) examines the CP in depth as an example of meaning making, activism, and resistance through the use art and “women’s folk medium” or the t-shirts and clothesline as cultural artefacts associated with women (p. xi). The multi-level ethnographic analysis with historical and literary references was conducted on eight areas: the overall CP event and t-shirts as “art of resistance” (Scott, 1990 in Hipple, 1998, p. 111); on the meaning of instrumental and expressive color use; on the embodied meaning behind using textiles, clothesline, and clothing in artful resistance; on the CP as a community of resistance event and discursive space; on meanings communicated through personal and cultural metaphors; on the broad meanings of silence in the CP; on evolving and involving the immaterial body; and on disguise and hegemony. She concludes that the CP is a “folk medium” and means for “individual empowerment, a potent instrument of ideological insubordination, and a tool of praxis-action toward transformation and collective social change” (Hipple, 1998, xi).

Clearly, Droogsma (2006) and Hipple (1998) establish the use of the CP artefacts and event as a means for artful critique and resistance, particularly from a feminist perspective, but
what does the literature say about arts-based research methodology for difficult topics such as IPV? Herman (2001, 2005), as an artist, researcher, and clinician, explores an arts-based research methodology for nonparticipant researchers to engage potentially overwhelming images of evil events, which include genocide, interpersonal violence, and sexual assault. Further, Herman discusses the effect of exposure to disturbing data on the researcher and the research process, where attention to embodied liminal engagement and imagination is part of methodology. She notes that within arts-based methodology there is an educational intent that combines artful works in a liminal space that manifests dialogic transformation.

Further, three studies were located that used qualitative arts-informed methods about the experience of interpersonal and sexual violence, but no studies that were not autobiographic or auto-ethnographic (Brown, 2000; Crowe, 2004; Kirkland, 2004). Brown (2000) utilizes arts-based auto-ethnographic inquiry “to write from my personal/political voice” (p. 27), as an artist-researcher about childhood sexual abuse. She engages self-reflexive methods and the content of interviews with other artists who have experiences sexual violence to create “testimony,” meaning making or “meaningful telling” (not confession), and disruptive dialogue with narrative text, poetry, graphic drawings and mixed media collage. Dissemination of the research targets academic, therapeutic, and to the general community.

Crowe (2004), also known as Brenda Brown (2000), furthers the dialogue about arts-based inquiry, interpretation, and disclosure in her essay Crafting Tales of Trauma. Using self-reflexive narrative and internal dialogue, she interrogates notions of and the hazards in telling, specifically in testimony, confession, public display of truth, and discourses of power in generating knowledge and interpretations in the research process. Kirkland (2004) employs mythopoetics in the form of a fairy tale within a play in his arts-based auto-ethnographic inquiry.
about mother and son incest. Music, art, and photographs are integrated into the research study text. With particular attention to complex and contested social justice issues of harm and about maintaining silence about sexual violence, Kirkland (2004) presents his dissertation as fiction, although it is based on his personal experiences (Kirkland & Leggo, 2008). These studies focused on personal experience of sexual assault as the primary data source for research. As well, both researchers emphasized the importance in utilizing arts-based research for difficult or taboo subjects as a means to disseminate work into the community and academia. Brown (2000) utilized avenues in academia as well as the community (dissertation, book chapters, gallery show, and poetry readings). Crowe (2004) and Kirkland (2004) cite the importance of open dialogue and education regarding the experience of sexual violence; however neither explicitly addressed the effect of their research and interpretive work on viewer’s ideas, attitudes, or behaviors in the research methods, data collection, or analysis.

The benefit of dialogic and narrative methods with difficult topics, auto-ethnographic or otherwise, is confirmed in a qualitative study on making and remaking meaning in the narratives of trauma and recovery from sexual abuse (Harvey et al., 2000). Harvey et al. studied the content of three participant interviews as a means to understand recovery and resiliency in treated and untreated sexual abuse and trauma survivors. Specifically, they looked at how survivors make meaning of their experiences over time and at different stages in recovery, and to understand the role and functions dialogue and stories in the recovery process. The qualitative results suggest the importance of a specific dialogic experience (e.g., ‘an experience’ in Dewey, 1934/2005) that opens possibilities for victim-survivors to re-story and arrive at new understandings that support their efforts to confront and deal with past traumas, and move on with their lives.
Section 6: Use as Pedagogical Tool

While multiple studies note that the CP narratives and event can bring about broad-based educative meaning making and awareness, activist challenges to dominant power structures, and dialogic transformation (Droogsma, 2006; Gregory, et al., 2002; Harrison & Barthel, 2009; Hipple, 1998; Jones, 2009b; Ostrowski, 1996; Payne & Fogerty, 2007) what about studies that specifically address the use of the CP in targeted education outreach programs or in classroom or structured group pedagogic practices? In terms of targeted education outreach programs, the CP is a highly recognizable event utilized by universities, most often organized by women’s resource centers and women’s studies departments (Kasper, 2004; McCaughey & Cermel, 2014). Efforts have been made to bring the CP event combined with other education programs to younger students in high school (Kirkner, et al., 2014). The calls for moving beyond annual awareness campaigns spring from a need for innovative outreach to a new generation of students, changing cultural attitudes and political attention to interpersonal violence and sexual, and the use of multiple social media sites by the public (Kasper, 2004; Kirkner, et al., 2014; McCaughey & Cermel, 2014). Additionally, multiple qualitative research studies were found on the positive transactional opportunities of including the CP in teaching and learning inside the classroom (Branch, et al., 2011; Lempert, 2003), as an efficacious experiential education strategy that bridged classroom and community (Cheek, et al., 2007) and as a beneficial psycho-education experience in a community or campus setting (Mercer, 2003; Sattler, 2000).

Branch et al., (2011) focused on the experience of faculty working with disclosures of sexual assault and intimate partner violence victimization by students both in and outside the classroom. It is noted that many educators, in this case university professors, were given little to no training on how to respond to student disclosures of sexual assault and IPV victimization,
although disclosures occurred multiple times over the course of their careers (Hayes-Smith, Richard, & Branch, 2010 as cited in Branch et al., 2011). Despite this lack of training or clinical background, the authors note the complexity of the situation when college professors receive disclosures. They have to develop “strategies on how to effectively handle the disclosure, how to manage the classroom environment and assignments knowing that a survivor is in the course, and how to effectively handle their own emotional impact that may result from the disclosure” (p. 2011). Specifically, participation in the CP was recommended as a potentially beneficial community service assignment and as an appropriate referral route for students. Surprisingly, despite the thoroughness of the study and the attention to the complexity of educators working with disclosure about violence in the classroom, the authors do not reference or ask in the data collection survey about Title IX (2010) federal law or confidential versus non-confidential referral options. Also, the Title IX (2010) designation of faculty as mandatory reporters under the law is not addressed. The neglect of these regulations and protocols in this study points to inattention—even willful ignorance at times—of university researchers and professors about violence and sexual assault as a crime under federal and state law with mandated reporting protocols, and not just as a difficult classroom concern.

Also based in a classroom setting, Lempert (2003) described use of t-shirts as a pedagogical tool in an undergraduate course on family violence from a feminist perspective. As part of student assignments t-shirts are produced for the campus project event about a student-selected “honoree” (p. 480), along with and a one-page narrative on shirt design. A choreographed presentation was conducted with oral presentation by selected students to create a collective narrative within the classroom group. The author reviews ethical considerations regarding classroom disclosure and confidentiality. The assignment focuses students on the
process of recognition, identification, and action as well as decreases passivity and disengagement. She concludes that when used as a tool for pedagogy and transformative empowerment: “the production and display of a shirt for the Clothesline Project safely models ‘the public statement’ and provides a social action vehicle for student contributions in increasing public awareness about violence against women” (p. 483).

Bridging the classroom/community settings and formal/informal learning environments, Cheek, et al. (2007) studied the effect of the CP, as an experiential learning project with domestic violence shelter clients and community support groups and as an enhancement to field experience and classroom instruction for students in a Masters of Social Work program. The study found that participation in the CP was perceived as a positive learning experience, that social work student experience was affected by the context (size, structure, cohesiveness, and the physical setting) of the setting and groups, and that the use of an experiential learning was an effective alternative to traditional classroom instruction—specifically, linking theory to practice.

In terms of psychoeducation outside the classroom, Mercer (2003) focused on working with a small group of victim-survivors in an ethnographic study about ongoing participation in a university and community CP events that used in-depth interviews, a t-shirt making session, and a process group where each participant verbally described her shirt, emotions and experience. The author presents data analysis in a layered account (Ronai, 1995) that addresses the complexity of experience and multiple shifting perspectives over time and event of the participants. The data analysis suggests that ongoing participation in the CP event was perceived as valuable in terms of personal healing and growth. As well, creating a t-shirt was seen as a pivotal experience in disclosure of the abuse and correct attribution of blame. Participants
identified multiple reasons for continued participation including belief in the value of the shirt making experience, social support, and opportunities for collective political activity.

Sattler (2000) directly asks: is the Clothesline Project an educational method? In an affirmative answer, Sattler describes “pedagogy of survival” as: “multidimensional, encompassing different learning styles and modalities, bringing together a concert of methods and resources to reach as many as possible” (2000, p. 77). The analysis goes on to operationally define feminist education, but notes that the model is dependent on the idea of feminist community—primarily, made up women—and that feminist teaching strategies are highly dependent on context, population type, group relationship, and place. Despite these dynamic factors, the author concludes that the CP participation and event is a highly adaptable part of feminist education. Additionally, Sattler (2000) describes research results from classroom instructor and student interviews that note how the CP participation and event was integrated into the class experiential activities and discussion. For example, students in one literature class created CP t-shirts for fictional characters of their choice from texts they were studying. The results suggest that the CP is a powerful teaching and learning tool within formal as well as informal settings.

In sum, CP participation and event is a flexible and adaptable educational tool that can be used across population, group relationship, and setting type as well as for various and multiple learning objectives. While the CP is a highly visible and enduring activist event on university campuses, it is also beneficial as a targeted education outreach program for adult, young adult, and adolescent or high school populations. Additionally, CP participation was found to be an efficacious teaching and learning tool across multiple settings and activity type, including classroom, campus and community settings, and clinical or shelter settings for those who identify
as victim-survivors, educator/clinicians, and activist. Authors in each of the studies were highly attentive to ethical concerns in terms of confidentiality, public disclosure, re-traumatization, and maintenance of a productive learning milieu. No studies were located that addressed arts-informed research and interpretive artful works coupled with teaching and learning practice.

Section 7: Public Discourse & Activism

Protest event. The CP is a wide-spread and highly visible public event that has garnered strong media attention since its inception in 1990. Jones (2009b), in her theoretical analysis of the aesthetics of multiple protest events and the use of image to change discourse, describes how “Dewey presents a dilemma—how do we talk to each other as responsible citizens in a world where citizens are dispersed and consequently experiencing different kinds of lives” (p. 9)? Other theorists reviewed in this section take up the same question, although they vary in what specific aspect of the CP project was analyzed: narrative content, the overall visual image of the event, the interaction between all of those engaged (viewer, organizer, and participant), the physical and digital location of the event, and the mode of media, the CP compared to other forms of public discourse and activism. However, common themes between the studies on or including the CP event were (a) the potential for collective and individual transformation, (b) public activism intersected with individual voice, (c) the importance and role of images in protest, and (d) the potential for political resistance to dominant discourses and hegemony.

In multiple studies the CP narratives and event are compared to other well-known public activist events that include artful critique. For example, though primarily focused on education practices in women’s shelters, Sattler (2000) describes the project as an activist event that goes beyond raising awareness to a learning tool created by a “worldwide community of women . . . using a common artistic medium” (p. 67). Likewise, in a literary and feminist analysis, Julier
(1994) compares and contrasts the Vietnam Veterans Wall Memorial (n.d.), the AIDS quilt (n.d.), and the CP. She concludes that all three activist events are examples of using private and personal voice in public spaces as a means to challenge dominant power structures and—similar to Ruffino (2007) and Harrison and Barthel (2009)—views the project as a textual invitation for communal dialogue. Additionally, Jones (2009b) finds the AIDS quilt (n.d.), the Women in Black events (n.d.) and the CP (NNCP, n.d.) are examples of leaderless and organic image events that offer public protest in the form of a collaborative art project with a focus on changing societal discourse and action. Contemporary “discourse of activism” is examined through a pragmatic and phenomenological lens, which includes Dewey (1927), and focuses on the utilization of public space to broaden an open ended dialogue through artful image, not force (p. 7). She concludes that image events serve to make connections and start conversations toward change.

Public literary performance. In terms of public literary performance, Julier (2000) and Ostrowski (1996) provide different perspective and analysis of the CP event and narratives but similar conclusions about the impact of individual voice in public spaces. Ostrowski (1996) observes a performance aspect to the CP narratives similar to the performance of oral narrative, in that the performance “exists not just in the very act of telling, but also in the involvement of the audience” (p. 39). She specifically addresses individual roles of story tellers or creators of t-shirts and the audience or the narratee, the virtual reader, the ideal reader, the real reader (Prince, 1980 in Ostrowski, 1996). The author concludes the CP project allows for a multiplicity of coping narratives over time that addresses the need for collective political resistance, going beyond just naming what happened toward a political and educative public statement. Also addressing public performance, Julier (2000) conducted analysis on the themes found in the CP
event and narratives and concludes that the event raises “significant issues in creative juxtaposition” (p. 357) within the complex relationship between individual traumatic experiences and a collective social responsibility for the problem. By constituting an activist public space in which participants voice what happened and control how their experience is represented, the event is a “design statement” (p. 381) that reconstructs power relationships of individual perpetration and collective hegemony and blurs traditional boundaries between public and private speaking” (p. 382).

**Re-presentation and social media platforms.** Most studies about the CP focus on the event as an activist tool in the U.S; however, Rose (2013, 2014) examines the CP narratives and event globally. Based, in part, on her analysis of the themes and images of CP t-shirts in multiple countries and cultures, Rose (2014) argues that “specific kinds of sociological conditions, cultural values; social constructions of gender roles, norms and expectation, and systems of socialization” are at the causal root of the experience of violence (p. xiv). As part of ongoing research Rose and colleagues consider the combined use of video, participant interviews, and the CP (Camdzic, et al., 2009; Rose, 2014; Malmsheimer & Rose, 1995; Rose & Uassouf, 2007) as a potential means to support victim-survivors and to unite global activism. Rose (2014) acknowledges issues, questions, and concerns with the use of video and re-presentation of experiences of violence, which are thoroughly critiqued by Hesford (1999). The Rose (2014) concludes that the CP is one public form of activism and resistance that is usable and effective across global communities and experiences of violence, primarily because it is highly adaptable in event structure, narrative form, and public presentation.

Two studies specifically address the CP event within public and/or digital spaces and on social media platforms. First, Harrison & Barthel (2009) explore what is new about Web 2.0—
the contemporary cutting-edge platform for web development—and users’ inclination to construct content in the form of information and media products for the web environment. The authors argue that, historically, media users have created media content on a long-term and consistent basis for purposes related to community movements through three case studies: the AIDS quilt (n.d.), the Ribbon International Project (1985/2014), and the CP (NNCP, n.d.). The three projects are noted to be historical models of participatory public art for content construction on various types of social networking sites and spaces, as participants collaborate to creative narrative and graphic works. The study points to the potential for ongoing participation during and after an event in the form of “invitational rhetoric” (p. 172) that can provide an opportunity for participants to engage in meaningful subjective experience as a vehicle to understand, consider, and explore as opposed to offering rhetorical persuasion, solutions, and control (Foss & Griffin, 1995 as cited in Harrison & Barthel, 2009). This decentralized process creates a lack of clear distinction between speaker and audience within the ongoing creative dialogic process. The case study concludes that engaged use of media and artful form is not a new activist practice; however, new media technologies (social networking sites, interactive digital art displays; multimedia production) do enable more users to innovate and experiment with a wider and varied range of collaborative creative activities.

Second, Gregory and colleagues (2002) focus on 2 aspects of postmodern intersections of political, affective power, and public discourse. First, the CP empowers by creating a public discursive space for political action, offering an alternative communicative medium, educating in a context of dismissal and silence, and contributing to social and cultural transformation. Second, the authors argue that “affective power”—generative emotion, bodily sensations, and cognitive dissonance—amplifies the practical power of the CP (Gregory et al., 2002, p. 434). The CP
project event and artful works increases the affective power and capacity of activists to challenge power by transforming a culture that condones violence against women. The authors concluded that the ability of the t-shirts to provoke an affective as well as cognitive response increases the impact and effectiveness of the Clothesline Project and that affective power plays a role in amplifying the CPs pragmatic capacity for making change. This is similar to the conclusions by Payne and Fogerty (2007) that facilitation of the CP provides preparation and practice for young political activists. These conclusions stands in contrast to the more protective and cautious stance offered by Hesford (1999) about potential harms of private and affect-laden disclosure about traumatic experiences in a political and public space.

**Critique of representation.** In a more critical examination, Hesford (1999) studies the CP project from two perspectives: first, as a means to draw attention to the difficulty of transforming private harms into public and political acts and, second, the methodological challenges of representing another’s trauma—potentially positioning victim-survivors as both subjects and objects of meaning. Specifically, she critiques a video documentary of the CP (Rose, 2014; Malmsheimer & Rose, 1995) as voyeuristic and of producing contradictory effects of hegemony and abuse. Public spaces and modes of representation are described as “contact zones,” (Julier, 2000, p. 122), in which autobiographical practices act as a form of resistance and are recognized as existing in non-consensual relationship within hegemonic and dominant cultures. Personal and political agency is affirmed to be discursively situated “with profound pedagogical and methodological implications, which are linked to the dangers of recuperation and the risks of self-disclosure” (p. 122). In a similar perspective, Julier (2000) notes that caretakers of the CP narratives are protectively adamant about “letting shirts speak for
themselves” and “not interfering with or distorting what the shirts say” (p. 380) through the physical structure of the event or re-presentations.

Though Hesford (1999) is, perhaps, too cautious and critical of artful re-presentations of the personal disclosures found in the CP narratives, she does take steps toward embracing notions similar to agonistic pluralism (Mouffe, 2013) and political interventions in public spaces. In agonistic pluralism, the use of art, democratic practice, and politics or power relations are used for the possible formation of critical art or artful practices that foment “dissensus, that makes visible what the dominant consensus tends to obscure and obliterate” (Mouffe, 2007, p. 4) and focuses giving a platform and voice to those muted by dominant discourse.

Further, Hesford (1999) calls for educators and researchers to become critical witnesses to the CP event by going beyond “empathy and an affirmative therapeutic stance” (p. 139) toward recognition of potentially recreating voyeuristic dominant discourse in activist practices that re-present pain and trauma. The concluding analysis suggests that “critics, researchers, and teachers must take a more dialectical position that acknowledges the embodiment of contesting discourses and the tensions between activist politics and processes of signification” (p. 141).

Hesford calls for future research and pedagogical challenges to focus on how to configure representations of autobiography as a transformative cultural practice for efficacious political activism. However, while Hesford offered exhaustive and strong critique, she made no effort outside of a general impassioned call to provide in-depth or pragmatic strategies to engage with the CP in terms of research, pedagogic practice, or in alternative social media.

In answer to Hesford’s (1999) critique and call, I return to Dewey (1927/1988) who, like all researchers and theorists in this literature review, wrestled with how to effectively and compassionately integrate art, activism, education, and democracy: “The prime difficulty . . . is
that of discovering the means by which a scattered, mobile and manifold public may so recognize itself as to define and express its interest” (p. 146). The studies reviewed above point out that, with the multiple, generative and ever-evolving practices of critical witness and public activism across multiple physical and digital spaces, those engaged in the CP event can use artful re-presentations to reply to the hegemonic discourses they oppose.

**Summary of Literature Review**

The purpose of this literature review was to explore and better understand the experience of interpersonal violence through the narratives of the CP using, primarily, a Deweyan (Dewey, 1934/2005) lens with reference to Bakhtin (Holquist, 2004; Morris, 1994; Stallybrass & White, 1986) and Mouffe (2005, 2007, 2008, & 2013). A core collection of 34 primary sources of research and inquiry on the CP and event from 1994–2016 were examined for this review with the particulars are broken out by seven topic areas related to the review questions. A summary of the findings is as follows. The reviewed studies revealed that experience of interpersonal violence, especially sexual assault, is wide-spread internationally and in the U.S. across multiple populations, living groups, and identities. University students are particularly vulnerable to sexual assault. As an annual protest and display about interpersonal violence, the national CP began in 1990 and the narratives give voice to individual experiences from the local community. It is concurrently a local display of non-dominant voice, aesthetic education, and activism as well as an international social justice movement. Shirts act as narrative canvasses for participants to express their experience of interpersonal violence and are hung up side by side in a public setting. The CP event and narrative content has been studied multiple times in multiple locales–nationally and internationally–using qualitative methods and, generally, feminist, phenomenologist, and post-modern/post-structuralist frameworks. While there is variation in
research methods, data source, and the analysis of narrative content, authors were consistent in finding similar types of themes in event and narrative content.

Though the CP is a work of art used in democratic dialogue and education, there were no studies or articles that specifically utilized arts-informed research methods found in this literature review. Hipples (1998) and Droogsma (2006) do address the t-shirts as art forms, the CP event structure as a venue for meaning making, and the CP t-shirt and event as public displays of activist art; however, their research questions and methodologies were not stated as AIR in type or practice and no interpretive artful works were made as a part of the analysis. There were few studies identified that used a qualitative arts-informed methods about the experience of interpersonal violence and assault and no studies were identified that were not autobiographic or auto-ethnographic in method (Brown, 2000; Crowe, 2004; Kirkland 2004). However, arts-based methodology can be used effectively by ‘non-participant’ researchers and to analyze ‘disturbing’ data (narrative, images, and other media), including interpersonal violence and sexual assault (Herman, 2005). Interpretive artful works on the CP project have been utilized in peer-reviewed journals alongside qualitative and quantitative studies, from art and the humanities to social science disciplines (Cassidy, 1999/2000; Gilfus, 2013). While the researchers (Brown, 2000; Crowe, 2004; Kirkland 2004) in the two arts-based studies emphasized the importance of open dialogue and education regarding the experience of sexual violence, neither researched the effect of their research and interpretive work on viewer’s ideas, attitudes, or behaviors in the research methods, data collection, or analysis. Nonetheless, the benefit of dialogic and narrative methods is confirmed through making and remaking meaning in the narratives of trauma and recovery from interpersonal violence (Harvey, et al., 2000; Rose, 1999).
The review found high prevalence and visibility of the CP event on university campuses (Kasper, 2004; McCaughey & Cermele, 2014). As well, qualitative research studies support its use as an effective pedagogic tool for experiential learning within the classroom and other settings (Branch, et al., 2011; Cheek, et al., 2007; Lempert, 2003; Sattler, 2000). No studies were located that addressed arts-informed research and interpretive artful works about the CP event and interpersonal violence within education practice.

The CP was studied almost immediately upon its inception to the present. These studies varied in what specific aspect of the project was analyzed—narrative content, the overall visual image of the event, the interaction between participants, the mode of media utilized, and power structures in public discourse. While there was variation in research methods and data source most studies were consistent in identifying the following six themes in the narrative content: (a) violence or assault description (story or what happened), (b) how the individual was affected (consequences and aftermath), (c) speaking directly to the perpetrator, (d) personal transformation and healing (reframe and reconstruct), (e) awareness, bearing witness, and support (relationships and connection), (f) need for societal change. In terms of the addressing the CP event, there were also six common themes across studies. The CP event a vehicle for (a) critique of cultural constructs and power structures, (b) individual/collective protest and activism, (c) meaning making, (d) affective and practical empower, (d) teaching and learning, (e) relationship development and a sense of community. In sum, findings of this literature review point to the high visibility, adaptability, resilience, and effectiveness of the CP. Simultaneously, it is multi-faceted tool for community activism, political resistance, and social transformation; a venue to re-frame and re-story the experience of interpersonal violence and assault; and an effective pedagogic tool for adult education in a variety of settings.
Conclusion of Literature Review

This review revealed gaps in the research on the CP and openings for future research in 4 areas: theoretical framework, methodology, pedagogy, and dissemination. No research articles were found using a Deweyan phenomenological framework with arts informed research methods and interpretations, although Jones (2009b) does draw upon Dewey (1927), among a number of other theorists, in her analysis of aesthetics and protest. An alternate theoretical lens and methods can give voice to perspectives and themes beyond those found in earlier studies. No studies or articles specifically utilizing arts-informed research methods on the CP narratives or event were found in this literature review. The use of multi-modal analysis and interpretations in AIR research can open up linguistic and aesthetic expression; thereby, opening up multiple transactional ways to engage, bear witness, and reply to the wounds of interpersonal violence and assault. While research has found the CP to be an effective pedagogical tool, the use of AIR and interpretive works of the CP as a pedagogic tool in transformative teaching and learning has not been examined. And last, the use of artful interpretations in teaching, learning, and activism can expand the dialogic spaces not currently open to the CP display and event. AIR and interpretive works can further democratic participation through agonistic pluralism and the formation of critical art. Consequently, when using a broad semantic field, the process of dissemination is expanded to include multiple audiences, beyond academia (Sameshima & Maarhuis, 2013). The summary and conclusion of this literature review of the CP event and narrative content and the experience of IPV allows for the reasonable conclusion that continued research is needed and justified for a new theoretical framework and perspectives, for a new methodology and methods, for exploration of effective teaching and learning strategies utilizing the CP, and for expanded modes of dissemination easily accessible to a general and academic audience. Given this, the
next chapter outlines the methodology and methods for the Replies to Wounds hermeneutic and phenomenological research project: AIR (Cole & Knowles; 2008; Sameshima & Knowles, 2008) and parallaxic praxis (Sameshima & Vandermause, 2008) methodology as a means to answer the research question and work toward the research objectives.
CHAPTER THREE

Methodology

The Replies to Wounds project is hermeneutic phenomenological research that utilizes AIR and parallaxic praxis methodology to answer the research questions and work toward the research objectives (see Appendix A). Using parallaxic praxis and AIR in a four-phased design with three points of data collection, the multi-layered data, made up of ekphrasic narratives and artful interpretations, was assembled to form an interactive collection of dialogic replies about the experience of IPV (see Appendix B). Notably, these imbricated layers work to shape the broad, artful, and transactive qualities of the data and subsequent analyses and interpretations. This chapter is organized as follows. First the methodologies of parallaxic praxis and AIR are described. Second, the research methods regarding data sources, collection, coding, and analysis are presented in general. Third, due to the multiple-phased design, each of the four phases is detailed, as needed, in terms of participant or collection characteristics, materials, instrumentation, procedures, coding and analysis. And fourth, the process and basic elements of evaluation are discussed.

Parallaxic Praxis

So far, the interaction of a number of theoretical ideas as applied to this proposed research project have been explored; however, now I turn to how meaning making and artful interpretation in AIR of the CP was practically applied. How are Deweyan notions of phenomenology and hermeneutic pragmatism manifested within this proposed research project? How do I practically work within the dialogic process–an unfolding production of inquiry, knowledge, and aesthetic works? In answer, I turn to the guiding structure and practice of parallaxic praxis design (Sameshima & Vandermause, 2008), a “researching, teaching and
learning design model . . . grounded in holistic arts-integrated inquiry” (Sameshima, et al., 2009, p. 10). In the Replies to Wounds project parallaxic praxis (Sameshima & Vandermause, 2008) is utilized in the research methods and the pedagogy of parallax (Sameshima, 2007a) is utilized to understand implications for education in the project results and analysis. Artful representations are utilized as a means to render understanding by creating thematic and interpretative artefacts that animate ongoing learning in others. Mediums such as video production, poetry, collage, interpretive narratives, spoken word, musical interpretation, and still photography are applied in the meaning-making process. In addition, representations are dialogic when placed alongside other interpretations to form “systems of analysis and interactions in the hybrid nexus spaces” (Sameshima, et al., 2009, p. 10). Only through “multi-perspectives . . . and varied systems of representation” can fuller understanding and rich meaning-making be gained (p. 8).

Parallaxic praxis is especially effective when addressing issues such as the experience of violence, which is contentious and complex, addresses deep suffering, creates dissonance, and often is hidden or cloaked as a sociocultural phenomenon (Maarhuis & Sameshima, 2012, 2013a, & 2013b). Indeed, arts-informed interpretive methods are able to explore experiences and issues that, often, cannot be addressed fully by positivist methods, which may be singularly bound to academic vernacular, text, and routes of dissemination (Cole, Neilsen, Knowles, & Luciani, 2004; Knowles, Luciani, Cole, & Neilsen, 2007; Knowles, Promislow, & Cole, 2008; Neilsen, Cole, & Knowles, 2001). For example, as a methodology that looks at the quality of an experience, AIR participants and researchers are able to use a full range of expressive modalities, language, and media to examine and to communicate about topics that may be complex, emotional, and distressing. Also, AIR methodology can explore beyond positivist methods by using inquiry as an engaged process of meaning making for social justice, transformative
learning, and action. Artful works and expression have the potential to broaden research dissemination outside of academia by reaching a wider audience and different media platforms.

Figure 3 (see Appendix E) provides a graphic comparison between traditional research designs and parallaxic praxis paradigm design. Generally, the traditional research design begins with a conditional proposition or hypothesis, which is set forth as an explanation for the occurrence of specified phenomena. Through the process of data collection and analyses, the hypothesis is addressed, either proven or disproven, and the research project is closed. In contrast, the parallaxic paradigm design begins the research process with questions, but no hypothesis. The process of data collection and analyses is multilayered and collaborative. The focus of the analysis is on the liminal and interactive spaces between the “researchers’ interpretations and systems for meaning-making” (Sameshima et al., 2009, p. 8). It is through the multilayered and collaborative research methodology that new questions, knowledge generation and new thinking are rendered. While both traditional and parallaxic research methods have merit and are dependent on the type of research questions asked, the use of the parallaxic praxis design is beneficial especially when research questions are open and focused on making meaning about the context of complex and controversial social phenomena.

The parallaxic praxis model for this research project included four sections (see Appendix F). First, the Data Section refers to Clothesline Project artefacts and the artist-researcher (A-R) interpretations accessed in this research project. In the second section, the arts-informed interpretation and analysis, the A-R and open studio participants use artful ekphrastic practices to translate the data into other modes or media such as poetry, video and photography, painting, or sculptural interpretations. The intention is to look at the data from various lenses, disciplines, and modalities as a means translate interpretive inquiry and to generate transactional
and collaborative dialogue. The third section concerns analysis across all four phases, including A-R inquiry into the forms, content, and themes that are in, between, and across the layers of generated data. In other words, it is analysis of the transactional and hermeneutic dialogue through ekphrasis about the experience of violence. Finally, in the fourth Renderings Section, the artefacts and narratives were used in the Gallery 3 installation, for conducting research, in scholarly presentations (e.g., graduate research class tour), and on the artists-researcher’s website to bring about new questions, knowledge generation, and new thinking.

Understanding can flourish with multiple perspectives, varied artful representation, and comparative ekphrasis analysis (Prendergast, 2004; Sameshima and Vandermause, 2008; Sameshima, et al., 2012). Knowledge and meaning-making is accepted to be incomplete and generated from interaction between people, their experiences, and personal contexts. The parallaxic framework is highly compatible with various theoretical approaches which acknowledge that transactional and comparative analysis and meaning making is inherently affected by perspective and context: time, space, movement, relationship, and position (Dewey, 1938/1997, 1934/2005; Mouffe 2007, 2008; Vessey, 2006).

**Arts-informed Research**

Arts-based approaches in U.S. education research emerged in the 1990’s, most notably through the efforts of Elliot Eisner (1993, 1997, 1998, 2002), Maxine Greene (1995a, 1995b, 1997, 2001) and through inaugural presentations at a 1994 American Education Research Association (AERA) symposium that highlighted the role of the arts in educational research and in teaching (Bressler, 1995). These efforts and initiatives animated a growing movement in educational research to explore and understand the employment of art in research practice (Bressler, 1995; Cole & Knowles, 2008; Savin-Baden & Major, 2013). Arts-based approaches in
qualitative research are broadly used to “explore, understand and represent human action and experience” (Savin-Baden & Major, 2013, p. 89). The use of the arts in social science research over the past two decades has been described as a “burgeoning presence,” “new methodological territory,” “emerging,” and “expanding” (Knowles & Cole, 2008, p. xii). Given this growth—and characteristics noted to be non-prescriptive, interpretive, open-ended, and exploratory—there are numerous terms, definitions, and practices regarding the use of the arts in research, which are used specifically or interchangeable, depending on the author and context (Cahnnmann-Taylor & Siegesmund, 2008; Knowles & Cole, 2008; Savin-Baden & Wimpenny, 2014).

The AIR method has been selected for this research project as it is the methodology that works best to answer my research question. Additionally, it is functional and well-suited for a research design that is highly complex, including analysis of three textual and visual art data sets across multiple participants, time, and location. AIR has specific defining components as a research method (Cole & Knowles, 2008; Cole, et al., 2004; Knowles, et al., 2008; Neilsen, et al., 2001; Sameshima & Knowles, 2008): First, engagement in a particular art form or forms that is echoed in elements of the artful research process and in the re-presentation of the research narratives or text. The art form(s) structure and define the research process and the resulting analysis and interpretation. Second, the justification for using a particular defining art form to guide the inquiry needs to be readily evident in terms of how and how well it acts to elucidate meaning making and understanding and to accomplish the research goals. The working relationship between art form, the content or substance of the research narrative, and the research process is referred to as methodological integrity. Third, the creative inquiry process of AIR is organic, emergent, and rises up in the process of engagement. It is defined by openness to imagination, intuition, and responses to the flow of events and experiences. Though grounded in
a traditional social science and qualitative research orientation, AIR is not necessarily bound by rigid rules or guidelines in the research process. Fourth, as is typical for qualitative research, the subjective and reflexive presence of the researcher is found throughout the research text in various ways that depend on the aim of the inquiry. The artful work of the A-R is prominent throughout the research process in terms of conceptual artistry, creative and aesthetic sensibilities, and technical skills. Fifth, AIR has strong reflexive elements, though it is not autobiographical, unless explicitly noted in the research question. Clearly, there is evidence of the interpretations and analysis of the researcher, but she/he is not the subject of the study, unless specifically designated. Sixth, there is an expressed intention to disseminate findings to lay-communities, beyond the academy. Moreover, the selection and articulation of art form and display or performance will reflect aim to reach a particular audience. And seventh, the use of the arts in inquiry is central to audience engagement and provocation, not just in the interest of art. The research narrative is an engaged process of meaning making that has potential for transformative learning and action. There is clear intention and purpose on the part of the researcher-artist to use the capacities of art to engage the audience emotion, reflection, and deeds.

Cole & Knowles (2008) write extensively on how “form is the main defining element of AIR” and that the selection and deliberation on a particular form guides the inquiry process (p.62–63). There are a number of ways in which the visual, performing, literary arts and their fundamental methods and processes can illuminate research analysis, interpretation, and dissemination: genre and/or medium, method, as structural element, technical element, communication element, aesthetic element, procedural elements in emergent phenomenon, and as reflection of the “qualities of goodness” of inquiry (Cole & Knowles, 2008, p. 65–68).
Specific genre or medium such as poetry, drama, dance, music, painting, photography, collage, film/video, installation, sculpture, etc. can be used to represent ideas, concepts, and analysis within the research text. The A-R must select a medium that will best contribute to knowledge production and representation of a particular research project and audience. Also, using form as method works toward the harmony and unity between the artful forms and the artist-researcher’s process. Though a researcher may not necessarily identify as an artist or have extensive artistic skills the A-R needs to commit to him or herself to learning how elements of a selected art form can best animate the research project.

Form provides a structural element in terms of the actual or metaphorical arrangements of the narratives, theoretical framework, experiences, and the representations in order to have a consistent and lucid communication of knowledge production. The forms of technical design, composition, and layout of the research document and media are important to the interaction and synergy between the images, space, and audience. The choices about form require consideration of which form is ideal for skilled and intentional communication. As well, there is consideration of the aesthetic element of form or the look and feel of the work based on aesthetic practices within the genre. Aesthetic form, as the main defining element of AIR, is understood to mean “consideration of the enduring principles of form and composition, of weight and light, of color and line, of texture and tone” (Cole & Knowles, 2008, p. 63). Additional A-R considerations focus on how central principles are upheld within the art form such as “internal consistency and coherence, clarity and quality, authenticity and sincerity, and evocation and resonance” (p. 63).

Importantly, form is a procedural element and emergent experience, which means that the medium, genre, and expression or form may change over time and as the inquiry develops. Using professional experience and parallxic perspective, the researcher engages inspiration and
metaphorical connection to generate evolving forms, while immersed in the research process. While AIR must demonstrate qualities of sound scholarship such as “focus, intensity, authority, relevance, substance” (p. 63), these expressed qualities must be compatible with the specified art form used in the inquiry. Additionally, form is examined as a “reflection of the qualities of goodness of inquiry”; these being, evaluative principals that guide and define the qualities of AIR (p. 63).

In sum, the central purposes of AIR are to enhance understanding of the human condition through creative inquiry processes and to reach multiple audiences by making scholarship more accessible (Cole & Knowles, 2008; Sameshima & Knowles, 2008). The methodology infuses the languages, process, and forms of literary, visual, and performing arts with the broad potentials of scholarly inquiry and expansive dissemination. AIR interpretations are derived from textual, form, and design analysis of artefacts and the imaginative poiesis of artful re-presentations. Conditions and relations dialogically blossom in the AIR process, not just as interpretive works of art, but within the interactions of the researchers, participants, and the viewer/audience. It is through creation of artful representations combined with the textual and design analysis that new knowledge and meanings are rendered. An important consideration of AIR is communication and the presentation of works in a way that is fitting to the study, topic, audience, and the purposes of the research (Cole & Knowles, 2008; Sameshima & Knowles, 2008). The interrelated analytic processes of AIR allowed me to look at recurring themes and contexts emerging from the data, specific linguistic choices and modes of meaning making.

Methods

As previously noted, the research design proceeded over four stepped phases with three points of data collection (see Appendices A and B) and acted to answer the primary research
question: utilizing a Deweyan theoretical framework and the artefacts of the CP, what are the emergent themes and expressed meanings across three transactive and ekphrastic interpretations about the experience of interpersonal violence, with implications for educational strategies? Sub-questions work to answer the primary research question and are listed for each of the four phases, specific to meaning-making and interpretation, content themes, and expressive form. Implications for the development of education strategies will be discussed in Phase 4 as part of the research discussion and conclusion. The four phases are stepped or built upon each other, which will allow me to examine what narratives are being expressed, how the narratives are being expressed, and how the linked ekphrastic interpretations dialogue and interact.

**Data Sources and Collection**

There are multiple linked data sources within the research phases: CP participant artefacts from the 1993–2012 WSU collection (Phase 1–P1), A-R ekphrasic interpretations (Phase 2–P2), research project participants’ ekphrasic interpretations (Phase 3–P3), and analysis across P1, P2, P3 and qualitative online survey responses (Phase 4–P4). As well, an A-R journal, field notes, and observations were kept throughout each phase of the research process. A codebook was kept with sections specified for each of the three sets of data to avoid definitional drift and, for organizational purposes, was utilized during analysis with the Excel (n.d.) and Atlas.ti software (n.d.). Complex data analysis and interpretation was enhanced by the use of the Excel program (n.d.) and Atlas.ti software (n.d.). Primarily, Atlas.ti (n.d.) was used for analysis of the time references and concepts across P1-P3. The use of Atlas.ti (n.d.) provided a single convenient location and means to organize text, allowing me to juxtapose, compare, and overlay data.
Coding and Analysis

Data analysis was carried out using narrative and descriptive coding techniques (Saldaña, 2013) with specific references to tools utilized in narrative inquiry coding for the time and significance analysis (Daiute, 2014). The coding techniques focus on emergent and conceptual themes across multiple data types and forms: artefacts and media, narrative text content and form, time concepts, and expressed significance—referential and evaluative. Daiute (2014) developed a form of coding and analysis within narrative inquiry that is a useful tool for complex and phenomenological inquiry that occurs across participants and groups, context, event, time, and type of narrative expression (representational form and text). Meanings will differ within a particular time frame between one group and another, depending context, and meanings tend to change over time within a group or an individual as old frameworks or conclusions are inadequate, thereby setting the course for development of new meanings (Hickman, 1992).

Within this project, significance analysis will focus on interacting referential and evaluative meaning within the ekphrastic narratives and artful interpretations (Daiute, 2014). Analysis of referential meaning focuses on explicit statements of content or theme and answers questions about what and what happened. On the other hand, evaluative meaning focuses on what is implicit or the individual device, articulation, inflection or style and answers questions about how, who, and to what purpose. Significance analysis builds on prior sociolinguistic, developmental, and narrative research (Labov & Waletzky, 1967/1997 in Daiute, 2014, p. 150).

Additionally, time words and tense markings—as a conceptual element of participant narrative and as an element within the research process—are analyzed. “Time markings” within the participant narratives interact with situation: experience, notions of truth, memory, and imagination (Daiute, 2014, p. 211). These words and markings consist of non-linear time
expressions about what is past, present, and imagined (future, conditional, or hypothetical).

“Time analysis” (Daiute, 2014, p. 210) will be conducted in two ways: (a) on the collective narratives within each of phase of the research to reveal a collective and relational expression of participant perspectives and (b) a comparison of expression about situation as affected by time across and between the research phases.

The process of coding was “heuristic” in that the data was coded during and after collection across all phases, in part, as a form of exploratory analysis that went beyond labeling toward a means of linking themes, concepts, and ideas (Saldaña, 2013, p. 8). Additionally, in each of the first three phases codes are clustered together according to similarity and regularity or connected patterns that facilitate the development or outcome of themes or categories. In P4, the categories or themes were reanalyzed to understand how themes, concepts and ideas compared and contrasted, changed and remained consistent, linked or delinked across Phases 1, 2 & 3. This technique is used, not to develop a single theory or universal idea about the experience of violence, but to understand or map the parallactic perspectives and transactional dialogue across phase, participant group, event, artefact, and time. Daiute (2014) notes: “Narrative meanings pattern in relationship to the nature of experience . . . from people in different positions, the types of narratives sampled, and the narrative analyses applied” (p. 239). The patterns of relationship across the 3 phases are discussed as similarity, difference, change, coherence, conflict and contradiction (Daiute, 2014). In sum, the coding practices described here employ practices that are congruent with the theoretical framework and methodology, appropriate to answering the research question, open enough to allow for emergent and conceptual phenomenological themes, and nuanced enough to attend to the detail and complexity of the data text and expressive artefacts (Daiute, 2014; Cole & Knowles, 2008; Saldaña, 2013).
Phase One: Clotheslines Project Artefacts

In P1, the interpretive artefacts (CP t-shirts) were analyzed and the results used to create A-R ekphrasic works and an installation display for P2 of the research project.

Characteristics of Participants or Collection

A collection of 460 shirts, as ekphrastic interpretations about the experience of IPV, were created for display between 1993 and 2012 by the WSU student community for the WSU CP Collection and sponsored by the Women’s Resource Center (WRC). The WRC maintains the collection and all CP t-shirts were made and displayed on the Pullman, WA campus (see Appendix G). WSU is a land grant university with five campuses and a total enrollment of 29,000 in 2016 (WSU, n.d.). Currently, the campus hosts a large international student population and approximately 30% of the students identify as multicultural, although this level of diversity was not maintained in past years (WSU, n.d.). It is not possible to provide specific information on the characteristics or identities of the P1 participants, given the anonymity of the CP t-shirt event participants, the length of time the annual event has been displayed on the Pullman campus, and the varying diversity of the student population. Despite this, the content of the narratives do reveal participation from a variety of communities, contexts, and types of experiences with IPV, as discussed in Chapters 4 and 5.

Procedures

The artefacts from the WSU CP collection sampled for this project are from the years 1993–2012. A random sampling from the collection was conducted of 128 shirts out of 460 shirts (30%) for a pilot study (Maarhuis & Sameshima, 2016). Permission for research and full access to the collection was obtained from the WRC director and assistant director (Robinson-Smith,
personal communication, 2008). The WSU Institutional Review Board was consulted on concerns regarding confidentiality and risk in this research process.

**Pilot analysis.** The pilot study on the WSU CP was conducted in 2011 and initial findings disseminated (Maarhuis, 2012a; 2012b; Maarhuis & Sameshima, 2012, 2013a, 2013b, 2016). A digital archive was created through photographing and cataloging each of the 128 artefacts from the WSU CP collection. The written narrative from each artifact as well as a description of the colors, design, visual representations, and symbols were recorded and archived for coding and analysis of emergent themes. Areas of focus were coded, codes operationally defined, and emergent themes/subthemes identified through data analysis. Visual representations (graphs, tables, and charts) were utilized to organize findings and display relationships between themes. Eight areas of focus for the analysis were identified: narrative expression, narrative type, narrative symbols, shirt and letter color, relationship described in narrative, type of violence, social justice themes, and gender (perpetration/victimization). Each area of focus was coded and emergent themes/subthemes identified. Visual representations (graphs, tables, and charts) were developed to organize findings and display relationships between themes. As well, multiple artful interpretations were created in response to the identified themes for P2. The 128 CP artefacts, digital archive, and coded focus areas with emergent themes from the pilot study are utilized in P1 of the dissertation study. As it was not conducted in the pilot research, additional coding and analysis on narrative references to transactional dialogue, time and specific time markings (Daiute, 2014) were conducted for the Replies to Wounds project.

**Phase Two: Artist-Researcher Ekphrasic works**

The interpretive artefacts (CP t-shirts) and the data analysis from P1 were used to create A-R ekphrastic works and an installation display for P2 of the research project.
Characteristics of Participant

A-R artful works were created between the years 2012–2015 and installed into the Gallery 3 installation by me. My personal demographics and characteristics were addressed previously in Chapter 1 in the A-R positionality statement.

Materials

Materials for the A-R works highly varied depending on the form of and concepts in the work (see Appendices P–S). A general listing of materials includes found objects, paper forms and sheets, paint, and fabric (see Appendix T). Art forms include found object sculpture and installation, digital and paper collage, and mixed media prints of poetry over-laid onto digital photography. The general rationale for the use of particular materials and engagement in a particular art form was discussed previously in the chapter in the AIR section.

Procedures

The following methods and procedures were used to create artful renderings of the data and an installation display, based on themes and content from P1 data. All A-R interpretations were photographed or videoed and digitally archived. An artist-researcher narrative description about each artifact was written. As well, the narrative text and interpretive form were archived and coded for analysis of emergent themes. While some A-R renderings were created during the pilot study, additional ekphrastic interpretations were created later for the expanded Replies to Wounds study. The collection of interpretive A-R works displayed in the open studio and gallery exhibition was not exhaustive in terms of depicting all themes found in the CP narratives. Rather, it is a collection of works that worked toward transactional dialogue with the P3 participants. A researcher journal was kept throughout the process of creating, data recording, archival process, and emergent analysis. At times, journal entries evolved into artful works, especially poetry and
collage. These notes and observations provided an avenue for exploration of my personal reactions as well as ideas, reflections and ideas about emergent patterns and themes.

Specific works were made as interpretations or re-presentations of various emergent themes, types of experiences and contexts, theories or concepts. First, various interpretations were based on a particular CP artefact that specifically depicted a type of experience and theme. For example, the collage *Labyrinth: All in the Family* (See Appendix S, Figure 1) re-presents how whole families and those in relationship with the victim-survivor are harmed, perhaps indirectly but deeply, by IPV. Second, other interpretations were theoretical in nature and poetically interpret a viewing of the CP event over time and space (see *Reflective Transaction: Lines and Clothe*, Appendix P, Figure 7). Third, the work, *Tell* (see Appendix R) is an example of a conceptual work; it is an interpretation of the emergent themes in the CP narratives about power structures (the perpetrator and his community, family, university, police, the community at large) that interact or inter-circle when a victim-survivor discloses her/his experience. The empty chair is emblematic of all the victim-survivors who cannot disclose and are silenced because of the power structures at work. Fourth, many works intersect two areas of focus. The work *Albi* intersects the voices of the perpetrators and the voices of the victim-survivors by layering painted sheer fabric over the CP t-shirts (see Appendix Q). This work interprets how the crime of IPV can be covered or disappeared by the perpetrators depiction of what happened. Still, though the perpetrators words cover the t-shirt narratives, the viewer is still able to “hear” what the victim-survivor has to say through the sheer fabric. And fifth, themes about identities such as age, gender, race, family, and sexual orientation were addressed in the *Labyrinth* series and interpret the contexts in which IPV is perpetrated and experienced (see Appendix S, Figures 1–4).
Phase Three: Open Studio Participant Ekphrastic Works

The researcher’s interpretive works from P2 were used to create an installation display for P3 of the research project. A small group of participants interacted with and created transactive and ekphrastic responses to the installation.

Characteristics of Participants

Thirteen potential participants responded to the pre-survey, met selection criteria, and were invited to attend the open studio session. Of the 13 screened respondents, eight participated in the open studio project. All participants are referred to by their chosen pseudonym. The following is a brief description of the P3 participants (see Appendix J for full description). P3 participants were a diverse group of students and had the following characteristics and identities. Participant age ranged from 18-35 years and included those with class standing from first-year freshman up to doctoral students as well as two international students. Participants were engaged in various major areas of study including psychology, education, mathematics, sociology, and communications. Self-described birth sex and gender were evenly split at four female and four males, respectively. Most participants self-described their sexual orientation as heterosexual, with one participant stating he was ‘gay.’ Participants came from multiple racial/ethnic communities: Caucasian, Hispanic, Asian, African American, and mixed race/ethnic identities.

Instrumentation

Survey. Immediately after completing the interpretive artwork, participants were asked to use a laptop computer to complete the online survey of open-ended questions about their experience and interpretations (see Appendix M and Appendix N). All laptops were firewall protected for confidentiality. The survey took approximately 20–45 minutes to complete, dependent on the participant. Upon completion of the survey the participants were thanked and
given the incentive, a $30 gift certificate. The survey procedure provided a private space to fill out the survey and provided consistency in the timing of the participants’ response. Responses to the survey were archived for analysis. The participants’ individual ekphrastic interpretations and the respective online surveys were linked by the pseudonym chosen by the participant.

A qualitative survey with open ended questions was utilized in this project rather than a 1:1 or group interview for various reasons. First, the use of the text-based survey, coupled with artful interpretations, allowed for a consistent type of data through all phases of the project. P1 and P2 do not include verbal interview. Second, a survey taken by all participants immediately after the open studio allowed for consistent data collection. Third, confidential responses known only to A-R and not directly disclosed may increase the level of disclosure about participant’s experience of study and of IPV. Fourth, in terms of intra-participant group interaction, the anonymity of the interpretive and survey responses of those participants who may have experienced interpersonal violence and/or assault provided a safe environment for exploration and disclosure. And fifth, the online survey decreased potential of risk of harm, including breach of confidentiality between group members.

**Materials**

Participants were provided a wide array of materials and equipment to create their visual and text-based interpretive works including paint, pencil, chalk, paper, plastic, wood, metal, wire, fabric/textiles, found objects, and more (see Appendix T). As well, in the research project invitation, students were encouraged to bring in their own materials, if desired; however, none did. Materials were placed on tables in the common area for ease of access and a large work area. Participants were given the option to create a performative piece such as dance, spoken word, music, drama; however, all chose to create visual arts in a variety of forms. To encourage a fully
present, aesthetic, and transactional experience—sense-based and embodied in present space and time—students were not encouraged to engage with laptops or other personal devices that displace the physical self in time and space (Shusterman, 2000, 2012).

**Procedures**

The following describes procedures for participant sampling and recruitment, selection, administration of the open studio, and documentation of participant ekphrastic works.

**Sampling and recruitment.** Purposeful and homogeneous sampling (Creswell, 2008, 2009) was conducted in P3. In particular, purposeful and homogeneous sampling allowed for the sampling of information rich participants and was utilized with the following defining characteristics and experiences in mind: participants who reported prior exposure to the CP (i.e. at minimum, have witnessed the event display); participants who were willing and interested in utilizing the arts for communication within a research project; and participants who brought a variety of voices, perspectives, and interpretations to the ekphrastic dialogue. This strategy fit with the Deweyan theoretical framework, in that the consideration of context is essential to depth of understanding of transactional experience and dialogue (Jackson, 1998).

Participants were recruited for P3 in the following manner. First, “gatekeepers” who were trusted by the student population (e.g., faculty, program directors and coordinators, and advisors) were identified and enlisted to assist with the recruitment process (Hammersley & Atkinson, 1995 as cited in Creswell, 2008, p. 219). Second, the A-R sent research project invitations via select WSU listservs, flyers, and informational handouts to diverse and underrepresented population groups at WSU such as Multicultural Student Services centers, Gender Identity/Expression and Sexual Orientation Resource Center (GIESORC), Coalition for Women
Students, and CougMENtality. And last, an incentive in the form of a $30 gift certificate to The Bookie/Barnes & Noble was provided to the participant at the end of the P3.

**Selection screening.** A confidential SurveyMonkey (n.d.) survey and consent form were constructed with screening questions and utilized for recruitment over approximately one month (see Appendix K and Appendix L). The following four selection criteria were utilized to develop a group of participants for P3: (a) registered students at WSU (undergraduate and graduate), (b) exposure to the CP prior to fall 2015, (c) personal demographics, and (d) an interest in utilizing the arts for communication in the study. In terms of personal demographics, no person was specifically excluded or included in this study based on a particular identity or demographic; however, questions regarding gender, race/ethnicity, sexual orientation, major area of study, age, etc. were be asked to assist the A-R in development of a varied and diverse group of participants. Selected participants were contacted via email and scheduled to participate in the P3 open studio. Selected participants were sent two reminder emails during the week prior to the P3 participation date.

**Administration of open studio.** Gallery 3 and an adjoining common space in the WSU Fine Arts Building was used as a multi-purpose space for the installation display, for the open studio work space, and computer stations to access the online survey. Tables and chairs were available for open studio work space. A Research Assistant (RA) was hired to assist the A-R with set up, observation documentation, computer station set up and online survey completion, and take down of the research site. As well, a photographer was brought in to document three phases: the gallery installation/show prior to the open studio, participants and works during the open studio, and the gallery installation/show post open studio. The assistant and photographer were fully oriented to purpose, research methods, and issues of confidentiality prior to
implementation. Given the difficult topic of IPV addressed in the project, the A-R was available for 1:1 confidential discussion with P3 participants as needed or requested during the session or post session.

Upon arrival participants were introduced to the research team, the gallery space, were provided with a handout packet including copies of the consent forms (see Appendix M), health information on violence prevention and community resources, and a written statement on the purpose of the study and participant tasks. The A-R gave an introduction to the research project to the group including a timeline and expectations or tasks for the P3, the purpose of the study, review of handout packet materials, a review of confidentiality for individuals and for the group, a review of ground rules (library-like) for social interaction, use of cell phones and other devices, and a general review of the room, installation, and materials. Next, the A-R provided a brief tour of the installation display and made general statements about the dialogic nature of her artful works with the CP interpretations. The A-R provided verbal information on art supplies, equipment, and workspace available for P3 participant creation of interpretations. Participants were encouraged to engage with a wide range of form and medium: painting, printing, mixed media collage, sculpture, narrative text (poetry, song writing, or story), etc. Due to concerns about confidentiality and to maintain the integrity of the research space, students were asked not to use computers, cellphones, cameras, or other devices. And last, the participants were oriented to the computer stations in the common space and instructed to complete the online survey after they have finished their interpretive work. To encourage transactive dialogue between the works of art, P3 participants were instructed to add their interpretive works to the installation or directly add to the A-R works. As well, multiple prints of many individual A-R works were available with the open studio supplies, as needed. The only restriction applied was that the P3 participant
will not be able to permanently alter any of the CP participant (P1) t-shirts that were included as part of the installation.

After the tour the P3 participants were asked to continue to view and interact with installation as long as they wish and then, when ready, to create a responsive and interpretive work, using the media available. Participants had two to four hours to create their interpretive works with many taking the full four hours. During this time the A-R conducted “butterfly” interactions with participants briefly and intermittently to observe, have quiet verbal interaction with individual participants, and provide assistance in locating needed art supplies. The RA and photographer documented observations and assisted the A-R as needed. When a participant completed his/her ekphrastic work, their name or pseudonym was attached to the work and recorded on the attendance list. Participants were then asked to complete the Post open studio survey questions (see Appendix N). The interpretive work was linked with the online pre and post survey responses in the analysis phase of the study. The participant was given the option to have their interpretive artwork returned to them, post-analysis. Only one participant requested his/her interpretive work returned back.

**Observations.** Multiple overlapping modes of observation were engaged for P3 of the project. In general, the various modes of observation helped to describe the context of the research site, participant experience, and interactions as well as provide specific devices to engage in multiple observation strategies (Daiute, 2014; Glesne, 2011). First, photographs and video were made of the installation before the open studio session and afterward. This documentation was used to note interaction with or changes made to the installation display by the participants. Second, the A-R created a general map of the classroom, installation, and open studio space. This mapping of the research site helped me to understand and document the
interaction and movement of participants with the installation, the open studio workspace and art materials (Glesne, 2011). Third, the A-R wrote down general observations and participant quotes in the field journal during and after the open studio session.

**Documenting participant ekphrasic works.** Each interpretation was photographed and videoed separately and in-relation to installation artefacts. The P3 participants’ faces were not photographed to maintain anonymity. All P3 interpretations were photographed and digitally archived. Narrative description about each artifact as well as ideas and concepts depicted were gathered in the post open studio survey. Some participants engaged in conversation with the A-R or RA during the open studio and these data were written in field notes afterward. The narrative text, participant ekphrasic works, and survey data were archived and coded for analysis of emergent themes.

**Phase Four: Analysis across All Works**

In Phase 4, the narrative and artful interpretations across P1, P2, and P3 are analyzed as bundles of webbed and transactive meanings. Notably, these imbricated layers worked to shape the artful and transactive qualities of the data as well as subsequent analyses and interpretations.

**Procedures**

P4 focused on analysis in, between, and across these first 3 phases of this research project in order to examine and identify patterns of meaning, expressive form, and parallaxic perspective within the transactional dialogue. The use of Excel (n.d.) and Atlas.ti software (n.d.) provided a means to organize text and artefacts across the first three phases of the research project.

**Analysis**

The patterns of relationship across Phases 1 through 3 are discussed as difference and change, similarity, conflict and contradiction, and consistency and coherence in terms of how
these occurred across narrative expression, time, event, and group (Daiute, 2014). Likewise, patterns of difference occur across themes, categories or situations, uses of narrating or purpose, narrative and artful form in relation to the experience of violence. While time is a factor when understanding change, it was, in this case, context and interaction between the situations that was of interest. Patterns of similarity, not exactness, occur in similar themes or categories, uses of narrating or purpose, narrative and artful form. Within the process of relating experiences of violence from varying perspectives across differing space, event, and time, tensions were noted that allowed contradictory meanings complex stances, and relational dynamics to become evident. Consistent expression of narrative and ekphrastic representation examined meaning making, focal points, and communicability across and within the three phases. In sum, the methods utilized in this project allowed me to look at three things: what is being experience; how the experience is expressed across time, event, group and form; and how the successive ekphrastic interpretations transact in terms of similarity, difference and change, coherence, conflict and contradiction across narrative expression, time, event, and group. Given this, the methodology described here provided a means to address the primary research question as well as the sub-questions indicated within and across each phase of the project.

**Evaluation**

As previously described, the implementation of AIR method and development of interpretive representations are not standardized or prescriptive. Rather, these methods weave the aesthetic and the scholarly into the composition of knowledge production. Nevertheless, the inclusion of multiple open interpretations raises questions about the rigor, goodness, and worth of AIR. Philosophically, arts-informed methods grounded in the integrated unity of lived experience begin “with things in their complex entanglements rather than with simplifications
made for the purpose of effective judgment and action” (Dewey as cited in Boisvert, 1998, p. 16). Certainly, one can regard an open research process as a needed departure from positivistic orderliness, dualisms, and definistic restraint. Then again, if the research and interpretation process is completely open, how can one resolve basic issues about the integrity of the AIR process, analysis, and interpretations? What practices were employed to build trustworthiness and rigor?

**Qualities of Goodness**

To address evaluative issues of “qualities of goodness” for this research project, I draw on Cole and Knowles (2008, p. 65–68), who provide a description of specific and interrelated qualities of goodness and worth in AIR. These qualities of goodness were address in multiple and overlapping places and ways throughout the research project. These qualities of goodness and how or where these were addressed are as follows. First, intentionality was demonstrated through a clear intellectual and ethical purpose that provides opportunities for transformative learning and positive changes in behavior. This quality was addressed in Chapter 1 in the Statement of the Problem as well as the Purpose and Rationale sections. Also, this quality was addressed in the choice of theoretical framework (Chapter 2) and use of a layered AIR methodology that includes the potential for transactional and transformational experiences (Chapter 3). Second, reflexive self-accounting was clearly evident in the text and artful interpretations in a way that is sensorial and bears the signature and presence of the researcher-artist-participant. This quality was address in Chapter 1 in the A-R Positionality Statement section, in the A-R interpretative works of art, in the use of triangulation, and in the P2 analysis and results (see Chapters 4 and 5). Third, the aim of AIR is knowledge production through inquiry, not solely the making of fine art; rather, the qualities of the research project are
determined by how well the creative process and forms serve the goals of the research. It was important to consistently ask: Did the choice, design, and production of the art form and genre effectively communicate? Given this, there was scrutiny and consideration of the aesthetic qualities of form and genre, as important and linked to transactional reflection and learning within the coding, analysis, and results (see Chapters 4 and 5). Fourth, there is methodological commitment in the research project, demonstrated by work and reflected principled process, procedural harmony, and attention to aesthetic quality. And, fifth, throughout the research text and artful interpretations there was a holistic quality found in the internal consistency and coherence that represents a fluid relationship between purpose, method, process, and form. As well, there was an authenticity or truthfulness and sincerity within the research relationships, process of inquiry, artful interpretations and form that are indicative of the injury focus. The fourth and fifth qualities were addressed through documentation of the works of art and gallery presentation, through strong adherence to methods procedures, through use of triangulation, and as seen in the analysis and results sections of Chapters 4 and 5. Sixth, communicability refers to the transactive and transformative potential of the artful interpretations and was concerned with evocative qualities, resonance, and the accessibility of the work to a wide variety of audiences. This quality was addressed in the use of layered AIR methods (see Chapter 3) and in the results and analysis sections (see Chapters 4 and 5). Seventh, AIR is focused on knowledge advancement that is generative and reflects the complex and contextual nature of human experiences. In view of this, research analysis and claims made in this project are indeterminate and made with humility to allow for parallaxic interpretations and to encourage ongoing reader/audience reflection and response. This quality was addressed in the analysis and results sections in Chapters 4 and 5 as well as in the plans for dissemination of Replies to Wounds.
research and the call for ongoing research. And eighth, as the A-R, I am a contributing active agent in ways that are both theoretical and practical. As such, my contributions and responsibility to society focus on the active, transformative, and educative potential of AIR. This quality was addressed in multiple ways: in the Statement of the Problem as well as the Purpose and Rationale sections; in the choice of theoretical framework (see Chapter 2) and use of a layered AIR methodology that includes the potential for transactional and transformational experiences (Chapter 3); and in the call for ongoing research (Chapter 5). In sum, I used the eight qualities of goodness described above to evaluate the goodness and worth of the overall research project with documentation throughout the research writing and project process. As well, the use of these evaluative devices strengthened the dissemination process as they “exemplify and contribute to the broad agenda of AIR, that of enhancing understanding of the human condition through alternative processes and representational forms of injury, and reaching multiple audiences by making scholarship more accessible” (Cole & Knowles, 2008, p. 65).

**Rigor and Worth**

Other evaluative strategies were used to address issue of rigor, including triangulation, rich and thick description, researcher reflection & statement of positionality, and external audit or peer-coder in P2 (Creswell, 2009; Daiute, 2014; Glesne, 2011). First, the process of triangulation consisted of using corroborating evidence from different types of data within and across the three data sets. These different types of data include narrative text, interpretive art work, qualitative survey, and observation notes. Triangulation worked to build a comprehensive justification and rationale for themes and interpretations as well as to find common themes and expressions across diverse perspectives (Creswell, 2008, 2009; Daiute, 2014). Second, a rich and thick description is provided that gives the reader a sense of the research context and
transactions, consistency and/or movement of themes across the phases of research, and a deeper
understanding of the complex network of meanings about IPV. Third, documentation and
analysis of A-R positionality and reflexivity took place throughout the research project in the
form of researcher journal, field notes, and observations. It is noted that within a
phenomenological AIR framework, my personal positions, subjectivity, and reflections are not
bracketed or set aside, but rather are embedded and essential to interpretive processes (Cole &
Knowles, 2008). Additionally, even though the A-R signature and presence is evidenced
throughout the project–especially in P2 and P3–my position statement in Chapter 1 works to
address ethical research practice as well as my own reflections, biases, and assumptions
(Creswell, 2009; Glesne, 2011). And fourth, the Research Assistant (RA), who is knowledgeable
and skilled in AIR methodology, acted as a peer coder for P2 (the A-R interpretations) to
decrease reliance on the coding of my own ekphrastic works and to increase the overall
credibility of the P2 analysis. Results and analysis of the RA peer coding is as follows:

To conduct a peer review of Phase Two, I first read the methodology to
understand the research questions and the methods used to answer those
questions, with special emphasis on the coding process and code book. Before
reviewing the codes and themes that the researcher identified, I independently
identified codes and themes. The overall themes I identified were: compassion,
memory, sense or embodiment, complicity of community, blame (placement and
displacement of), and naming. These were very similar to those described by the
researcher. Thus, my independent coding was in line with the researcher’s. This
leads me to conclude that the research was trustworthy and analytically sound
(Gleason, personal communication, April 18, 2016).
Genre or Art Form

Designation or identification of a particular genre or art form was carried out based on definitions noted in the project code book. For example, how is one narrative text in the CP identified as poetic and another as not poetic? In this case, poetic renderings were identified and analyzed through concreteness, voice, emotion, ambiguity, tension, and associative or relational language and logic (Sullivan, 2009). The evaluation of a particular art form was carried out based on the use of aesthetic media and language; specifically, how it captures the complexity and texture of an experience in an accessible form and in terms of how the form contributes to the creation of “an experience” for the participant, the A-R, and the audience (Dewey, 1934/2005). Specifically, the participant responses in the post-survey and the open studio observations were utilized to evaluate if an art form contributed to transactional experiences. For example, when a participant in the CP expresses his/herself in the form of a poem or a drawing, he/she moves beyond his/her own understanding in order to translate it to another form that will transact specific meanings about the experience of violence, and may transform the thinking and feeling of the viewer. The evaluation practices specified above were utilized to strengthen and deepen qualities of goodness, rigor, the exploration and use of form, and the potential for transformative communication within research.

Summary

This chapter provided a detailed description of the AIR and parallactic praxis methodology used to answer the research questions and work toward the research objectives. In short, parallactic praxis and AIR methods are used in a four-phased design with three points of data collection to form multi-layered sets of data—made up of ekphrastic narratives and artful interpretations—about the experience of IPV. In particular, Phase 4 focused on analysis in,
between, and across these first three phases of this research project in order to examine and identify patterns of meaning, expressive form, and parallactic perspective within the transactional dialogue. It is in this way that Deweyan phenomenology, hermeneutic pragmatism, interpretation, and ekphrasis came together and were applied within AIR methods in research on the CP and the experience of IPV.
CHAPTER FOUR

RESEARCH RESULTS

Generation of results for this research project was much like doing laundry. Gathering and cleaning and hanging and folding and placing and wearing and fouling and gathering again is the rarely interrogated routine of doing the wash. And yet, though scarcely examined, the aesthetic work of laundry bridges cultural practices of what is private and public, secret and visible, remainder and reminder, disgust and comfort, detail and whole, visible and invisible. Van Herk (2002) asserts that “laundry’s signage is enigmatic. [And] . . . laundry’s significance to a critical and discursive world impels a number of questions about such domestic paradigms” (p. 898–899). Likewise, in an interview about her book Alias Grace, Margret Atwood (1996) describes an interaction about laundry and violence. Atwood describes the lead character Grace in a story about domestic life, love, and murder:

She did say, to McDermott, ‘Don’t kill her in the room; you’ll get blood on the floor’. At first that sounds like a very callous thing to say. Then you think of course she had to clean those floors, and she doesn’t want to have to clean up a bunch of blood. . . . It is hard to get out. (as cited in Miller, 1997, p. 5)

Like one reading Alias Grace, a viewer of the WSU CP and of the artful interpretive responses in this research project is led to consider how the body, the experiences of everyday life, violence, and, yes, displayed laundry intersect. The CP, a community social justice movement and critical activist art, is also a routine of laundry: an annual public display of the domestic filth of violence. Rows and rows of t-shirts hang on clotheslines, each bearing a story about harm and suffering. But there’s really no scrubbing away the trace of victim-survivors experiences. No “it will all come out in the wash”. No ablution. The only means to be rid of—to clean—the stain of violence
is through open and persistent airing of victim-survivor experiences well as the transactive replies to these wounds. This is the work of social justice and of critical agonistic art. It is also the work of research through a routine of analysis and interpretation and dissemination and education. And, so, I move on to the results of “doing this laundry.”

Results are organized by data collection phase: P1–CP artefacts, P2–artist researcher artefacts, and P3–open studio artefacts. P4, the results and analysis across Phases 1–3, are reported in Chapter 5, along with implications for education practice. The presentation of results endeavors to answer the primary research question and the sub-questions, particular to each of the phases (see Appendix A). While initial pilot data and results from P1 were reported, in part, in previous a publication (Maarhuis & Sameshima, 2016), results from the complete Phases 1–4 researcher project are reported here. The results from the analysis of Phases 1–3 revealed 10 areas of focus or categories. These categories are compatible with AIR methods and organize the themes found within the content, composition, and form of the narrative texts and artefacts. The themes are described in terms of narrative and artefact form, narrative and artefact expression, use of symbols, color (shirt and letter), type of relationship, type of violence, social justice issues, gender and sex (perpetration and victimization), time concepts and references, and the intersectional layers of transactional dialogue. The results from the 10 areas categories work to answer the research question and sub-questions (see Appendix A). Additionally, many of the P1 categories and themes are reported with numeral frequencies and percentages to describe patterns across a large data set of 128 artefacts and narrative text. In P2 and 3 frequencies and percentages are not used. Comparing numbers and percentages within the large P1 data set was useful for analysis of in-phase results; however, it was not useful for analysis in the significantly
smaller data sets (Phases 2 and 3) or to compare differently sized sets of artifacts and text across phases.

**Phase 1 Results**

Analysis of the P1 artefacts revealed rich results within 10 categories.

**Narrative and Artefact Form**

The CP is a bricolage of ever-emergent ekphrasic expression, that is, “a pieced-together set of representations that is fitted to the specifics of complex situations” (Denizen & Lincoln, 2011, p. 4). The artefact form, a t-shirt with painted text, was singular in type; however, various narrative forms were employed and consisted of 6 theme areas: personal declarative (35%), memorial (20%), general declarative (18%), story (12%), poetry (11%), and questions (3%) and uninterpretable/unreadable (1%) due to wear and age. While some t-shirt artefacts displayed a singular narrative form, many presented multiple forms in one artefact text set, especially; the combinations of personal declarative, memorial, general declarative, and questions (see Appendix H, Table H1).

The personal declarative theme made up over a third of the narrative types and is characterized by straightforward statements and direct demands by the victim/survivor about how they perceive their experience. (e.g., “He took my PAST. He took my PRESENT. The FUTURE IS MINE!”). In contrast, general declarative statements were used to state statistics, raise awareness, and/or make statements about cultural norms, systems of power, and privilege (e.g., “Get Counseling. Join a discussion group. Tell your story. Educate our men and women.”).

In general, memorial statements were written by friends, loved ones, or family of survivors/victims and were characterized by sub-themes of mourning (e.g., “Sara, ABUSED SO Bad SHE HAD 2 MOVE. I MISS YOU”), sympathy (e.g., “I LOOK AT YOU AND I can't
understand how anyone could hurt you.”), support and encouragement (e.g., “LINDSEY you're the STRONGEST person we know M+J”), and personal memorials. Often, the victim-survivors and the participant, who wrote the memorial, were named along with brief notations regarding the circumstances of the violence, positive attributes of the victim (e.g., strength or courage), the date, and the effects of the victimization.

The narratives in story form varied highly in length and detail. Text was determined to be a story if it used prose to describe an incident or event with a beginning, middle, and end; which need not be detailed, chronological, or necessarily come to a tidy resolution. Rather, the story must begin with a circumstance, then travel or lead the reader through a happening or event and, last, finish with a statement of an effect, result, resolution, or action taken. (e.g., “Shawna, You were only 6 when our brother started raping you. No one believed you!!!! He has never come clean, but you are the stronger person now. You are fee to fly! I love you! Your Sis, S.A.B.”).

Poetic narratives used the forms of lyrical, free verse, metaphoric, archetype and antithesis. And, like story form, the poetry varied highly in length and detail. But how is a particular participant narrative considered to be poetry or poetic? Two sets of criteria were used in the analysis. First, in examining “occasions for poetry,” Sullivan (2009, p. 112) outlines six overlapping and interrelated domains that describe the basic elements found in the craft of quality poetry: concreteness, voice, emotion, ambiguity, associative logic, and tensions. And second, some participants wrote in a distilled, rhythmic, and affected style, which captured the essence or truth, yet also portrayed the irresolution, conflict, and ambivalence of their individual experience. In these poetic occasions, the participant voice is “present, individual, idiosyncratic and alive” in expressing their experience with violence (p. 116). (e.g., “I LOOK IN THE MIRROR and WHAT DO I SEE? A STRANGER STARING BACK AT ME. FEAR & ANGER
IS WHAT YOU BRING. I'M FIGHTING BY SURVIVING.”). A small portion of the participants used questions singularly or embedded in a longer narrative, which were provocative, evocative or demand in type. The questions served to engage the perpetrator or the viewer and to express outrage, sarcasm, or shock, especially regarding challenges to power structures, circumstances, and dominant discourses (e.g., “I was just a BOY! How could you!” and “IF HATE DIDN'T KILL HIM What Did?”).

In sum, CP participants used specific types of narration on artefacts, creatively and purposefully, as a means to intensify expression of an embodied experience of violence. The form and style of the narratives captured the context—the emotional, social, and aesthetic landscapes—of their experiences. Rather than merely writing descriptively about the violent incident, participants wrote within, through, and in relationship to the experience of violence and the ongoing aftermath, for themselves and for others. In this way, CP participants voiced the meanings of and their being in an unfolding experience.

**Narrative and Artefact Expression**

P1 narrative and artefact expressions about the experience of violence included affect, feeling, influences, emotions, and/or life changes. Participants conveyed six primary themes: negative emotions (27%), statements to the perpetrator (19%), sympathy and support (18%), general awareness (15%), statement of shock and outrage (15%) and hopeful messages (6%) (see Appendix H, Table H2). The most common narrative expression (strong negative, difficult, or aversive emotions) included sub-themes such as anger/hate, fear/afraid, sadness/mourning, feeling emptiness, guilt/fault, shame/embarrassment, kept silent, and difficult transition (e.g., “hard to move on”) from the violent experience. These statements reflect the complex “present of past things” (Daiute, 2014, p. 212) and referred to current states of being as well as feelings
and thoughts experienced across a broad range of time. Negative emotions were expressed by those who directly experienced IPV (e.g., “For the rest of my life I'm Scared”) and by those who indirectly experienced IPV (e.g., “I love and mourn for you”).

Participants also made statements directly to the perpetrator—sometimes by name—and pointed out guilt and fault. Narratives directed toward the perpetrator referenced actions taken or words stated by the victim at the time of the assault (e.g., “I said NO, Dustin”); that the victim cannot or will not forgive (e.g., I WILL NEVER FORGIVE NOR FORGET YOU); that the guilt is the perpetrators and not the victims (e.g., “I bore the guilt. But the guilt is yours”); and statements of defiance (e.g., “I will FIGHT BACK! I will stop you!”). Often, statements of shock and outrage about the experience of IPV accompanied the expressions of negative emotions and statements made directly to the perpetrator (e.g., “Laugh now. . . But you will BURN later”) and spoke to power structures (e.g., “You Think You Won, You Only Won Cause You Are WHITE”). Statements also articulated irony, antithesis, and sarcasm in their message (e.g., “Every Day He Gets His ASS KICKED, BCUZ He's Gay. Gotta Love Pullman High”).

Expressions of sympathy and support were coded with sub-themes of love, memorial, sympathy, support and encouragement. Generally, these narratives were short in length and the victim-survivor was named or the writer’s relationship to the participant identified (e.g., “NEVER Forget it was rape, Meghan. High school & navy boot camp. ♥ your big sis, E.”). Expressions of general awareness were expressed as warnings to potential victims; a desire to increase consciousness about the frequency and effects of IPV; and a demand for community action. These general expressions were short and slogan-like in form (e.g., “Stop the violence NOW!” and “STOP RAPE, for my children—Cindy, 1996”). Compared to other sub-theme types, only a small portion (6%) of participants conveyed hopeful messages through statements of
reclamation, forgiveness for the perpetrator, hope for the future, and indication of transition or statements about moving on from the violent incident (e.g., “I AM Growing Back Stronger”; “For my cousin. You took away so much when I was 16. You also have given me the determination to educate others and do all I can to protect children. I'm glad it was me and not another little girl.–Kristi”).

Collectively, CP t-shirts displayed a wide variety of expressive affect and thoughts in response to violence. The majority of the expressive content revealed present time exploration of memory, trauma and aftermath, and re-presenting or re-framing the violent experience: ongoing experiences of trauma and negative consequences through triggering events and memory, attempts at integration of memories with the present life context, as well as remembrance and mourning. The data indicated that, for many participants, creating a CP t-shirt and narrative may be the first time they have disclosed about their experience of violence. To tell one’s story free from silencing societal constraints allows for victim-survivor control of the interpretation, representation, and meaning-making about the violent experience.

**Use of Graphic and Artefact Symbols**

Symbols facilitate recognition and are a pictorial or image codes used for the personal and cultural meaning making (Dewey, 1934/2005; Gadamer, 1975/2004) and included sub-themes of the body, nature, universal signs, abstract/geometric designs, and pre-printed images (see Appendix H, Table H3). The experience of violence was an embodied one and the most common symbols, drawings, and images were from the body (44%): heart, face, hand, fist, eyes, and blood trails. Generally, the body was not depicted in whole and most of the images were coupled with descriptions of the violent event (bruised face), emotional responses (crying eyes), and descriptions of the perpetrator (bloody fist, menacing eyes).
The second most common graphic/symbol theme was nature (18%): flower, vine, butterfly, shamrocks, and sun/sun rays. Generally, these accompanied narratives that focused on memorials and personal declarations and were centered on grieving the loss of self or of a loved one (e.g. flowers on a grave, a weeping willow). Universal signs (16%) such as gender symbols, colored ribbons, and stop signs were used as a type of eye catching shorthand within many personal and general declarative statements (e.g., two intertwined female gender symbols coupled with a narrative about violence perpetrated against those in same sex relationships). Similarly, abstract, and geometric designs (11%) such as boxes, rickrack, stars, dots, points, and slashes were used within the narratives to emphasize particular words or ideas. The least common symbols (8%) used were religious (crosses), architectural (prison bars), or directional symbols (arrows) and ready-made items like printed pictures and pins (pictures of children, rainbow pins).

Even though many of the shirts are donated and bear printed messages and slogans from various agencies, departments or events (e.g. Take Back the Night, Women’s Resource Center, YWCA: End oppression and gender inequality now!), participants turned them inside out and created their narratives on the blank side of the shirt. This purposeful action by the participants suggests a desire to speak in their own voice and create their own story. Moreover, it is interesting to note that this action—actually and literally—presents the narrative canvasses as well as the experience of violence from the “inside out.” The act of telling one’s story and displaying it publically exhibits the internal, the oft silenced and deeply embodied experience of violence.
Artefact Color: Shirt and Letter

Despite the dark and difficult topic of IPV, which one could associate with subdued and somber colors, the CP artefacts burst with color in t-shirt, graphics, and letters. Certainly, participant choices might have been limited, on occasion, by the color choices provided by CP event organizers; however, participants consistently choose vivid colors (See Appendix H, Table H4). And, participants were able to bring their own t-shirt canvass, if desired. The most common shirt colors were blue/green (24%), pink/purple (20%), white (18%), orange (11%), yellow (11%), red (8%) and black/grey (8%). The most common letter color was multi-colored, glitter, and neon (42%) and was followed by black/grey (17%), red/orange (15%), blue/green (8%), white (7%), pink/purple (6%), and yellow (5%).

Type of Violence

In 128 CP narratives there were 159 text references to the type of violence experienced. The majority of text references specified a type of violence perpetration (53%). In a quarter of the narratives, violence was indicated but remained unspecified (24%). In approximately 23% of the text references, the narrative did not specifically name or indicate an act of violence (See Appendix H, Table H5). Some narratives used very short and lean descriptions of their experience, while others described the violence in graphic storied detail. Of those texts that specified a type of violence perpetration, the most common forms of violence experienced were adult sexual assault (43%) and childhood physical and sexual assault (19%); however, other forms of violence such as emotional abuse (17%), domestic violence (11%), and murder (6%) also were indicated in the CP narratives (See Appendix H, Table H6). As well, a smaller number of narratives (4%) referred to other forms of violence, indirect forms of violence, or negative consequences of violence: property damage, forced to move, victimized by a drunk driver,
unwanted pregnancy due to sexual assault, and being trafficked for sex. For example, one CP participant wrote:

She came home w/a broken jaw & Ricky w/a broken arm. The house was splattered all over w/red paint. You wrote “I HATE YOU B**CH” in the living room & on an over-throw on the sofa. It said “I love you”. She came home from the hospital after the “knife incident” + all the couches were slashed & the T.V. kicked in.

In 32 or 25% of the CP artefacts, the narrative text revealed ongoing violence: multiple forms of violence within a single incident, victimization across relationship type, or multiple forms and incidents of violence over time (e.g., “From 2 till 6, I watched mom get beat and we escaped certain death. At 9, my brother sexually assaulted me. At 15, I was raped by 2 guys I thought were my friends.”). Few incidents in the CP texts describe the use of weapons during violent acts; rather, the perpetrator relied on the elements of relational power and systemic discrimination combined with shock, shame, and vulnerability (e.g., age of victim—children and pre-teen, fear of poverty and financial abuse, position of authority, race/ethnicity, sexual orientation, threat of harming children and loved ones, etc.).

**Relationship Indicated**

In general, the CP narratives run contrary to the cultural trope of interpersonal violence as rare, random, and suddenly perpetrated by a stranger in unfamiliar setting. For example, a young female is walking home alone at night when, suddenly, a knife wielding stranger—crazed, ugly, and often non-white—jumps out and drags the women into the bushes where she is raped. Rather, the context and content of WSU CP participant narratives indicated that the victim-survivor personally knew the perpetrator, although not all relationships were named specifically.
One CP participant described her sexual assault: “You said your friends were nice. I believed you. One night you raped ME - THEN LET YOUR FRIENDS TAKE OVER. THEY USED AND ABUSED ME.” Another CP participant speaks directly to the perpetrator: “Michael, Every time I remember what you did 2 me, I wonder . . . If you ever thought about the hell you put me + my family through?” Additionally, some narratives had multiple references to intersecting relationships between victim-survivors, perpetrators, and those indirectly affected by the violent incidents. Because of the familiar relationship with the perpetrator, most acts of IPV were described as opportunistic, planned, and purposeful in nature, not sudden or random (see Appendix H, Table H7). For example, a CP participant declared: “You said we deserved it, Daddy. Every beating we got. But kicking your 4 year old son, breaking your 15 year old daughter's jaw and beating us with anything you could find IS child abuse!”

Approximately, 54 or 38% of the text references indicate a relationship between the victim-survivor and perpetrator. These specific victim-survivor and perpetrator relationships were described as an acquaintance (22%), friends (14%), father/father of child (13%), classmates/schoolmates (11%), brother (7%), boyfriend (5%), cousin, ex-husband/boyfriend (4%), person who lives with the family (4%), mother (4%) colleague (2%), neighbor (2%), and religious authority (2%) (see Appendix H, Table H8).

The full social and environmental context and consequences of the IPV incident was very close-at-hand, ongoing, disruptive, and personal due to the familiar relationship with the perpetrator. Narratives often described the experience of violence as occurring in a familiar or very personal setting such as their own bedroom or apartment, the backyard of their home, the friend’s apartment, or fraternity (e.g., “You took my covers away and my safe place and my joy when you crawled into My Bed”). Some narratives also describe multiple victimizations in a
particular location by a single man or group of males (e.g., gang rape in the victim’s home or long term childhood sexual abuse in the child’s bed). Only one narrative described violence as perpetrated by a stranger, which resulted in death of a loved one by a drunk driver. In part, because of the familiar relationship with the perpetrator, participant narratives described ongoing trauma, negative consequences, and an increasing burden on the victim-survivor: moved or attempted to secure their home environment, quit their job, dropped out of school, visited the doctor or hospital, had ongoing medical conditions, incurred extra financial costs, unsafe in their own home, and more (e.g., “I've put new glass in the windows, [and] then moved. I've sold the car you dented. 2 time zones and 9 years separate us. All those bruises healed. Most of the diseases you gave me were curable.”). Additionally, many of the memorials and supportive themes were written about victimized loved ones with descriptions about ongoing negative effects (e.g., “Some shit stays with you forever. One day when I was 7 my Mom stayed in bed all day & cried. And I couldn't figure out why. There would be many days and all this time it was you!”). The participants vividly described the shock, loss, and pain of having had a loved one victimized, most often, at the hands of other family members or acquaintances, which caused deep pain and a permanent rift in social support systems (e.g., “For Debbie, my best friend. FORCED to give my FATHER a blow job”).

**Perpetration and Victimization: Gender and Sex**

Given the strong emphasis on sex and gender-based violence in the national Clothesline Project (NNCP, n.d.), analysis was conducted on indicators of gender and sex in the WSU CP narratives (see Appendix H, Tables H9 and H10). Based on a total of 175 text references, that noted gender and/or sex within the 128 artefacts, a strong majority of the narratives described the gender and sex of the perpetrator and/or victim (130 text references or 74%). Some narratives
had multiple references to victim-survivors, perpetrators, and sex and/or gender. Narratives that referred to gender or sex in the narrative text, but did not indicate a specific incident (26%), were included in the sub-theme of sex/gender not indicated (e.g. “Stop violence against women”).

Of the 74% or 130 text references that specified sex and/or gender, 45% indicated females or women as victim and 38% indicated males or men as perpetrator. No specific references to the victim or perpetrator as transgendered or an identity other than male or female were found. A moderate portion of the narratives were written by or about male victimization (15%), most often in childhood (e.g., “I was Raped at age 6. For H. M.”). Also, not found in previous research on the CP, was the rare incident (2%) of female perpetration of violence or collusion behavior (e.g., “Thank you for your ignorance, Mother!”), particularly domestic or physical violence. And, though much fewer in number, the narrative references to male victimization and female perpetration/collusion pointed to a broadening of the initial purpose and scope of the national and WSU Clothesline Project—violence against women by men—to include IPV experienced across multiple identities.

In sum, within the CP narratives most perpetrators are indicated as male and most victims indicated are female -adults or children. Violence experienced because of gender and sex was noted as a significant social justice concern within the WSU CP narratives (e.g., “I must know that my life is worth this Pain. FUCK YOU. Just because I'm a WOMYN doesn't give you any right!!!!, -Kim”). As well, narratives that addressed gender and sexual orientation from a social justice perspective dealt with, not only being female and femininity, but also addressed the experience of being male and masculinity (e.g., "Are you a BOY or a GIRL?").
Social Justice Issues

Out of a total of 128 artefact narratives, 21 or 16% of narratives referenced social justice concerns (excluding sex or gender) and 107 or 84% of narratives did not reference social justice concerns (see Appendix H, Tables H11 and H12). Within the 21 or 16% of narratives, the specific social justice concerns included: sexual orientation—LGBTQA (Lesbian, Gay, Bisexual, Transgendered, Questioning, and Ally) community (42%), prosecution and police enforcement (29%), race/ethnicity—practices of colonization and dominance (13%), the military community (8%), class or socio-economic status (4%), and those in foster care (4%).

In general, the sub-themes concerning social justice issues point to the “double victimization” experienced by victims (Campbell, et al., 2009; Droogsma, 2009). This double victimization consisted of experiencing violence and the oppression faced due to societal constraints placed on victim-survivors, as a result of their identities and other variables such as race/ethnicity, sexual orientation, socio-economic status, and being in the military, a rural or urban area, or foster care. Narratives that expressed double victimization spoke not only to the suffering endured by victim-survivors of violence but to the depth and complexity within the experience of violence; most notably, of not being able to leave a violent relationship or not being able to seek help or police protection (e.g., “You Think You Won. You Only Won Cause You Are WHITE. You Will Pay Someday. Nobody Believed Us, Not even the POLICE.”).

Furthermore, narratives relating to social justice issues revealed the frequently hidden or denied manifestations of power enacted through violence and across multiple identities (e.g., “80% of victims of Anti-Lesbian/Gay Violence Never Report So They Won't Get Outed”). The social justice narratives included the pointed and antagonistic voices of non-dominant discourse.
Concepts of Time

Within P1, time markers and their functions were identified within the text narratives (see Appendix I). The goal of time analysis was to attend to narrative features and patterns, where cloaked and even conflicted meaning making can occur (Daiute, 2014). Most of the 128 artefacts had multiple time references within a single text narrative and the coding process found three identified subthemes. First, (a) time words with concepts of remaining in state or place, absolutes or constants, change and movement and (b) specified time frames with the concepts of dates, ages, and time periods. And, second, the narratives were analyzed and coded for the (c) experience of time through verb tense and/or state of being indicated. The following four concepts were identified for the experience of time through verb tense (a) past and conditional past (b) present: general statement, specific violent incident referenced, and conditional present, (c) imagined future, (d) suspended time.

Time words. The use of individual time words and phrases were noted in 51 or 40% of narratives in the 128 artefacts and worked to express how the participants presently understood and related to the past experience of violence. Time words indicated the intersection of event, memory, context, and state of being. Results are reported in terms of word clusters that have a similar context and connotation related to time.

Remaining in state or place. Words, such as “still,” “keep,” and “yet” carried the connotation of an experience or state of being that remains in place, despite changing context. These particular words were used in 14 of the 51 narratives, primarily, to describe ongoing negative consequences and emotions, even many years after the violent incident (e.g., “I was 15,
and I still have NIGHTMARES. I have almost put it behind me. Until then? I'll wait, cry, & hope.”; “The anger I have for you still twists painfully in my heart”).

Absolutes and constants. 22 narratives of the 51 contained words such as “always,” “endless,” “every time,” “forever,” “every,” “ever,” and “never” that were associated with absolutes within time concepts and were understood as continuous or without interruption—an experience that is constant and happens repeatedly. For example, in two narratives these concepts were applied to thoughts about remaining in or leaving violent relationships. In one narrative, the words were used in a decisive and empowering manner: “You just hit me! I always said that I'd never be with someone who hit me. FUCK OFF Then!” In the other example, the victim-survivor used the words to explain and make sense of her own conflicted decision making and actions: “Always knew I was worth more, endlessly ‘Why did you stay’, & I don't fucking have an answer.” On the other hand, the use of “never” was understood as experiencing something not ever, not again, or at no time in the future. As well, this idea was used in reference to victim-survivors and the act of forgetting the violence or forgiving/not forgiving the perpetrator (e.g. “She might forgive you but I NEVER will”).

Change and Movement. “Back,” “now,” and “later” were utilized to show movement or change over time in 17 of the 51 narratives. These time words described violent incidents, the negative aftermath, or a direct response by the victim-survivor to perpetrator (e.g., “Laugh Now–but you with BURN later”; 16 yrs. Raped on the way HOME. Too poor for pill! Now w/ child. Nov  2000”; “YOU HEARD ME SAY NO, It Hurt, How do you feel now?”). The word “now” was used in commands that demanded immediate action (e.g. “Stop the violence NOW!”).

Specified Time Frames. Coded time frames in 37 (or 29%) narratives were broken out by specified dates, ages and periods of time.
Dates. Sixteen narratives referenced specific dates of the violent incident. One narrative even notes the time of day: “Jan. 11th, 1992 4:52 pm, Federal Way, WA. A PART OF ME DIED AT THE HAND OF MY EX WHO RAPEd, BEAT, AND Strangled ME.” Narratives, which note specified dates or year, used these together with their initials as a means to give signature or ownership to their artefact. Other narratives noted an academic time of year and places on campus (e.g., It happened the first week of school in 1995”; Scott, RAPEd, in a dorm stairwell because HE was gay.”).

Ages. There were specified ages noted by 13 of WSU CP participants. With the exception of two, these statements noted the age of the victim-survivor at the time of the violent incident. The 17 noted an age range from eight weeks old to 18 years of age, with rape and sexual assault as the most common form of violence, followed by domestic violence and physical assault. Seven of the 17 narratives with specified age indicators described multiple violent incidents, in multiple locations, at the hands of one or more perpetrators. In 10 of the 17 narratives, even when specified ages were not noted, victim-survivors indicated experiencing violence in the text during childhood through young adulthood (e.g., “You took five years of my childhood”).

Two victim-survivors noted their current age at the time of participating in the CP and their imagined future. For one participant this was a marker for moving forward to a more positive future: “At 27, I’m a survivor & I’m taking back my power, my strength, my womanhood. My Name. I am Tamme and no one can take that away again.” For the other participant the age marker noted fear and an uncertain future: “Is ANYONE listening? As a child I was Sexually Abused. At the AGE of 18 RapeD. For the rest of my life I’m Scared! I am a 20 y. o. MALE. Still Listening?? 10/19/01.”
**Time periods.** Only 2 narratives made reference to time (range of years/months) and enforcement or prosecution, specifically noting the number of years to which the perpetrator was sentenced (e.g. “He received life in prison”; “He received 8–10 years; “He’s serving 24 months for her murder!”). Each of these narratives described murder and attempted murder. No other WSU CP artefacts described time-served or prosecution of the perpetrator for other crimes such as sexual assault, rape, physical assault and battery, or property destruction. Four narratives referenced specified time periods ranging from two to 11 years, during which the victim-survivors endured sexual harassment, physical assault, domestic violence, and sexual assault (e.g., “SERVED MY COUNTRY FOR THREE YRS. HE MADE ME HATE EVERY SECOND OF IT.”). Most narratives that described childhood sexual assault and domestic violence in the home, noted ongoing abuse over time (e.g., “WHEN I WAS 6 YEARS OLD MY _ MOLESTED ME. When I AM NOT AT SCHOOL I GO BACK HOME TO _”).

**Experience of time.** The use of verb tense, expressed tone within time, and indicated states of being in time were coded and analyzed. These words were used to express action, happenings, a state, or a relation over time. Within the lengthier CP texts, there were multiple past, present, future, and suspended statements embedded together in the same narrative.

**Past.** Over half of narratives (70 or 55%) used past tense verbs and detailed descriptions of violent acts and the responses by victim-survivors or those indirectly affected. Words such as “was,” “had,” “happened,” “trusted,” “hurt,” “hit,” “took,” “raped,” “abused,” “died,” “gave,” “believed” were associated with this sub-theme. Participants created CP narratives about previous incidents that went beyond an authoritative or factual recounting. These texts were present interpretations of past happenings (Daiute, 2014), reliant on and consisting of experience, memory, perception, and time. Underscoring the complexity in recounting past events were the
11 or 9% artefacts that used conditional or imagined past language (e.g. “If Somebody could have believed!”; “If you loved me, Then Why Did You Beat Me?”; “Michael, every time I remember what you did 2 me I wonder, if you every thought about the hell you put me + my family through?”; “Two of us three women in my immediate family have been Raped. To those two women: Thank You. For Protecting ME!”).

These sentences spoke to a number of audiences: directly to perpetrators, to others who could have intervened and didn’t, to those who did intervene and were thanked, and to the circumstances that changed or could have changed the outcome. The tone of the past conditional narratives signaled a complex tethering—an attachment to or lack of resolution about what had happened as well as ongoing, complex, and mostly negative feelings about past violent experiences. As well, these past conditional narratives point to the very thin dividing line of circumstance and relationship that separates those who experience violence and those that don’t; those that have a single traumatizing experience and those that are systematically re-traumatized; those that regularly experience caring relationships and those that only know the experience of love in combination with abuse.

**Present.** Sub-themes that used present tense verbs and noted present phenomena were found in 96 or 75% of the artefact narratives and fell into three types: general statements (37 text references) specific references to present events or experiences (72 text references), and conditional present state (11 text references). WSU CP narratives with general statements were characterized by slogans (e.g. “Some Kids Can't Smile, They Just Hurt Too Much”; “Stop the violence!”) as well as statements to potential perpetrators or to situations of social injustice (e.g. “It's Ms. DYKE to you Asshole”; “ASK ME BEFORE YOU FUCK ME!”). References to present events or experiences were in the form of memorial, acknowledgement, and support (e.g.
“To Debbie, my best friend.”; “To my friend. M.S. stay STRONG and keep FIGHTING!

♥NOMZ) Also, references to present time indicated the current state-of-being for the victim-survivor (e.g. “I AM NOT A STATISTIC OF RAPE”; “I don't trust me, I don't love my body”) and direct statements to the perpetrator (e.g. “TAKE YOUR FIST OFF ME AND MY SON!”).

The present conditional, like the past conditional statements, portrayed the complexity of being in the present, while one is influenced by painful past and imagined future events. The questioning tone of these accounts indicated reluctant stasis (e.g. “How can I trust again?”) and a return to past events in an attempt to make sense of what happened. (e.g. “The statistics must BE WRONG. If it was only 1 in 3, why can I make this list! Mom, Selna, Pam, Grandma, Paulle, Sam, Tara, Courtney, Heather, Jaime, Shannon, Lisa, Emily, and me.”). Through present conditional statements and questions, CP participants pointed to the mismatch, the masking, and the lack of logic between what dominant discourses depicted about the experience of violence and the actual victim-survivor experience of violence.

**Imagined future.** Twenty five or 20% of narratives voiced, asserted, an “imagined future” of an action, event, or state-of-being in the fluid and not-yet-arrived future (Daiute, 2014). The words “will”, “am”, “free”, “someday”, “next”, and “goes on” were associated with time concepts oriented in the future.

Within this sub-theme, the majority of the victim-survivors spoke directly to perpetrator, especially about the consequences of their crimes (e.g. “You will pay someday”). Though the future oriented texts noted that the victim-survivors will survive or endure the experience of IPV, the general tone of the narratives did not portray a hopeful or positive future state; rather, the texts referenced a lack of or ending of future violent experiences in the future (e.g. A 6 yr old girl . . . He made me grow up FAST. I will survive.”; “The next time you try to kick my ass be
prepared. I am educated! I will FIGHT BACK! I will stop you! I WILL NOT LET YOU HURT US AGAIN”).

With less frequency, participants declared the potential for experiencing a positive state-of-being in the future (e.g. “May the world someday overcome its hate so we may all be allowed to live as who are in peace”; “I AM FREE.”). Linked to a potentially positive future, the narratives in this sub-theme were motivated by the well-being of future generations (e.g. “For my children”; “Teach your son to Rise Above”; “For our FOSTER KIDS: Fly Hope Live Dream”).

**Suspended time.** Twenty-two or 17% of the narratives conveyed a sense of suspended time, in varying degrees; that is, an ongoing state of being partially in present but, also, partially within a past experience of IPV. This type of time experience was a suspended intersection of memories, times, contexts with many of the narratives using a poetic form of expression.

Additionally, some of the suspended time narratives were not recounted in a linear or ordered time flow. Rather, these texts were portrayed in an unstable structure or layout and, at times, quickly shifting between past, present, and future verb tenses. There was narrative movement and progression in the telling but in a confined, choppy, or cyclical format. For example, below is a lengthy CP narrative and artefact with descriptors of placement.

Front of shirt: “She's my Mother and they're my Brothers and they forgive But can Never Forget (the main message) Please Don't cry Mommy. I'll be good. What’s wrong Mommy? Imagine seeing Mom pushing you to the ground to shield you. He tried to kill me! Some shit stays with you forever. One day when I was 7 my Mom stayed in bed all day & cried. And I couldn't figure out why. There would be many days and all this time it was you (on sleeve)! My brother is scared to be near his sons because of you (on sleeve).” Back of shirt: “She
couldn't leave you until they almost DIED. She came home w/a broken jaw & Ricky w/a broken arm. The house was splattered all over w/red paint. You wrote **I HATE YOU BTICH** in the living room & on an over-throw on the sofa it said **I love you** (on sleeve). She came home from the hospital after the "knife incident" + all the couches were slashed & the T.V. kicked in.”

**Summary of time concepts.** The use of individual time words and phrases were valuable to understand how the participants related to the past experience of violence. Use of time words in the P1 narratives suggested an ongoing experience or state that returns to past violent incidents, despite changing context. This stasis consisted of experiencing ongoing negative consequences and emotions, even many years after the violent incident. Also, this ongoing state of being was described in terms of absolutes.
and was applied to participants’ thoughts about having remained in or having left violent relationships. Victim-survivors used these words to explain and make sense of their own conflicted decision making and actions as well as the desire and motivation to not ever experience violence again in the future. Time words also were used to describe the victim-survivors current feelings and relationship to the perpetrator, primarily attempts at the act of forgetting the violence, forgiving, or not forgiving the perpetrator.

Indications of change or movement in terms of how the victim-survivors related to their experience of violence were moderate in frequency and, primarily, were used to re-frame and re-present the violent incidents, the negative aftermath, or a direct response by the victim-survivor to perpetrator. As well, on the collective level there were general demands for immediate societal change and a cessation of systemic violence.

The P1 participants specified time frames (dates, ages, time frames) with high frequency. Generally, these time frames documented specifics of the violent experience related to when the incident occurred and the context. Single as well as multiple violent incidents per victim experience were documented in the narratives. Of note was the young age range of the victim-survivors with rape and sexual assault as the most common form of violence. Victim-survivors described a deep sense of loss and grief at the impact of the violent experience at a young age with minimal means to effectively cope. And, significant in its almost total absence were time references to enforcement or prosecution of perpetrators.

Further, time as examined through the use of verb tense, indicated ongoing states of being. These words were used to express action, happenings, a state, or a relation. The vast majority of the narratives used past and present verb tense.
The narratives using past-tense detailed descriptions of violent acts and the responses by victim-survivors or those indirectly affected. These texts were present interpretations of past happenings (Daiute, 2014), reliant on and consisting of experience, memory, perception, and time. Past conditional or imagined past language signaled a lack of resolution about what happened as well as ongoing, complex, and mostly negative feelings about past violence.

The use of present tense was similar to the use of past tense verbs in the recounting of the past experiences of violence. In these narratives there was less specific documentation of the past incident and more of a questioning tone, which indicated a return to past events, in an attempt to make sense of what happened. The present conditional, like the past conditional statements, portrayed the complexity of being in the present, while one is influenced by painful past and imagined future events. Through present conditional statements and questions, participants pointed to the mismatch, the masking, and the lack of logic between what dominant discourses depicted and the actual victim-survivors’ experience of violence.

Most imagined future narratives addressed the perpetrator directly. The future oriented texts described how the victim-survivors will survive or endure the experience of IPV; however, the general tone of the narratives did not portray a hopeful or positive future state. Rather, the texts referenced an absence of violence in the present and near future. With less frequency, participants declared the potential for experiencing a positive state-of-being in the future. Many of the narratives that conveyed a sense of suspended time had an unstable narrative structure that shifted quickly between past, present, and future verb tenses in a single participant expression.

**Transactional Dialogue**

The nine themes and sub-themes discussed above form a transactional dialogic event made up of intersectional layers of expressive communication (textual replies to incidents,
questions, answers, declarations, graphics, t-shirt artefacts) from the CP participants directed out to perpetrators, to victim-survivors, to specified loved ones or supportive friends, and to the general community. As well, to a lesser degree, there was inter-artefact dialogue between specific artefacts and the general audience, by referencing the CP collective display as a whole (e.g. “WALK by & ignore the blood”). Often, CP participants engaged multiple audiences within one artefact, by switching quickly throughout the narrative text between audiences or who they are addressing in the narrative. A t-shirt narrative would speak directly to the perpetrator, and then immediately to a friend or family member or the general audience (e.g. “Jake... BUT TODAY I NO LONGER FEAR YOU.... I simply HATE you. Gretchen–Thanks. We will all SURVIVE!). Succinctly put, in P1 there were 2 layers of transactional dialogue across multiple audiences, enacted by CP participants as (a) replies to previous experiences of violence, to perpetrators, and/or to loved ones and (b) expressed communication or engagement with the community.

**Phase 1 Summary**

Results from the P1 supported findings in past research on the Clothesline Project: the predominant victimization of women and girls and perpetration by men; narrative expressions of resistance, support, and memorial; as well as acts and statements about activism and social justice. The results of the P1 analysis expanded research findings on the CP through the exploration of the type of violence experienced, relationships between victim and perpetrator, specified social justice sub-themes, expressed time concepts, and transactional dialogue. Not previously discussed in past research, these results noted the expressions of violence experienced by boys and men in the WSU CP and experiences of violence across multiple identities. The use of time words in the P1 narratives suggested an ongoing experience or state that returns to past
violent incidents, despite changing context. This stasis consisted of experiencing ongoing negative consequences and emotions, even many years after the violent incident. These results indicated presence of new themes and perspectives not discussed in previous studies about the CP event.

An arts-informed analysis revealed the presence of narrative and artefact types not explored in previous research; specifically, the participant narrative forms such as poetry and stories as well as use of design, symbol and color for enhanced aesthetic expression. Results suggest that participants actively used particular narrative and artefact form, expression, color, and symbol as a means to actively participate in public carnivalesque truth-telling about experiences of violence as well as the social justice concerns not found in dominant discourse. Results support the notion, as described in Chapter 2, that the CP is an event of carnival critiques carnival.

The CP narratives and artefacts were found to be ekphrasic works of art that re-presented, re-interpreted, and re-framed the victim-survivor experiences of violence. The Clothesline Project was a bricolage of expression—figuratively and actually—as demonstrated in the various forms of narrative texts, artefacts, and in its public display. Also, the CP artefacts, event, and these research results were constructions of parallactic perspectives—figuratively and actually—where the researcher, participants, and audience members can dwell, listen, reflect, and re-interpret experiences of violence.

**Phase 2 Results**

The categories and themes found in the WSU CP artefacts and narratives from P1 were used to create A-R ekphrasic works and gallery installation display for P2 of the research project. And, as such, the results from P2 are reported using the same categories and themes.
Specifically, results are reported on 4 A-R interpretive works: *Reflective Transaction*, a collection of 10 mixed media works with layered digital photography and poetry; *Tell*, a mixed media and found object sculpture; *Alibi*, a mixed media and found object installation; and *Labyrinth*, a print collage collection of 4 works. In each section below general themes and sub-themes are reported, with examples of from the ekphrastic works.

**Narrative and Artefact Form**

The A-R interpretations purposefully used a moderate amount of narrative text and various types of artefact forms, as opposed to the CP artefacts that a single form of artefact (t-shirt) with multiple forms of narrative text. In doing so, the A-R forms and accompanying text were used to create an intensified aesthetic environment that was designed for relational interaction, reflection, and layered communication within the gallery exhibition. The themes used in the A-R artworks were from the P1 CP artefacts and narratives but re-presented in intensified or condense form. Narrative and artefact forms shifted into strong inter-artefact and transactional dialogue when positioned together in the gallery setting.

Two types of narrative text were used in A-R artefacts, which intersected multiple content themes: Poetry (*Reflective Transaction* series, see Appendix P) and personal declarative statements (*Alibi* installation, see Appendix Q). Artist-research poetry was metaphoric free verse in content and layout. For example, *Our Cultivated World* was about how the seeds of violence are sown and cyclically nurtured in communities (see Appendix P, Figure 4). The poem was layered over a digital photo of a t-shirt with an unsettling garden-like image.

An example of artefact form is the installation, *Alibi*; which used the design and form of a clothesline but, instead of prominently displaying victim-survivor stories, the work foregrounded perpetrator statements (see Appendix Q). Instead of a victim-survivor clothesline, like the WSU
CP, the *Alibi* installation was a perpetrator clothesline project. The personal declarative statements, found on the sheer white fabric overlays in authoritative bold block letters, were from the perspective of the perpetrators or someone who colluded with the criminal behaviors. All the perpetrator statements were direct quotes or paraphrases from the CP narratives and were placed in transactive reply over-top a CP participant narrative. For example, the CP participants states: “Like mother, like daughter: We were both raped on a college campus”, to which the perpetrator replies: “Boys will be Boys!”

Narrative themes in the CP narratives demonstrated how cultural and individual stories about the crimes of sexual violence are continually juxtaposed, displaced, dispersed and transformed (Higgins & Sliver, 1991). Statements of *Alibi* or displacement shift the question away from those, who committed a crime, to questioning whether a crime occurred at all. Rape is a particular kind of crime, in relation to the societal narratives constructed about it. The use of an alibi or the masking of the crime is permitted through displacement of blame, misogyny, the relabeling of violence by the perpetrator and/or community members (Higgins, 1991). Often, the crime of sexual violence is discursively cloaked, re-presented, and turned into a very different story—one that hyper examines the credibility of the victim-survivor.

Reversing this notion, the *Alibi* installation hyper-examined or foregrounded the statements and actions of the perpetrator. The side-by-side artefacts with fabric overlays shifted the singular and often disconnected voices of victim and perpetrator into an intensified collective dialogue. It was a transactional conversation between victim and perpetrator, which made plain how the experience of violence could be rewritten and re-contextualized by those who have the narrative authority to do so, which, in turn, allowed the viewer to more clearly understand systematic and community supported violence.
In all, the A-R ekphrastic works were intensive and metaphoric. The form, text, design, color, and media were chosen carefully to condense the themes from CP artefacts, in order to engage audience reflection, dissonance, and meaning making.

**Narrative & Artefact Expression**

The narrative expressions of the P2 works can be described as distilled or condensed. The A-R pieces worked to unveil, link, and intensify the themes, the expressed affect, and the patterns of meaning making described in the WSU CP narratives (e.g. negative emotions, statements to the perpetrator, sympathy and support, general awareness, statement of shock and outrage). Artist researcher works focused on expressing the experience of claustrophobic entrapment, silence, and confinement of victim-survivors within violent acts, dominant discourse, and power structures.

These artful interpretations were more about unmasking patterns and systems of violence, than re-depicting a collection of individual violent experiences. Tied to this was an emphasis on examining the actions of the perpetrator and systematic enactment of violence, ideas highly neglected in everyday and dominant discourses. These artful expressions worked to provide supportive re-presentation and strove not to be part of systematic re-traumatization, when interpreting another’s experience. For example, the poem and mixed media work, *It Takes a Village (Reflective Transaction series, see Appendix P, Figure 10)* featured photos of 6 different CP narratives but was centered on the doubled notion that we are harmed within our community and relationships:

*It takes a village*

  To train the bully

  To blame the girl
To reward power
We also are comforted and given justice through community and relationships:

It takes a village
To hear the stories
To speak the truth
And begin to bind up
All the wounds

In sum, the A-R text and artefact expressions were communicated through the artful form, media type, and placement in gallery, as a distilled transactional dialogue in an intensified aesthetic environment, purposefully designed to engage the P3 participants and other audiences.

**Use of Graphic and Artefact Symbols**

Universal symbols, such as the stop signs, fists, tears on a face, or sex and gender symbols from P1, were not utilized in the P2 works. Generally, these types of universal symbols are used as a type of communicative short-hand for quick cognitive processing of a message, which is not always highly useful for the research project goals of viewer engagement in deep transactional reflection process. Rather, the A-R works engaged cultural symbolism and relational aesthetic through print graphics and found objects. For example, the empty chair and a rumpled bedsheets in the *Tell* installation was used to re-present silenced victim-survivors and the large circular forms, painted in symbolic colors was used to represent interacting social and power networks (see Appendix R).

Images of the body or an expression of an embodied experience were prevalent in P2 artefacts. In the *Labyrinth* series, images of the human body, genetic sequencing, prison bars and handcuffs, matryoshka dolls, bodies falling into fiery pits, bones, surgery and cosmetic tools are
used to portray how violence—because of one identity or another—is systematically enacted on the individuals and collective flesh of beings (Labyrinth series, see Appendix S, Figure 4).

**Use of Color**

Colors used were highly varied across all A-R works and, in some artefacts, used symbolically. For example, in the *Tell* installation, the colors of the interacting circles were highly symbolic and purposefully used to identify particular relationships and community responses (see Appendix R). Specifically, the *Tell–Perpetrator/Incident* circle used red (violence and movement), yellow (reluctance, wariness, and fear), and black (containment). The *Tell–Family* circle consisted of blue (authority and distance), yellow (wariness, fear, reluctance), red (ongoing re-traumatization and violence), and a middle white band (family not able to come together to an agreement or understanding). The *Tell–University* circle employed dark hunter green and gold (dignified, traditional, and institutional) and red (tiny spattering of blood and violence across the whole surface). The *Tell–Police* circle had blue (authority and uniforms), orange (pursuit but thick slow movement—going around but going nowhere) and a red band (violence ever-present, within, and throughout). The *Tell–Community* circle has a thick red band (experience of violence) in the middle of a swath of colors ranging from dark brown to white.

As well, the *Alibi* installation used the contrast of the colorful CP t-shirts with the overlay of sheer white fabric. The viewer could see the bright colors of the CP t-shirts underneath but these colors and narrative messages were muted by the white rectangular drapes with the large black letters, written out like authoritative pronouncements that were dictated onto thin white vellum—the type of paper often used to draw out plans and maps (see Appendix Q).
Type of Violence

Through the research process, one of the first characteristics noted about the CP narratives was pointed and frank details in the descriptions of violence. Figuratively and actually, these t-shirt narratives were bloody laundry lists. Consequently, one of the very first A-R creations was the digital photo collage and poem, Lists (see Reflective Transaction series, Appendix P, Figure 1). Succinctly and plainly, the poem portrays the “who and how” of narrative descriptions, layered atop multiple CP artefacts. The last line provided the conclusion: No one writes Stranger. This is an example of the focus in the A-R interpretations ekphrastic expressions about type of violence as systemic enactments by perpetrators who are acquainted with the victim-survivor.

Similar in theme but portrayed in a different art form, the mixed media work, Wall used the frequency count of words from the CP narratives. (Reflective Transaction series, see Appendix P, Figure 6). The most frequent words were displayed in larger font and brighter colors than less frequent words. Numerous digital images were made of ever-increasing word counts and the stills were laid out digitally, one after another, which built a “wall” of shifting images. The visual effect was of a series of video or image stills that showed the gradual floating up and disappearing of the victim-survivor words. The most common words—the first to show up in the shifting images and the last to disappear—were raped, love, child, hurt, and stop.

Relationship Indicated

As already described in the Narrative/Artefact Form and Expression sections, the relationships indicated in the A-R interpretations focused on the systems of violence enactment within communities, families, and across identities. This was in line with the A-R’s focus of
condensing the descriptive and meaning-making themes of the CP narratives, rather than naming specific individuals and re-depicting specific types of violent relationships.

So, though the individual pieces of the *Transactive Reflection* series (see Appendix P) or of the *Alibi* installation (see Appendix Q) may portray individual experiences, these artworks were designed to depict networked and overlapping systems that support various types of violence. For example in the *Alibi* installation, the number and repetition of individual CP t-shirts and the foregrounded overlay of perpetrator statements, which depicted violent acts and described specific relationships but, above all, the presentation and position of the installation in the gallery shifted the viewer focus onto the patterns of systematic the cloaking and disappearing of IPV. This artful design and position of the installation distilled the themes about IPV from the CP artefacts and, purposefully, calls into question the cultural troupe of stranger perpetration (see Appendix Q).

**Gender and Sex: Perpetration and Victimization**

A-R works that focused on the theme of sex and gender, concentrated on interpreting three findings in CP–P1: (a) the experience of women as victims and men as perpetrators and (b) experiences of men as victims and perpetrators, and (c) of those identities and constructs related to sex and gender, such as sexual orientation and the continuum of masculinity/femininity. Some the A-R artefacts interpreted the theme of gender and sex in individual pieces or embedded within a series or installation; however, the emphasis across all A-R artefacts and narratives was focused more on the experience of multiple identities, embedded within societal discourses and power structures.

For example, the mixed media work, *Break my Bones*, utilized misogynistic words that were reported in the CP narratives as used by perpetrators against victim-survivors. *Reflective*
Transaction series, Appendix P, figure 9). This layered interpretation distilled down the individual experiences of the CP participants and displayed every-day enacted misogyny through language. The background displayed a digital image of a sanitized output from an online thesaurus word search of “misogyny”. Ironically, on the screen and right next to the definition and synonyms—hatred of women, objectification, and prejudice—are mundane advertisements for children’s breakfast cereal with slogans of “after your own heart” and “for the kidult in you”. The double translucent layer of accusatory and sexualized words was juxtaposed with the second line from the sing-song childhood saying:

Sticks and stones
May break my bones
But words can never hurt me.

Primarily, themes about multiple enacted types of identities and constructs were addressed in the series, Labyrinth. In one work, Continuum, print graphics were assembled into a collage that challenged nested, overt, and embodied displays of gender, sex, and orientation (see Appendix S, Labyrinth series, Figure 3). The overly large and foreboding images of a fist, a multi-lensed camera, and unpacked matryoshka dolls illustrated the ever-shifting societal revulsion and fascination with varying displays of sex, gender, orientation identities that are in contrast to dominant discourses. The attitudes, perceptions, and actions that tightly confine and enforce identities contribute to the training and support of perpetrators and the ongoing victimization of all members of society.

Social Justice Issues

A-R works that re-presented the social justice themes primarily focused on (a) Identities: race/ethnicity, sexual orientation, family structure; and (b) Power: protest and privilege. Though
all of the artist-research interpretations contained threads of these social justice themes, the 2 works described below focus on intersections of identities and privilege.

First, in the Labyrinth series, the collage What You Say addressed the disproportionate impact of IPV perpetration and victimization on non-western European communities, primarily through colonization (Labyrinth series, see Appendix S, Figure 4). In this mixed media collage, an image of an Everywoman of color pushes the historical burden of racist and colonial violence that was (and still is) disproportionally enacted on the bodies, hearts, and minds of black and brown communities. Flames, large snakes, a mass of bones, knives, and leering fiends symbolically guard against activism and speaking out. A contemporarily dressed Everyvictim, who dares to tell the truths, disappears into a dark pit. And, the Everywoman of color keeps on pushing, bearing the burden of historical and ongoing violence.

Second, the mixed media and poetry piece, Insight/In sight uses word play as well as the position of the poem and opacity in the work to interpret everyday acts of privilege (Reflective Transaction series, see appendix P, Figure 8). Themes found in the CP narrative pointed to the proximity and banality of IPV: something hidden in plain sight, something one must work at not seeing in their own neighborhood. The poem was tucked into the dark side of the print work and wasn’t easy to read. A viewer could easily pass it by and choose to not see it.

Interestingly, the inspiration for this poem came from my own memory and relates to a personal experience of mine. Decades ago as a young woman, I was working at a large institution for the developmentally disabled and was walking between the clusters of small group homes, on my way to conduct a late night education program. I was very tired and found myself purposefully staring straight ahead—not looking into the group home windows. Earlier in the day, I had been to a meeting where disturbing reports of client abuse by some staff members had been
discussed and it troubled me greatly. I stopped and, standing there, I reflected. I was surprised at my own reluctance to look up and out—to keep the potential for violence in my line of sight. I paused, ashamed of my actions, and then walked on, directly looking into each passing window. Yes, this was overdoing it a bit in the moment and, though I saw nothing noteworthy that evening, the feeling of privilege—that ease of just looking away—stayed with me. Victim-survivors don’t have that, not ever. They don’t have the easy privilege of simply not knowing, not seeing, and not feeling what they have experienced.

Concepts of Time

The concepts of time in the P2 interpretive works were expressed in a contained and intensified form. As well, there was a purposeful shift from an emphasis on the past and present experience of time (in the CP P1 works) to the present and suspended time themes in the artist researcher P2 works. Thus, when coded, the time markers and their functions identified the artist researcher artworks, revealed patterns different than those in P1. Similar to P1 results, the A-R expressions portrayed the contextual experience of violence as intersected with time and across memory, trauma, emotion, the body, and relationships. The P2 coding process for time identified 3 subthemes: Time words, general time frames, and the experience of time.

**Time words.** Time words in P2 indicated states-of-being in time as cycle and containment, memory and passage of time, and acts of privilege and willful ignorance.

**Cycle and containment.** Words such as “cycle”, “again”, “encircled” and “difference and repetition” carried the connotation of an experience or state-of-being that moves but also encloses. A-R works, such as the symbolically painted circles in Tell (see Appendix R) or the poetry of Cultivated World (see Appendix P, figure 4) portray the feel of cycle and entrapment
**Memory and passage of time.** Words and phrases such as “fabric is a time piece”, “tracing time”, “bloom”, “stain”, “slowly”, “cross then criss”, “strands of memory”, “labyrinth of suspended time” all pointed to the unstable –flickering, fading, and blossoming–experience of memory and the passage of time. For example, the interpretive mixed media work, *Tye Dyed/Tie Died* focused poetry, word play, and digital photography on the insidious effect of emotional trauma, and the impact on individual and communal relationships over time (see appendix P, *Reflective Transaction*, figure 2). The inspiration for the work was a CP t-shirt, mottled in color that had a painful and poignant narrative written in colorful circular patterns, though it was only partially readable. The shirt was tattered with age and, because of the effects being in repeated CP event showings, the painted wording of the narrative had washed, faded, and dissipated out over the fabric, creating a beautiful tye dye. I was especially taken with the position of the tye dye pattern on the artefact–over the left shoulder blade, backdoor to the heart. The impress of time and the elements upon the artefact made material the effect of unresolved trauma on relationships over time–the tie died.

**Acts of privilege and willful ignorance.** While there was high frequency of very specific times, dates, and ages used to record the significance of violent experiences in P1, the artist-research works in P2 flipped this notion through purposeful inattention to highly specified times. In doing so, the A-R works show the nonchalance of privilege and willful ignorance of perpetrators. For example, in the artefact *Insight/In sight* (see appendix P, figure 8), the narrator in the poem states:

I just walk later at night now.

It’s nice and quiet then.

Comfortable too
**General time frames.** As stated earlier, no specific references to dates, ages, or time frames were made in the A-R interpretations; however, some of the artful works indicated the experience of violence during certain developmental times and varying levels of vulnerability to violence, such as childhood or yearly adulthood. For example, in the mixed media and poetic interpretation, *Sisters in Their Place*, the work portrayed the effects of direct and indirect violence over time and within family. (*Reflective Transaction* series, see Appendix P, figure 3). The poem presents how each of the 3 sisters was deeply wounded–directly and indirectly–by the ongoing effects of childhood sexual assault at the hands of a brother-in-law. The poem is overlaid on a digital photo of a CP narrative that reads: “My little sister was raped and I didn’t even know!” Rather than numerically recording the particulars of an incident, the re-presentation introduces the complex and intersecting variables of time, silence, age, unresolved trauma, and position in the family.

**Experience of time.** Next, the experience of time, through verb tense and/or state-of-being indicated were identified in the following 4 concepts: (a) Past and conditional past; (b) Present: general statement, specific violent incident referenced, and conditional present; (c) Imagined future; and (d) Suspended time.

**Past.** Within the A-R works, there were fewer references to the past or use of past tense verbs, than was evident in P1. Past references that were engaged emphasized power and privilege and intersected with social justice themes. For example, in *No Answer* (*Reflective Transaction* series, see Appendix P, figure 5) the perpetrator describes his past actions and motivations in sexual assault, making his crime normal and common:

Well, it was quite easy

Actually
Just taking what was mine

**Present.** The most common time sub-theme in the A-R works was present tense verbs and present phenomena. These fell into three narrative types: a) command or general declarative statements and questions, b) references to present states-of-being or experiences, and c) personal transactive statements and responses. The art form of poetry was utilized most often in expressing both present and suspended states of being and experience.

Command statements were found in the poem *Lines and Clothe*, which focused on the CP event, the experience of violence, and the effects of time (*Reflective Transaction* series, see Appendix P, figure 7). The work directs the audience at a CP event to certain details and interaction with the artefacts:

Hold the cloth,

Lines stretch out and folds ease,

Canvass of the stilled.

Again

Voice less bodies

Body less voices

In *Labyrinth*, all three of the types of present time are noted. Notably, the command or declarative form was utilized for the perpetrator statements and questions in the *Alibi* installation (see Appendix Q). The combination of the perpetrator and victim-survivor statements were personal transactive statements as well as specific references to present states-of-being, as noted in the following text exchange: Perpetrator—“This is how God wants us to love each other. Don’t you want God’s love? CP participant—“I was just a BOY! How could you?”
**Imagined future.** No future time words or references were made outside of a singular questioning phrases about the need for change in the poem, *It Takes a Village* (*Reflective Transaction* series, see Appendix P, figure 10):

So

When will the village

Gaze steady and long

Sit in the dissonance

And being to feel

The lack of future references in P2 was purposeful, as this was not a strong theme in the CP narratives, outside of descriptions of the ongoing and confining experience of painful memories and negative consequences over time. As well, the tone of the CP themes focused more on the present act of telling, of describing what happened, by whom, and when.

**Suspended time.** The second most common experience of time in P2 was suspended time, which was focused on depictions about memory as well as cyclical and systemic experiences of violence. The poetic form of the A-R narrative text in the *Reflective Transaction* series (see appendix P) was highly conducive to portrayal of condensed experiential themes within suspended time and cycles. An example of this is found in the narrative from the poetic work, *Tye Dyed/Tie Died* (*Reflective Transaction* series, see Appendix P, figure 2):

Encircled memories

From a steady hand–

Precise, powerful, and bold

But fabric is a time piece. . .

Color fades. Threads part. Edges fray.
The wound slowly dissipates,
Stains trace time in a rippled coil.

Additionally, artefacts portrayed the tone and feeling of suspended time through the use of symbolic found objects, such as the items in *Tell* (see Appendix R): empty chair, rumpled sheet, and round, non-linear forms (painted circles). And, the work *Alibi* holds terse exchanges between perpetrator and victim-survivor that are suspended on a clothesline, but did not work to resolve or conclude the dialogue.

**Summary of concepts.** The concepts of time in the P2 interpretive works were expressed in a contained and intensified form. As well, there was a purposeful shift from an emphasis on the past and present experience of time (in the CP P1 works) to the present and suspended time themes in the artist researcher P2 works.

Time words in P2 indicated 3 states-of-being focused on present and suspended time. Cycle and containment portrayed an experience or state-of-being that moves but also encloses. Memory and passage of time focused on unstable experience of memory and the passage of time, which also addressed the impact of time and the weather elements upon the artefact. As well, the exacting documentation about the experience of violence combined with privilege—as found in the P1 narratives—was flipped to purposeful inattention on specified times. Through this, the works portrayed the privilege and willful ignorance of perpetrators.

Similarly, no specific references to time frames such as dates, ages, or time frames were made in the A-R interpretations; however, some of the artful works indicated the experience of violence during certain developmental times and varying levels of vulnerability to violence.
Further, the experience of time was examined through the use of verb tense, expressed
tone within time, and indicated states of being in time. These words were used to express action,
happenings, a state, or a relation. The most common time sub-theme in the A-R works was
present tense verbs and present phenomena. The art form of poetry was utilized most often in
expressing both present and suspended states of being and experience.

The lack of future references in P2 was purposeful, as this was not a strong theme in the
CP narratives. The second most common experience of time sub-theme in the narratives and
artefacts in P2 was suspended time, which focused on depictions about memory as well as
cyclical and systemic experiences of violence. Artefacts portrayed the tone and feeling of
suspended time through the use of symbolic found objects. These ekphrastic works purposefully
did not work to resolve or conclude the dialogue about experiencing violence.

**Transactional Dialogue**

The P2 interpretive themes and ekphrastic works, as discussed above, replied to the
dialogue within the P1 CP narratives and artefacts. The P2 work re-presented themes found in P1
in condensed and intensified art forms. The A-R works were relational and intersectional and,
consequently, challenged binaries, cultural tropes, and easy conclusions about the experience of
violence. Additionally, there was strong inter-artefact and inter-textual dialogue between the CP
and the A-R interpretations, along with CP narrative quotes and t-shirt artefacts that were layered
within A-R work.

The results of P2 shows how the A-R purposefully engaged transactional dialogue in 4
ways: (a) through the creative design and choice of media; (b) through the aesthetically
expressed and parallaxic themes in the narrative text and artful forms; (c) through parallaxic
praxis in the spatial positioning of the A-R works in anticipation of relational dialogue with P3
works of art; and (d) through attention to movement of the audience through the gallery during the exhibition.

For example, artist researcher works were positioned purposefully by content themes and media type around the periphery of the gallery with open places left on the wall and floor. This was done so the P3 participants would have a space to engage with media material; to do the work of art within the gallery space; and to position their own artful interpretations in relation to the A-R works. Additionally, adequate space was left for a general audience to move through the gallery and view the transactive works. Thus, each of these purposeful actions toward parallactic and transactional dialogue as well as spatial position influenced the engaged dialogue and reflection process of the P3 participant’s actions and experience, as is discussed in the P3 section.

All considered, within P2 there were three layers of transactional dialogue across multiple audiences, which were enacted by the A-R as (a) ekphrastic replies to the CP participants’ expression about violent experiences, (b) artful communication with the P3 participants, and (c) a gallery exhibition for a general audience.

**Phase 2 Summary**

The A-R narratives and artefacts were ekphrastic works that re-presented, re-interpreted, and re-framed the experiences of violence of CP victim-survivors in contained and intensified forms. Results in P1 found the CP event to be an artful activist bricolage and, in turn, I engaged the A-R analysis process as a *Bricoleur* or a maker of responsive interpretations that were theme-based and artful montages—“pragmatic, strategic, and self-reflexive” (Denzin & Lincoln, 2011, p. 4).
Results of P2 built upon, interpreted, and intensified the theme content of P1, particularly in terms of portraying social justice concerns, identities, relationships, and systematic power structures and perpetration. As well, P2 interpretations shifted from the use of a single artefact form and text (t-shirt with painted text) in CP - P1, to the A-R use of multiple art forms and layered medium, which acted to maintain the carnivalesque feel and tone of the assembled works from P1 through P2. Similar to P1 results, the P2 A-R expressions portrayed the contextual experience of violence as intersected with time and across memory, trauma, emotion, the body, and relationships.

In P2 there was a reduction of types of narrative expression and style, with an emphasis on poetic and declarative question/statement forms in the interpretive artworks. As well, though the gallery exhibition was agonist in purpose and open to the public, the A-R works were not located on a busy campus walk-way, which reduced overall access and broad community impact.

In sum, the A-R artwork, gallery exhibition, and these research results expanded the parallactic perspectives and opportunities for transactional dialogue about IPV for the A-R, P3 participants, and a general audience.

Phase 3—Results

P3 artefacts and text revealed a rich set of results within ten areas of focus or theme categories that work to answer the research question and P2 sub-questions (see Appendix A). Similar to P1 and P2, the categories of focus addressed themes across the artful composition, forms, medium, and artefacts in P3 (see Appendix U, figures 1 to 8, photo series of participant works). The themes are described in terms of content within 10 categories of narrative expression, narrative type, use of symbols, use of color-shirt and letter, relationships indicated,
type of violence, social justice issues, gender–perpetration and victimization, time concepts, and intersectional layers of transactional dialogue.

**Narrative and Artefact Form**

All works were created in reply to the CP and A-R works and were positioned by the P3 participants within the intensified aesthetic environment of the gallery exhibition, as a means to engage transactional dialogue.

**Artefact form.** Seven out of 8 ekphrasic works were in the art form of found object sculpture and assemblage, with 6 of the 8 using narrative text within the pieces. Participants used tools and media to significantly manipulate the found objects (see Appendix U, Snowy–Figure 7, Tim–Figure 4, and Lee–Figure 3), while others manipulated objects only minimally (Katie and Hunter). Participant Sunnie, the one exception in the group, used chalk and paint drawing on paper with narrative text as her art form.

The effect of using found object assemblage, combined with narrative text, was the creation of art works that were efficient, complex, and ripe in terms of ability to reply–or answerability–within the aesthetic dialogue of the gallery exhibition and in terms of the ability to communicate a specific message about the context of violence to the viewers. Highly recognizable and everyday objects–inherently laden with cultural meanings–were placed in varying combinations and spatial contexts to create an opportunity for transactional reflection and meaning making. The form of art used in P3 shifted even further, as most ekphrasic works used a minimal amount of narrative text.

Like P2 artworks, the P3 ekphrasic artefact forms and narrative were intensive, metaphoric, and transactional. The type of form, text, design, color, and media were chosen purposefully by the P3 participants and maintained a consistent dialogue with the CP artefacts as
well as the artist researcher works. Notably, the P3 interpretive artefacts continued to shift the artful dialogue, away from a collection of individual victim-survivor expressions and toward a deep examination of the systemic patterns in the perpetration of violence initiated in the A-R works. For example, the P3 participants moved the transactive dialogue to include consideration of specific inter and cross cultural contexts of IPV. Also, the use of found object assemblages effectively brought in the parallaxic perspectives and contexts about international and cross-cultural experiences of violence (see Appendix U, Katie–Figure 2, Greek community culture on college campuses; Lee–Figure 3, observations about traveling and misogynistic practices; Snowy–Figure 7, noting the similarity of IPV in Chinese and American families; and Eagle–Figure 1, using Spanish and English in her transactive poetry).

Narrative text form. There were two types of narrative forms used in the P3 participant artefacts, which intersected with multiple content themes: Declarative statements and questions directed to the community, victim-survivors, and perpetrators. Through narrative form and text content, P3 participants foregrounded victim-survivor support and accentuated the transactive dialogue toward resolving systematic perpetration of violence by individuals and society.

The P3 declarative statements and questions specifically transacted with the A-R text in the Alibi installation. For example, Katie writes, “You hooked up with him too, right?” on a sheer fabric overlay in similar fashion to the perpetrator statements in Alibi (see Appendix U, Figure 2). Sunnie positioned her drawing right next to the Alibi installation and gently advised victim-survivors: “Sometimes, letting go is better than holding on” (see Appendix U, figure 5). And, Ezekiel was declarative and highly directive to those at risk for perpetration in his extensive narrative on a found object and door sculpture (see Appendix U, Figure 8).
The two works of poetry by Tim and Eagle are quite different in form and design. Tim’s free verse poem was philosophical in subject and indirectly replied to broad questions about free will and the experience of violence, but does not specifically reference any of the works in the gallery (see Appendix U, Figure 4). As well, Tim spatially positioned his work in a well-lit corner and noted that he wanted it to “stand on its own.” On the other hand, Eagle, used verse from the A-R poems List and Cultivated Garden, to artfully reply and to transact with the themes of those particular works (see Appendix U, Figure 1). She layered print images from an A-R artefact within her own artful creation. The A-R artefact contained layered images and poetry from a CP artifact. Thus, Eagle created transactive art work that mirrored the layered forms and designs used by the A-R and CP works. And, having done so, she directly added to the aesthetic dialogue and generated a new ekphrastic work.

In all, through the use of specific artefact and narrative forms, the P3 participant art work advanced the transactional dialogue about IPV and maintained an intensive aesthetic environment, designed for ongoing reflection and layered interaction within the gallery exhibition.

**Narrative & Artefact Expression**

All P3 artefact and narrative expressions were focused on three interacting themes (a) the root causes and systemic enactment of violence; (b) directive statements and questions to address those root causes, and (c) hopeful statements about future possibilities and future solutions. In general, content of these 3 themes built upon the ideas and notions presented in the CP participant works and the A-R works. Additionally, the theme content shifted the transactive dialogue more toward resolving systematic perpetration of violence by individuals and society;
rather, than just concentrating on elucidation of the systemic enactment and sustainability of violence and power, as was emphasized in P2 artworks.

Given this, the expressive tone of the narratives and artefacts was more expansive—not as confined and claustrophobic as the A-R works; although, negative emotions and portrayal or statement of shock and outrage (see Appendix U; Eagle–Figure 1, Katie–Figure 2, Lee–Figure 3, Sunnie–Figure 5, and Snowy–Figure 7) and were still evident in the P3 text and artefacts.

Use of Graphic and Artefact Symbols

In 3 of the P3 artefacts there was use of universal symbols, as was seen in P1, such as arrows, boxes, doors, X marks, a hand drawn university diploma, and a map-like canvas background (see Appendix U, Katie–Figure 2, Hunter–Figure 6, Ezekiel–Figure 8). Only one P3 participant, Eagle used a images from nature (see Appendix U, Figure 1).

Most of the P3 participant works engaged in meaning-making through various found cultural objects that focused on the context of particular situations, relational identities, and interacting social networks. For example, Hunter’s mixed-media assemblage used a car license plate, suite case tags, blank postcards, and an airline baggage ticket—all mounted on a canvass with a map-like blue and green background (see Appendix U, Figure 6). The blank postcards were not adhered but loose and waving on a string and attached in back. When verbally asked about the blank postcards and the mounting of them, Hunter noted that these were: “Past things the couple didn’t say to each other”; “Things that will be left unsaid, because they were not speaking anymore” and that there was “Nothing more to say”. Through an assemblage of cultural objects, Hunter’s creative work portrayed silence, separation, and change in a relationship, physical movement in space, and in time.
Additionally, in 6 works (see Appendix U, Eagle–Figure 1, Lee–Figure 3, Sunnie–Figure 5, Hunter–Figure 6, Snowy–Figure 7, and Ezekiel–Figure 8) there was strong use of metaphoric images of the human body and about the embodied experience of IPV: tears, a grasping and bleeding hand, veiled faces, image of couple getting married with a skeleton standing between them, and print cut-out of parts of the body. For example, the work by Eagle used images of the human body, text graphics that spell the word love, and the images of open doors to portray future possibilities and hopeful alternatives to violence (see Appendix U, Figure 1). Notably, she focused on the concepts of the aesthetic and use of the bodily senses in her artful work through cut out graphics of an ear, nose, eye, and lips. There were 4 of the 5 senses on the painted door images and combined in the poetry section of the work; however, there were no cut out graphics or other images that portrayed the sense of touch. This was an interesting exclusion, as touch and physical contact is so much a part of IPV.

In sum, the P3 participants primarily used images of the human body, universal symbols, and found objects to interpret and make-meaning in reply to A-R interpretations and the CP.

Use of Color–Artefacts and narrative

Like P1 and P2, the colors used were highly varied across all P3 participant works and, in some artefacts, were used symbolically. For example, 6 out of 8 artefacts used the color red as a means to portray individual and systematic misogyny, pain, and IPV, as seen in: text letters, “blood” blots or spatters, and the enveloping fabric overlays (see Appendix U, Eagle–Figure 1, Katie–Figure 2, Lee–Figure 3, Tim–Figure 4, Sunnie–Figure 5, and Snowy–Figure 7).

Additionally, Tim coupled rusted metal and black print lettering of his philosophical free-verse poem with the muted earth-tones of the found objects, which drew viewer attention toward the “blood” spatters at the top of the pieces (see Appendix U, Figure 4). Similarly, Sunnie’s flat
and clean design with a black background and white chalk drawing drew the viewer’s eye immediately to the red of the bleeding hand and to the “doubled” straight line of the barbed wire, which mirrored the taunt rope of the Alibi clothesline. Sunnie was purposeful in spatially positioning of her work directly to the side and in relation to Alibi (Appendix U, Figure 5). In contrast, Hunter, with his hopeful and future-oriented themes of being a single individual and starting anew, used shades of blues and greens laid out in map-like pattern with attached found objects of similar shades (see Appendix U, Figures 6).

**Type of Violence**

Most of the P3 participants did not indicate specific types of violence between the victim-survivor and the perpetrator but inferred broad forms of violence found across cultures or listed multiple acts of violence that point to root causes of violence. For example, Lee’s multi-media sculpture depicted cross-cultural practices of violence and misogyny against women (see Appendix U, Figure 3). Ezekiel, in the text on his door sculpture, lists multiple types of violence against self and others, such as abuse, neglect, hunger, numb, anger, drunk, and rape. These works also critiqued dominant discourses that maintain systematic perpetration of violence, similar to the emphasis in P2 artworks.

Those participants that did indicate a specific type of violence between the victim-survivor and the perpetrator addressed sexual assault between female victims and male perpetrators (see Appendix U, Katie–Figure 2, Snowy–Figure 7). The open studio expressions of violence type intersected with relationships, identities, and social justice issues, similar to the ekphrastic works in P1 and P2.
Relationship Indicated

The majority of the participants did not indicate a specific relationship between a victim-survivor and the perpetrator in their artful work; however, in the post open studio survey, participants did discuss multiple forms of relationships and identities within an IPV situation. Also, P3 participants noted that they reflected on these specific contexts during the creative process.

P3 participants continued the focus in P2 works about the context of IPV but shifted and expanded toward future possibilities and solutions within relationships with self and others. For example, Hunter’s mixed media work portrayed the separation of a couple and a focus on self-identity and care; although, specific sex or gender or other identities or relational variables of the couple were not indicated (see Appendix U, Figures 6). Maintaining this theme, Hunter spatially positioned his work on its own wall, but in close proximity to the artist researcher work about identity and IPV (Labyrinth). Later, participants were asked in the post open studio survey: How did your interaction with the gallery artwork influence the process of making your responsive artwork in the open studio? Hunter responded:

Very much so. I got a sense of "it takes two to tango" from the ALIBI showcase. Because of this, I made a piece emphasizing on the individual rather than the duo. The victim is on a new journey, wanting to forget all of the pain and suffering.

Two other participants indicated a specific type of relationship between the victim and the perpetrator. For example, Snowy’s mixed media sculpture was of a female bride, whose husband perpetrates violence against her and her sisters (see Appendix U, Figures 7). Katie took a full corner of the gallery to create a three-dimensional diorama that depicted a specific experience of IPV through an assemblage of found objects (see Appendix U, Figures 2). The
assemblage re-presented a college environment (diploma, bricks, birch wood, a window, a suitcase for moving and traveling); a group of close knit sorority sisters that enjoyed socializing (“Sisters forever”, music CD) and partying (wine bottle); the alcohol-facilitated assault at a party (“Blackout is better” and broken wine glass); the systematic re-naming and disappearing of the violent incident by those who could have provided support (Alibi narrative: “You hooked up with him too, right?” narrative on the draped sheer fabric); and the incident that diffusely colors the whole undergraduate experience (overlay of red sheer fabric). This diorama also is about who is not shown and not questioned: the perpetrator.

**Perpetration and Victimization: Gender and Sex**

Three of the participants indicated gender or sex identities in terms of perpetration and victimization within their art work. While Ezekiel (see Appendix U, Figure 8) addressed harmful and unhealthy social constructs and practices masculinity, the other two participants depicted specific incidents and contexts of sexual assault against women and perpetrated by men. Snowy artfully replied to the *Sisters in Their Place* poem and to the *Alibi* installation with a found object sculpture (see Appendix U, Figure 7). Katie depicted her own interpretation of a sexual assault perpetrated by a male against a female at college (see Appendix U, Figure 2).

No participants directly replied to or focused on victimization against men, boys or between members of the same sex or gender. As well, no participants directly focused on perpetration of IPV by women or those with other identities, outside of men with unhealthy cultural practices of masculinity.

Five of the P3 participants (see Appendix U, Eagle–Figure 1, Lee–Figure 3, Tim–Figure 4, Sunnie–Figure 5, and Hunter–Figure 6) did not indicate specific gender or sex in terms of perpetration and victimization within their art work. Although later, in the post survey, these
participants noted particular contexts or gender/sex identities within an IPV situation, on which they reflected during the creative process. These works, like the A-R interpretations, were more broadly focused on challenging dominant discourse and power structures, rather than specific incidents. For example, Lee used a cream-colored double wood shelves, barbed wire, paper foot or shoe molds, and red paint in his found object sculpture (Appendix U, Figure 3). He focused his interpretive reply toward one t-shirt in the *Alibi* installation that was written in Amharic, with a sheer white overlay. The fabric overlay on this particular piece doesn’t actually include a perpetrator statement, like the others in *Alibi*; it just obscures what the victim-survivor states with bold black lines. During the open studio session and in the post survey, Lee stated that he chose to use specific found objects and media in his work to make meaning of international and cross-cultural practices of violence against women (domestic confinement, lack of freedom of movement, historical practices such as foot binding). As well, he purposefully positioned his sculpture directly under the t-shirt in Amharic language, as a means to construct transactional dialogue between the two works.

**Social Justice Issues**

In general, the P3 participants addressed international and cross-cultural social justice concerns more directly and personally than A-R works. In the post survey and in the verbal interviews, the three participants linked the themes and meanings in their art works with their personal identities as international students or their travel experiences. For example, while hanging her sculpture next to the *Sisters in Their Place* poem in the gallery exhibition, Snowy noted the many similarities of cross-cultural IPV perpetration within families (see Appendix U, Figure 7). As she went through a detailed verbal description of the cultural symbolism in her work, Snowy stated that, “This happens in China. We have these problems too.” As discussed in
the previous section, Lee artfully related his observations about the subjugation of women, made as he traveled throughout Asia to a t-shirt written in Amharic (see Appendix U, Figure 2). And, three participants used or engaged with languages other than English in their artworks (see Appendix U, Eagle–Figure 1, Lee–Figure 3, and Ezekiel–Figure 4).

Eagle thought and felt deeply about the presence of violence across many groups of people and international places (Appendix U, Figure 1). And, in the post survey, she wrote:

I was pretty moved . . . since violence has surrounded the world, my nation, my family, people I have worked with (displaced youth, homeless), and my neighbors. I have seen, listened and read so many stories of different sorts that I still can’t make sense of the need to hurt somebody else.

These participants’ personal experiences and found-object assemblages transacted with the experience of violence in multiple places, cultures, languages, and societies. Reflections on cross-cultural social justice issues materialized in the artefacts and narrative themes, spatial positioning, and choice of form and art materials. Through this, their ekphrasic works replied to the CP participants works, the A-R works, and to their own cross-cultural experiences.

**Concepts of Time**

Within P3, time concepts and their functions were identified within the narrative text and artefacts, revealing patterns different than those in P1 and P2. A focus on the present and suspended experiences of time was maintained in P3; however, expressive works differed from those in P1 and P2 with the inclusion of more frequent and positive references to imagined futures. Also, similar to P1 and P2 results, P3 ekphrastic works portrayed the experience of violence as intersected with time and across memory, emotion, the body, and relationships.
**Time words.** Given the minimal use of text narrative in the P3 interpretations, no coding was conducted on the use of time words. Rather, results on the P3 narrative text that was embedded within artefacts are reported in the time sections below.

**General time frames.** References to dates, ages, or time frames were made or inferred in only 2 works and indicated vulnerability to violence linked to age and context. For example, Katie’s floor assemblage (see Appendix U, Figure 2) included a dated college diploma and other items associated with the social experiences of a young adult (diploma, music CDs, party items). As well, Snowy’s mixed media sculpture was of a female bride inferred age through its transaction with the *Sisters in Their Place* poem by the A-R (see Appendix U, Figures 7). This minimal reference to dates, ages, or time frames was similar to the P2 A-R works.

**Experience of time.** Next, the experience of time, through verb tense and/or state-of-being indicated were identified in the following 4 concepts: (a) Past and conditional past; (b) Present: general statement, specific violent incident referenced, and conditional present; (c) Imagined future; and (d) Suspended time. It was noted that some of the participant works included more than one time concept.

**Past.** Like the A-R works in P2, there were a moderate number of references to the past or use of past tense verbs. These past time references emphasized power, privilege, and intersected with social justice themes (see Appendix U, Katie–Figure 2, Tim–Figure 4, and Ezekiel–Figure 8). For example, Katie’s found object assemblage most directly referenced the past through her portrayal of a specific experience of sexual assault on a college campus.

In another example, Tim’s mixed media artwork, wrestled with the victim-survivor’s experience of ongoing negative consequences because of the past actions of the perpetrator. The medium used in the artwork matched this theme well: worn and torn roofing shingles, tangled...
bits of wire, rusted nails and screws, smudged glass, and old pipe. Tim expressed feelings of resignation and powerlessness about the past actions of someone intent on inflicting violence. He expanded on his reflections in the post open studio survey:

The gallery was a reminder of the harshness free will allows. I felt glimpses of pain and suffering and thought about the cost of living in this world, and the luxury of my life experience being without these painful events. I also felt anger, though weak and fleeting, toward those [who] put these people through all this pain. The anger did not stay I think because there was no one to direct it toward, nothing to do about it, except intervene when possible.

Present. Like the P1 and P2 interpretive works, artefacts and narrative text that used present tense verbs and that noted present phenomena were common in the P3 artworks. Indication of present time was found in declarative and directive statements or questions that referenced present situations and potential solutions (see Appendix U, Sunnie–Figure 5, Hunter–Figure 6, Ezekiel–Figure 8). For example and as noted earlier, Hunter’s focus on re-establishing self-identity and self-care was manifested in “I am” statements and the crossing out of “We are” statements in the graphic print items.

With a present time focus, Ezekiel extended a provocative question to the viewer in his text narrative about taking steps toward forgiveness, mercy, and compassion for the victim-survivor and the perpetrator: “Who goes first? Me or You?” Through these questions, a transactional dialogue was initiated, in which, he included himself and/or the character portrayed in his artwork (“Me”) in relationship to the viewer. Ezekiel provided the viewer an opportunity to reflect and decide, in the present moment, on what steps he/she is willing to take. While positioning the participant’s artwork in the gallery, Ezekiel noted, “I wanted to reach out to
everyone”, when asked about his choices of using some non-English text. While Ezekiel used the present tense within his narrative text, the whole work of art decidedly point toward a future of possibilities and solutions.

**Imagined future.** Dissimilar to P1 and P2 ekphrastic works, a number of P3 interpretations focused on imagined possibilities or, at least, indicated some possibilities for the future (see Appendix U, Eagle–Figure 1, Tim–Figure 4, Sunnie–Figure 5, Hunter–Figure 6, and Ezekiel–Figure 8). Elements of imagined future were noted in the narrative text on found objects or in the cultural meaning of the found objects that referenced an imagined or changing future and sense of time in relationship, in self-identity, and in space and time. For example, the cultural meanings of the found objects in Hunter’s collage (license plate, airline baggage ticket, unused postcards) indicated shift, change, and movement on an individual level (see Appendix U, Figure 6).

Addressing a different context, Eagle turned away from attempting to find understanding through a clear and linear logic about systemic violence (see Appendix U, Figure 1). Instead, she used an aesthetic and embodied (or sense-oriented) approach, as seen in the graphic print collage images that built on the A-R digital collage and poetic works. She called for collective reflection and gave a hopeful poetic message: “Pero si hablaramos de lo que paso empezaríamos a sanar . . . our garden, our cultivated world.” (Translation: But if we were talking about what happened, we would begin to heal . . . our garden, our cultivated world.) This expansive and hopeful message also indicated physical and relational movement toward an imagined future of possibilities through coming together in dialogue as a collective community.

In general, future-oriented works lacked reference to the ongoing negative consequences incurred from experiencing IPV and the confinement of systemic violence found in P1 and P2. In
the four participants’ works described above, the responsive interpretations pointed to an imagined future of changed relationships as well as physical and relational movement toward a positive imagined future of possibilities and solutions for individuals and communities.

**Suspended time.** Four of the participant interpretations also suggested a state of suspended time (Katie, Lee, Tim, Snowy, see Appendix U, Figures 2, 3, 4, and 7 respectively). Participants used found object assemblage and sculpture forms to portray suspended time; whereas, the A-R and P1 participants utilized more narrative text and poetic forms.

For example, Tim used poetry and mixed media assemblage as an art form to indicate suspended time, similar to the art forms used by the A-R (Appendix U, Figure 4). Tim used textual and artefact time references about past experiences of violence affecting future experiences as well as his interacting notions of free will and karma in open studio Survey answers. These references and creative interpretations were used by Tim to portray the lack of tidy resolution and the feelings of confinement and cognitive contortion he experienced when trying to understand experiences of violence, across time, space, and persons.

Though Tim noted the imagined future in the open studio Survey that “life is better when [you] learn to recognize and tame those emotions tied to violence”, he also wrote a lengthy narrative that included ideas that stretched but did not neatly resolve his thinking about victimization and perpetration:

The contrast of the messages of the original pieces verses the additional layer [of my work] put in my mind a kind of reflection or mirror. A reminder that none of us are special. That it is equally possible and probable for any of us to be the victim or victimizer, given the specific makeup of that person’s life development
and genetic disposition. In a way, it is equally difficult and painful to be subjugated as it is to be a subjugator.

In another example of suspended time, Katie’s dioramic floor assemblage (see Appendix U, Figure 2) included an open suitcase filled with a jumble of things from the college social experience (diploma, music CDs, party items) as well as from the depicted sexual assault incident (broken glass, wine bottle). The open suitcase and other found object items were covered entirely by a red sheer fabric overlay with words that refer to a past incidence of violence and that gave the assembled objects a feeling of having been netted or caught. Given this, it was difficult for a viewer to know the exact meaning or symbolism of the open suitcase and objects in terms of time: traveling toward college and these life experiences, leaving college and carrying the memories and consequences—the baggage—of the experiences, maybe both meanings, and maybe different meanings altogether.

Lee and Snowy worked with suspended time and the experience of systemic violence through mixed media sculpture without text. The barbed wire, narrow and wood-bound spaces, and foot molds used by Lee (Appendix U, Figure 3) pointed to the confinement of accepted cross-cultural norms and practices of confinement. Snowy (Appendix U, Figure 7) noted in the open studio survey that she chose “tough materials to convey the hardship, heavy pressure, and bloody experience that women had undergone in the men-dominated society.”

**Summary of time concepts.** A focus on the present and suspended experiences of time was maintained in P3; however, expressive works differed from those in P1 and P2 with the inclusion of more frequent and positive references to imagined futures. And, there was minimal reference to specific time frames such as dates, ages, or time frames.
The experience of time was examined through the use of verb tense, expressed tone within time, and indicated states of being in time. These words were used to express action, happenings, a state, or a relation. Similar to the A-R works in P2, there were a moderate number of references to the past or use of past tense verbs and references emphasized power and privilege, intersected with social justice themes. Artefacts and narrative text that used present tense verbs and that noted present phenomena were common in the P3 artworks. Indication of present time was found in declarative statements or provocative questions that referenced present situations and potential solutions.

Dissimilar to Phase 1 and 2 ekphrastic works, a number of the P3 interpretations focused on imagined possibilities. Interestingly, elements of imagined future were noted in the narrative text on found objects or in the cultural meaning of the found objects that referenced an imagined or changing future and sense of time in relationship, in self-identity, and in space and time. As well, participants used an aesthetic and embodied approach to a future oriented message about the need for collective reflection and expressions of positive emotions. These future-oriented works lacked reference to ongoing negative consequences incurred from experiencing IPV. The responsive interpretations pointed to an imagined future of changed relationships and movement toward an imagined future of possibilities and solutions for individuals and communities.

Half of the P3 participant interpretations suggested a state of suspended time and used found object assemblage and sculpture forms to portray this concept. These creative interpretations were used to portray a lack of resolution as well as the feelings of dissonance experienced when trying to understand experiences of violence, across time, space, and persons.
Transactional Dialogue

P3 themes portrayed in the interpretations were built on and replied to the transactional dialogue from the P1 and P2 narratives and artefacts. Most often, the P3 participants artfully replied to the A-R works of the Alibi installation (see Appendix Q) and to the Reflective Transaction series (see Appendix P). The P3 artful works maintained the elements of transaction through engagement in artful and embodied expressions. As well, strong inter-artefact and inter-textual dialogue was maintained through spatial positioning of the P3 works in the gallery exhibition and through the direct used of CP and A-R images and texts within the P3 works.

The P3 interpretations engaged transactional dialogue through creative expressions of relational problemsolving, reframe and reflexivity about IPV, as well as the offer of future possibilities and hopeful solutions. For example, Ezekiel used universal symbols (arrow and box shapes, paper text balloons, paper frames, and color borders) to create a directional flow for the audience to follow the text narrative on both sides of the door sculpture (Appendix U, Figure 8). This use of symbolic text and artefact guided the viewer through his analysis of the problem–unhealthy cultural practices of masculinity–and a potential future solution focused on compassion and forgiveness for victim-survivor and perpetrator. Even positioning his work was expressly symbolic and designed to influence the viewer to see the flow and understand the final point of his text narrative. After he had finished his creative work, Ezekiel explained to me that he wanted the door sculpture in the center of the gallery space with the “problem side” of his narrative argument facing the entrance of the gallery. He felt the root problem he had identified–unhealthy masculinity–belonged in the center of the gallery exhibition. Ezekiel noted that, after the viewer entered the gallery and read the text that stated the root problem of IPV on the first side of the door sculpture, the viewer then would walk forward to look at the A-R work, Alibi.
Next, Ezekiel surmised the viewer would turn around and read the text describing his potential solution on the back or other side of the door sculpture. At this point Ezekiel noted that the viewer, specifically going through these three steps of transaction within the gallery installation, would be most optimally and positively influenced by the meaning and hopeful message of his ekphrastic work.

The example of Ezekiel’s interpretation demonstrated how a participant purposefully engaged transactional dialogue in 4 ways: (a) through creative design and choice of media, (b) through the expressed message of the narrative text and artful form, (c) through spatial positioning of the participant’s work in relational dialogue with other works of art, and (d) through attention to movement through the gallery and position of multiple works of art that would influence the engaged dialogue and reflection process of the viewer. All P3 participants engaged in, at least, the first 3 of the listed means to engage transactional dialogue, with Ezekiel (Appendix U, Figure 8) and Tim (Appendix U, Figure 4) engaged in all 4 ways.

In sum, within P3 there were four layers of transactional dialogue, enacted by the P3 participants as (a) replies back to the CP participants experiences and interpretations, (b) replies back to the A-R interpretive works, (c) general communication toward and with the community, and, (d) to a more limited degree, communication with other P3 participant interpretations.

**Post Open Studio Survey Responses**

Results from the P3 participant answers to the 10 post open studio survey questions are provided below, organized by survey category and question: (a) interaction with gallery artwork, (b) process of making responsive artwork in open studio, (c) combination: gallery artwork and making responsive artwork, (d) interaction with Others, and (e) other information shared.
Interaction with Gallery Artwork

P3 participants listened intently during the brief tour of the gallery exhibition provided by the A-R. This tour introduced each of the 4 sets of A-R works, the type of media used, and the themes and motivations for creating selected works. After the tour, participants continued to interact with the exhibition works for a short time. Then, most of the participants spent time going through the art materials and media tables for between 10 to 40 minutes, and continued to fetch materials as needed throughout the session. Interaction with the gallery exhibition and the art materials set the tone and milieu for the rest of the open studio session, and had a strong impact on the participants and the expressive works they created.

**Question 1.** How did your interaction with the gallery artwork influence your thinking, feeling, sensing experience about interpersonal violence? P3 participants indicated that their interaction with the gallery artwork had influence within the 5 following themes: (a) increased awareness about IPV; (b) able to personally relate to the victim-survivors’ experience of IPV; (c) statements of empathy toward the victim-survivors; (d) engagement in critical reflection about the A-R works and content; and (e) engagement in critical action and expression. For example, Sunnie noted that the exhibition “really opened my eyes to a lot of things. I can really relate to the art work that was showed and had a better insight to the things.” Hunter expressed insight, empathy, and intention to engage in activism: “Very influential. I knew that violence could occur on all levels, but I was not aware that the trauma has no expiration. I am now more sensitive towards this topic and it has inspired me to join some sort of activism towards domestic violence on campus.” In a slightly different experience, Lee utilizes his interaction with the gallery show to shift forward from critical reflection about IPV to critical action through constructing an artful
work: “Through the artwork I was able to get hands on with concepts I normally don't engage with much or keep contained to critical thoughts not critical action.”

**Question 2.** How did your interaction with the gallery artwork influence the process of making your responsive artwork in the open studio? Overall, P3 participants indicated that their interaction with the gallery artwork had a positive influence on their response creative interpretations as found in 5 themes: (a) motivated to engage in creative and critical expression; (b) expanded thinking about options for creative expression and use of art materials; (c) felt no judgment about creative expression; (d) felt strong emotions and engaged reflection during creation process; (e) influenced the choice of topic or theme in artful expression. For example, Ezekiel noted that interacting with the A-R works, “opened my mind more to what possibilities that I could possibly work on.” Snowy connected with and was motivated by the suffering and difficulty expressed through the A-R interpretations: “Each piece of artwork is a painful story, and similar experience or some key words provoked knowledge, memory and understanding, which all help generate a desire to express it out.” Further, Katie felt freedom from the confines of verbal interactions about a difficult topic and noted that her expressive work would have an ongoing impact on the audience:

> Interacting with the gallery artwork reminded me that there is no wrong way to express something that you are thinking or feeling. Even if the message you had in mind is not perfectly explicit in the responsive artwork, I think it's important not to underestimate the impact or influence it may have on those who view it. Often we may get caught up in trying to make people understand how we are thinking or feeling, and may be confined by using words to try to tell a story. In this process, responding to [an] expression by various mediums with [another]
expression by various mediums freed me from the usual, traditional
"conversational” binds.

**Question 3.** What you created: How did your interaction with the gallery artwork influence the type of media (paint, paper, metal, wood, etc.) and form (sculpture, poetry, painting, etc.) used in the making of your responsive artwork in the open studio? P3 participants indicated that their interaction with the gallery artwork had an influence on their choice of media and art form as found in 4 themes. Participants were influenced by: (a) themes and ideas expressed in A-R works; (b) the form and media type used in A-R works; (c) a particular open space in the gallery or the desire to relationally position artwork in gallery; and (d) response to particular piece influenced emotion and mood, which impacted the creative process. For instance, Eagle transacted with themes and media from the A-R works:

I really liked the idea of bringing different layers to the understanding of a reality. . . . I found [it] pretty interesting to see diverse possibilities to create art where [it] combines (poetry, photography, collage). When being asked to give a response to the artwork I thought of incorporating some elements of the installation (red veil and pieces of poetry) and put them into conversation with my own vision of what I considered was a third step to give.

As well, participants described that, being able to access a wide variety of media and form, allowed them to be able to translate thoughts and visual images into an interpretive artful expression, despite perceiving limited artistic skill and ability. Linked to this perception of limited artistic ability, Katie noted that she was able to follow through on her creative vision and that the experience was “cathartic”, specifically because she was able to use an expressive art form that included building a found object
assemblage into particular space (see Appendix U, Figure 2). Katie’s choice of art form was inspired by the A-R work *Tell*:

> The use of many different mediums in the gallery artwork—particularly the "found item" chair piece [*Tell*]—prompted me to think about bringing my ideas into a 3 dimensional space. It allowed me to recreate what was in my mind, just as I saw it in my mind. . . . I have limited artistic ability and if I had been bound to paper and pencil, I don't believe I would have been able to convey the message I wanted or have the same cathartic experience afforded by actually building the piece.

Only 2 participants (Lee, Tim) indicated that their interactions with the A-R works did not influence their decision to use a particular type of media or form; however, the participants’ responsive art directly transacted with the A-R ideas, specific pieces of artwork, and in choice of position and placement in the exhibition.

**Process of Making Responsive Artwork**

Participants focused intently on creating their expressive works for varying lengths of time, 2 to 4.5 hours with minimal breaks. This sustained attention to artful task was welcomed but was longer than anticipated or planned for by the A-R. All but one of the participants worked directly in the gallery, in close proximity to the gallery works. The A-R and research assistants interacted with participants only moderately and as needed, allowing for a high degree of independence in the creative process. The studio atmosphere was quiet but busy, and participants displayed strong motivation to design, create, and place their works in the gallery.

**Question 4.** How did the process of making your responsive artwork in the open studio influence your thinking, feeling, sensing experience of interpersonal violence? The P3 participants responded with 7 themes: (a) qualitatively experienced process as an embodied or
aesthetic process, coupled with strong emotions; (b) a channel for strong emotions and ideas; (c) sustained attention–motivated and focused on purposeful action; (d) a way to creatively express and move beyond linear thought process; (e) a means to combine critical action and critical thought; (f) related own past and personal experiences to how the artful work was made; and (g) related own past and personal experiences to the expressed content of the artful works.

Lee described how the process of making his sculptural work combined his critical thinking and critical action together, beyond linear thoughts:

“Building . . . is an interesting, more active way to critically think and process a concept. I was limited because of the supplies available, but also limitless because it allowed me to be creative and expand beyond a linear thought process.”

Likewise, Eagle had an aesthetic and embodied experience during the process of making her artful assemblage, which expanded her use of new media and material. The creative process and choice of a particular topic, allowed her to feel emotions, but then–through sustained attention–to channel the difficult feelings into a transactional project. Eagle stated:

The process of making the artwork was not as painful as I thought it would be.

Maybe because I was focused in portraying an idea of hope and possibility I was not thinking of the pain caused by violence. My senses were awakening in the sense that I wanted to try to use materials I had never worked with. The variety of sources provided gave me the freedom to explore and activate my creativity. Once I started ideas came to my mind for almost three hours, so I needed to finish the piece and I think I did get to a certain point with the exercise today.

The ability to sustain focus and channel painful thoughts or overwhelming feelings, which come as from exposure to and interaction with difficult or even traumatic topics, such as IPV, was
noted as positive and beneficial by participants. Tim recounted being in the creative process while reflecting on IPV, and how that influenced his experience as:

“like riding shotgun in a very fast car. Very bizarre and out-of-body at times, wondering what the hell I was doing other times. Focusing on my next step allowed me to remain in the piece and avoid doing what I struggle with: overthinking to the point of no action.”

**Question 5.** What did you learn in the making of your responsive artwork that you didn’t know before? Participants described 5 points of new learning: (a) personally capable of creating meaningful art; (b) can use of particular media or form for meaning making; (c) that creative expression and artful works are an effective means of communication; (d) able to relate personal experiences with the experiences of others; (e) the characteristics needed to creatively express ideas and feelings about IPV: courage, consideration, sincerity, passion.

By far, the most common theme, in terms of what the participants learned, was that they actually were capable of creating meaningful and communicative art forms. Linked to this, participants noted the open studio experience as satisfying and positive for self and for others in the group. For example, Lee learned “That I could take random objects and accurately portray something that I am feeling.” Eagled understood that “definitely I can be creative and give a sense of what I think and who I am through art.” Snowy linked her learning process to the reflection process and the courage needed to publically express one’s ideas: “To expose what you really think needs courage and how to put the idea explicitly to the audience needs consideration.” And, for Tim creating a responsive interpretation was a surprising and new learning experience:
Most of all that I appear to be capable of forming meaningful art. This truly was an experience that I’ve not had before. The compliments and encouragement I received were difficult to accept, writing them off as courtesy or the like. But as I left the gallery, I felt the sincerity.

**Combination: Gallery Artwork and Making Responsive Artwork**

In an effort to better understand details of the dialogic process in the open studio session, participants were asked questions about the combined influences and interactions between the A-R works, the making of their own interpretive works, their thinking about IPV, and the spatial placement of their works in relation to other works in the exhibition.

**Question 6.** How did the combined interaction with gallery artworks and the process of making your responsive artwork in the open studio influence your thinking about interpersonal violence? Interestingly, the participants answered this question by describing varying depths in an experience of or in a process with 6 elements or steps: (a) reflection, (b) dissonance, (c) empathy, (d) critical thinking, (e) engagement in expressive artwork, and (f) sense of resolution or possibility found in new/different thinking and actions.

All recognized the participation in making responsive artful interpretations as a transactive dialogue. Eagle explained: “The exercise made me think art is a way to start having difficult conversations about how we have been hurt or hurt others.” In another example, Ezekiel extended his reflection, feelings of empathy, and a potential means of resolution to both victim-survivor and the perpetrator:

I believe that the person doing the act is in pain as well as (this does not excuse the act) the person [who] needs healing . . . Both party need healing and that comes through forgiveness.
As well, Katie noted the benefits of using different and expanded modes of expression and communication when dealing with difficult and traumatic experiences:

Sometimes there is a limit to how much time one can spend talking about a trauma before the ongoing conversation's degree of helpfulness becomes static. By shifting the conversation to an engagement of thoughts, feelings, and ideas expressed through artwork, the dialogue is able to continue in a new way.

**Question 7.** How did the combined interaction with gallery artworks and the process of making your responsive artwork in the open studio influence where and how you placed your artwork within the installation? Participants were motivated in 5 ways to choose the spatial placement of their artful works: (a) participant first chose open space then the media and form to fit place; (b) participant first chose media and form type and then the space to fit; (c) participant chose position because of expressed content and ideas in participant works; (d) participant chose position because the participant work related directly to A-R artwork and the expressed themes therein; (e) participant chose position because of how audience would move and relate to participant’s expressed ideas and artful work within the gallery space.

Spatial placement and parallaxic praxis of artful interpretations, within the gallery space and in relation to other works, clearly was a part of the expressive communication of each work and part of the dialogic transaction. Snowy explained her motivation in placement: “My artwork is a response to a certain piece of gallery artworks, a reply in a conversation. So as to where and how to place it, I think better to attach them together.” As well, Sunnie stated: “I wanted to place my work close to the shirts [*Alibi*] because I felt that [it] really related to the things written on the shirts.” Hunter wanted to hang his artwork on a wall, which was not occupied by any other
works, because, “I felt that my work could be applied towards everyone's situation. I feel that every victim wants to flee away from their troubles.”

**Interaction with Others**

Verbal engagement and constructed group processing about the open studio experience was not a focus of the research question or methods; however, the A-R, research assistants, and the participants were grouped together and did have social interaction. Two questions were asked in an effort to understand the influence of the presence and interaction with others on the experience of the open studio.

**Question 8.** How was your open studio experience influenced by the presence of and/or interaction with other participants in the group? Participants expressed 3 experiences or themes: (a) positive but minimal to no social interaction; (b) beneficial social interaction with diverse group of participants at end of session; (c) positively affected by lack of social interaction, which intentionally generated a quiet and focused atmosphere in the gallery and workspace.

Hunter described a positive experience of community by working together on a cause: “It was positively influenced as I was surrounded by others who were putting their work and deep thought into the same cause.” Tim felt the tug toward needing verbal interaction but described the lack of interaction, within a specifically constructed atmosphere, as a means to have a new experience:

I felt shy. I could sense the things I was feeling and thinking. All I actually wanted to do was talk about it. But the solemnity of the gallery and participants, and their engagement with the formation of their pieces, gently guided me to explore my thoughts in a way I have never before.
Both Snowy and Eagle commented on the beneficial opportunity of interacting with those from diverse cultural backgrounds about a difficult topic. Snowy explained: “It is a wonderful opportunity to get to know others understanding and attitude toward violence, especially of those from difference culture backgrounds.” Eagle described her social interaction with another participant that directly influenced his expressive artwork:

One of them commented on how interesting it was the fact that I used other languages in one of the pieces . . . I thought it was great he valued that element. He came to me and asked me for an advice on how to present some piece of information and I gave him an idea. When I looked at his final piece he incorporated the idea. So, I loved we were commenting on each other pieces.

**Question 9.** How was your open studio experience influenced by the presence of and/or interaction with the A-R? Interaction with the A-R highly varied depending on the needs of the participants. The type of interaction with the A-R included supportive social interaction, basic assistance provided with materials and construction, and the generation of the milieu or atmosphere of work space. Two types of responses were noted in the survey: (a) interaction with A-R contributed to formation of the interpretive expression, the spatial placement of work, and/or the choice of media; (b) the participants attributed particular characteristics to the A-R based on the interaction: non-judgmental, accepting, supportive, encouraging, professional, dedicated, helpful in different ways based on needs of each participant.

For example, Tim noted: “I felt encouraged and empowered to keep going; even while I wasn’t quite sure what I was doing. I think her assistance, interest, questions, and encouragement strongly contributed to the formation of the piece.” On the other hand, Ezekiel described minimal assistance: “Not at all. She helped me get a lot of supplies though.” Eagle observed varying
levels of assistance based on participant need by the A-R: “It was a great help for placing my piece in the installation. I liked the way you assisted every one of us in different ways.”

Interestingly, one participant, Katie, noted that the research project and researcher interaction were different than what she had experienced before in other research experiences:

Patricia's dedication to the project was very apparent throughout the process. I think it was encouraging to see her moving through the group, assisting participants, and overall being engaged in the project. This is different than any research I've participated in before. The research projects I've experienced in the past required the researchers to be very sterile, disconnected, and hands-off.

**Other Information Shared.**

The last survey question was designed to allow participants an opportunity to emphasize certain elements of their experience in the research project or to express ideas, thoughts, emotions, or experiences that were not asked about in other survey questions or not expressed in other survey answers. Overall, the responses to the last question underscored themes, ideas, and experiences expressed in previous survey answers. As well, participants indicated that, despite working with a difficult subject matter, they had a positive and enjoyable experience.

**Question 10.** What else you would like to share about your experience with the gallery installation and open studio? The primary ideas expressed in the answers to this question were about the participants’ positive experiences in the open studio as demonstrated through words and phrases such as “thank you” (Lee); “truly enjoyed this experience and best of luck” (Katie); “have not expressed my artistic side in a while, so it was very pleasuring to do” (Hunter); “it was amazing” (Sunnie); “deeply grateful for the invitation to this event” (Tim); “felt really happy
throughout the creative process” (Eagle). As well, two participants, Tim and Eagle expressed desire to participate in similar creative events and activities in the future.

Five of the participants (Tim, Eagle, Snowy, Ezekiel, Hunter) emphasized a process of ongoing reflection, increased awareness, and intention to take positive future action in regard to IPV. For example, Snowy poetically states: “To be involved in today’s activity, I find myself more concerned about this issue, because in most cases, the wound are still speechless. This silence deserves more concern and care.”

Two participants took the opportunity to summarize and re-iterate their imagined futures, possibilities, and solutions (Ezekiel, Snowy) focused on forgiveness, compassion, and consideration of what is the right way to care about the experience of violence.

And last, one participant (Eagle) described positive interactions with the other participants about their artful interpretations and expressions during the open studio. Further, she commented on how the installation provided ideas for other creative processes in which she is engaged and on the role of purpose and structure on motivation within transactional projects: “I really liked the idea of having a situation to react to interpersonal violence”. I think it gave a purpose and structure to the creation.”

**Phase 3 Open Studio and Survey summary**

Results from analysis of the open studio participation and the post survey responses found that the P3 participant narratives and artefacts were ekphrasic artful works that continued to expand the transactional dialogue about experiences of violence of CP victim-survivors in response to the P1 and P2 artful interpretations.
**Open studio artefacts and event.** Results in P3 found the open studio artefacts and event continued as artful bricolage and, in turn, the open studio participants engaged as a *Bricoleurs* or makers of transactional expressions using multi-media.

The artful results of P3 expanded on the theme content of P1 and P2 interpretations, particularly in terms of portraying cross-cultural social justice concerns and hopeful possibilities for the future. P3 expressive interpretations expanded the use of multiple art forms and layered medium from P2, which acted to maintain the carnivalesque feel and frank re-presentation of themes and ideas first uttered in P1.

P3 reduced the use of text expression found in P1 and P2, with multiple works containing no text or only text on found objects. And, in turn, P3 participants replied to the lengthier and more frequent text expressions of P1 and 2 with personally and culturally-meaningful found object assemblages and collage.

As well, addition of the P3 works to the gallery exhibition maintained the critical and agonist purposes of P1 and P2; however, the open studio participants expanded the conversation about experiences of violence to more frequent inclusion of future possibilities, the need for sustained dialogue, and hopeful solutions. Notably, there was an expansion in the P3 dialogue to include compassionate understanding toward perpetrators of violence and rejection of harmful practices of masculinity.

**Post open studio survey responses.** Open studio survey responses provided additional results and deeper explanation about P3 participant experience in the research project, the creative process, and about the ideas and feelings expressed in their ekphrastic works.

In terms of interaction with the A-R gallery exhibition and its influence on the participant thinking, feeling, and sensing experience about IPV, P3 participants indicated a strong impact on
their level of awareness and empathy as well as their ability to relate to the complex contexts of violence. Additionally, open studio participants reported engagement in a process of critical and creative reflection, action, and expression. This critical and creative process of interaction in the open studio influenced the participants’ responsive art by sparking motivation to expressively respond. As well, the gallery exhibition modeled aesthetic options for expanded thinking and communication about IPV. Because of the quiet and non-judgmental atmosphere, participants were open to sitting in the dissonance of strong emotions and difficult reflections. In turn, P3 participants were able to then directly reply to the topics, theme, and artful work found in the A-R interpretations.

Making responsive artwork in open studio had an impact on the participants’ thinking, feeling, and sensing experience about IPV as an embodied and aesthetic process. The making of responsive artwork and the reflection process about IPV brought about strong feelings and emotions for participants. Together, this impacted how the participants’ expressive interpretation was made, the choice of themes, and the choice of art materials. Further the process of making art channeled sustained attention and energy (thoughts, ideas, and emotions) into a physically active dialogic project. This purposeful process of making responsive artwork was a means to move beyond linear thought, toward critical, embodied, and creative action and activism. As well, making responsive artwork was a means to portray the participant’s own personal experiences and perspectives and to relate these personal experiences to the P1 and P2 dialogue about violence.

Participants reported new learning through the open studio experience, which included the realization of having capacity to create meaningful art and of being able to effectively use particular media or art forms. There was an expressed understanding that characteristics such as
courage, empathy, consideration, sincerity, and passion were needed to creatively expressive one’s thoughts and ideas when replying to the violent experiences of others.

When asked how the combination of gallery artwork and making responsive artwork influenced their thinking about IPV, open studio participants answered this question by describing varying depths in a process with 6 elements or steps: (a) reflection, (b) dissonance, (c) empathy, (d) critical thinking, (e) engagement in expressive artwork, (f) sense of resolution or possibility found in new/different thinking and actions.

To better understand the relationship of spatial placement to transactional dialogue of ekphrastic works, participants were asked about the influence of space and placement of their work in the exhibition. Results showed this was an important aspect of inter-artefact communication. P3 participants purposefully chose a space to fit media and art form or vice versa, replied directly to a specific A-R work or expressed theme, chose a particular placement to reflect ideas expressed in the participant’s artwork, and/or chose a particular placement to impact audience interaction with the artwork and in the gallery exhibition.

Interaction within the open studio was focused on aesthetic and artful dialogue and purposefully shifted away from verbal engagement between participants. When asked about how their open studio experienced was influenced by the presence of or interaction with other participants, the respondents noted that the interaction was minimal and that, overall, this generated a positive effect on the atmosphere and their ability to focus on creative artwork. As well, being part of a diverse group of participants with multiple identities was experienced as positive and enriching to the creative process. Even though participants did not engage verbally for any significant amount of time, they did engage in artful dialogue through their creative interpretations. This artful communication was described as interesting, positive, and as an

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enhancement to their individual works. As well, participants experienced interaction with the A-R during the open studio session as positive, supportive, and beneficial to the formation of their artwork or choice of media.

Overall, open studio artful expressions, additions to the gallery exhibition, and survey responses continued to expand parallaxic perspectives and opportunities for transactional aesthetic dialogue about IPV. Moreover, participants expressed desire to participate in similar creative events and activities in the future as well as the intention to take part in activism.
CHAPTER FIVE

DISCUSSION AND ANALYSIS

Discussion and analysis are the last steps in fulfilling the specific research purposes, objectives, and answers to the primary research question and sub-questions. Particularly, P4 analyses and discussion focuses on the content, themes, and expressions across and between P1, P2, and P3 with implications for the development of education strategies.

Phase Four Analyses

In P4, the interpretations and events across P1, P2, and P3 are analyzed as imbricated layers of artful meaning-making and transactive dialogues. P4 focuses on analysis in, between, and across the first 3 phases of this research project in order to examine and identify patterns of meaning, expressive form, parallactic perspective, and transformative teaching and learning within this transactional dialogue. Patterns across Phases 1–3 are discussed as difference and change, similarity, conflict and contradiction, consistency and coherence. Analyses included examining how these patterns occurred across expression, time, event, and group. The implications for education strategies section of this chapter work to answer the P4, sub-questions 4.1 and 4.2 (see Appendix A).

Difference and Change

This particular analysis focused on patterns of difference and complexity as they occur across themes or categories, narrative and artful form in relation to the experience of violence. The analyses looked at change across situation, in this case the 3 phases and data collection events. While time is a factor when understanding change, it is the context and interaction between the events and situations that is of interest.
Analysis of results indicated that differences and changes between the phases by interrelating factors such as the participants’ role in the event or project, the experience of time, reappraisal, and memory in the interpretation process, the proximity to the experience of violence, access to art media or guidelines about use of art media, and the primary aim of the event or project.

**Categories and themes.** This section describes differences by category and themes, followed by P1, P2, and P3 analysis on event space, public access, curatorial practice and spatial placement of works.

**Narrative and artefact form.** The ekphrasis art forms and narrative type shifted and changed across the 3 phases. In P1, the artefact forms were prescribed as a t-shirt with varied text or graphic message and multiple narrative forms (personal declarative, memorial, general declarative, story, poetry, and questions) that creatively and purposefully intensified their expression of an embodied experience of violence. P1 participants wrote within, through, and in relationship to the experience of violence and the ongoing aftermath, for themselves and for others as a way to make meaning of their unfolding experience.

In P2, the A-R interpretations purposefully used a moderate amount of narrative text and various types of art forms, which included some artefacts and text directly from P1. The themes used in the A-R artworks were from the P1 CP artefacts and narratives but were re-presented in a condensed and metaphoric form. The A-R forms and accompanying text were used to create an intensified aesthetic environment that was designed for relational interaction and layered communication within the gallery exhibition.

The P3 participants primarily used found object assemblage, combined with minimal narrative text, which maintained a consistent dialogue with the CP artefacts as well as the artist.
researcher works. There was inclusion of artefact form and text directly from P1 and P2 within open studio works. Found objects were placed in varying spatial contexts to create transactional meaning making in the gallery setting. As well, the P3 participants chose specific art media, art form and narrative type to shift the transactive dialogue to include consideration of specific inter and cross-cultural contexts of IPV.

Across all 3 phases, the use of narrative text decreased and use of varied media and art forms increased. Additionally, ekphrasis was constructed across and between the 3 phases through use of consistent art media (e.g. fabric, painted text) and inclusion of narrative and artefact form from P1 into P2, and from P1 and P2 into P3. Without a prescribed art form and media a (e.g. t-shirt with text in P1) there was a change toward more conceptual works in P2. The pattern of creating conceptual works continued with P3 as seen in the strong use found objects, assemblage, and minimal text. Results suggest that the change in narrative and artefact form across the 3 phases was affected in 3 ways: 1) shifts in transactional dialogue context, content, and themes about IPV, 2) guidelines or no guidelines to the use of a particular artefact form or media at each event, 3) and access to particular art media and form at each event.

*Narrative and artefact expression.* The content and expressions about experiences of IPV were linked in a coherent dialogue that shifted and flowed across the 3 Phases. The results revealed an artful dialogue about experiences of violence that began with the explicit expressions of victim-survivors in P1 about what happened, how and by whom. Then, there was a consistent movement away from individual victim-survivor expressions in P1 toward a deep examination of the systemic patterns in the perpetration of violence in P2 and P3. Phases 2 and 3 interpretations were more about unmasking patterns and systems of violence in supportive re-presentation, than about (re)depicting individual violent experiences. The A-R expressions condensed and
intensified the P1 expressive themes to focus primarily on expressing the experience of claustrophobic entrapment, silence, and confinement of victim-survivors within experiences of violence, dominant discourse, and societal power structures. In turn, the P3 narrative and artefact content shifted the transactive dialogue more toward addressing the root causes and systemic enactment of violence as well as hopeful statements about future possibilities and solutions. Given this, the expressive tone of the narratives and artefacts in P3 were more expansive—not as confined and enclosed as the CP or the A-R works. Although, negative emotions and portrayal of shock and outrage about IPV were evident across all 3 phases.

**Use of graphic and artefact symbols.** Symbols as pictorial or image codes were used in P1 for personal and cultural meaning making. The frequent use of graphic and artefact symbols within P1 was not maintained in P2 and P3. This decrease in frequency may have been tied to the decrease in use of text narrative in P2 and P3. The A-R works engaged cultural symbolism and relational aesthetic through print graphics and found objects to reply to the P1. As well, the P3 participants primarily used images of the human body, universal symbols, and found objects to interpret and make-meaning in reply to P1 and P2 interpretations.

**Use of color–artefacts and narrative.** There were no differences in use of color across event and by P1, P2, or P3 participants. The colors used varied highly across the 3 phases and, in some artefacts, were used symbolically.

**Type of violence and relationship indicated.** The references to type of violence, relationship, and experiences of IPV shifted and changed across the 3 phases. The CP narratives included frank details about the types of violence experienced. The A-R took these numerous explicit details and created broader ekphrastic expressions about types of violence, as systemic enactments by perpetrators, who were known to the victim-survivor. In ekphrastic reply to P1 and
P2, most of the P3 participants did not indicate specific types of violence between the victim-survivor and the perpetrator, but inferred forms of violence found across cultures or focused on root causes of violence. This pattern in ekphrasic expression about types of violence experience follows the dialogic turn discussed above in the narrative and artefact expression section. Although, while the dialogue about type of violence and relationship indicated became less individualized and more broadly addressed as the transactional dialogue moved across the 3 phases, one type of violence was consistently addressed and re-presented: sexual assault.

**Gender and sex—Perpetration and victimization.** The references to gender, sex, and experiences of IPV shifted and changed across the 3 phases. Again, the pattern in artful interpretation about gender, sex, and violence follows the flowing dialogic pattern noted above in the narrative and artefact expression section. In the individual narrative and artefact expressions of P1 there was a strong emphasis on sex and gender-based violence with specific references to the perpetrator, most often described as male or a man and the victim-survivor as a female or woman. The A-R works focused on a concentrated interpretation of these P1 themes through works about identities and constructs related to sex and gender as embedded within societal discourses and power structures. The P3 interpretations maintained a similar pattern to the P2 works; however there were no expressions about victimization against men, boys or between members of the same sex or gender. Rather, the open studio participants focused on harmful and unhealthy social constructs and practices of masculinity, across relationship and culture.

**Social justice issues.** The expressions about social justice shifted across the 3 phases from the individual and personal in P1, to the general and systematic in P2, and then over to the personal and cross-cultural in P3.
Though the CP event and artefacts are a form of social justice activism, only about 16% of the narratives specifically referenced a social justice concern, outside of gender and sex. These concerns focused on double victimization and oppression within the experience of violence due to societal constraints placed on victim-survivors, generally as a result of their identities (race/ethnicity, age, socio-economic status, etc.). And, the social justice narratives in P1 revealed frequently hidden or denied manifestations of power enacted through violence and across multiple identities.

In reply, the A-R works directly emphasized collective social justice concerns in all ekphrasic works and primarily focused on intersecting identities and power as seen in protest and in privilege. The gallery show of the A-R works also was a form of social justice activism but with minimal display of individual violent experiences in each of the 4 ekphrasic works.

Later, in the open studio, the P3 participants shifted the transactional dialogue and addressed international and cross-cultural social justice concerns more directly and personally than A-R works. And, in the post survey and in the verbal interviews, the three participants linked the themes and meanings in their art works with their personal identities as international students or with their travel experiences. These participants’ personal experiences and found-object assemblages transacted with the experience of violence in multiple places, cultures, languages, and societies. These P3 ekphrasic works replied to the CP participants’ works and the A-R works within the exhibition show in a way that linked all three phases and activist events.

Time. The expressions about time shifted across the 3 phases beginning with the present interpretations to past individual experiences of violence in P1. In P2 there was a focus on present and suspended time that emphasized collective social justice concerns. And, in P3 participants portrayed more expansive present and future-oriented expressions of time. This
pattern is linked to the dialogic pattern noted previously: a consistent movement away from individual victim-survivor expressions toward expanding the deep examination of the systemic patterns in the perpetration of violence (P2 and P3). In terms of concepts of time, there was a third step in P3 of, not just describing the systemic patterns in perpetration of violence, but of describing a hopeful future and possible solutions.

Analysis on the time concept results in P1 suggested a state of being that partially remains in place or in the past, despite changing context. This stasis consisted of experiencing ongoing negative consequences and emotions, even many years after the violent incident. Indications of change in use of time concepts or in changes about how the victim-survivors related to their experience of violence, primarily, were framed as a re-present the violent incidents, the negative aftermath, or in a direct response by the victim-survivor to perpetrator. This finding corresponds to past research on cognitive reappraisal (e.g. remembrance, adjustment of perspective or attitude) of past emotional stimuli or events as an effective emotional regulation strategy that alleviates subjective distress and increases tolerance of difficult emotions (Hofmann, Heering, Sawyer, & Asnaani, 2009). These data suggest that participation in creating ekphrastic artefacts, which re-present an experience of violence (i.e. CP event), may be beneficial to victim-survivors as a venue for cognitive reappraisal. To tell one’s story—free from silencing societal constraints—allows for victim-survivor control of the interpretation, re-presentation, and meaning-making about the violent experience.

Also, the data indicated that, for many participants, creating a CP t-shirt and narrative may be the first time they have disclosed about their experience of violence. Understandably, few participants expressed well developed integration of and resolution of the violent and traumatic events in their lives. There was minimal focus on an imagined future and even less
focus on hopeful or positive future state-of-being. This pattern of expression suggested that victim-survivors, who choose to participate in the CP, may be in “the middle stages” of the recovery and healing process, as opposed to the instability and shock of the “initial or immediate stage” post-victimization and/or the integration, reconnection, and resolution found in “later stages” of transition, recovery, and healing (Herman, 1997, p. 156).

The concepts of time in the P2 interpretive works were based on themes found in P1; however, these were expressed in a contained and intensified form. This shifted the emphasis to present and suspended time themes as cycle and containment, memory and passage of time, acts of privilege and willful ignorance. The lack of future references or hopeful possibilities in P2 was purposeful, as this was not a strong theme in the CP narratives. These ekphrastic works purposefully did not work to resolve or conclude the dialogue about experiencing violence, in order to maintain a feeling of suspended confinement in a past experience over a long period of time.

The concepts of time in the P3 interpretive works were based on themes found in Phases 1 and 2 and were evenly split between portraying suspension and a lack of resolution and a focus on the future and imagined possibilities. These creative interpretations indicated dissonance experienced while trying to understand experiences of violence, across time, space, and persons. The presence of responsive interpretations focused on an imagined future of changed relationships and possibilities and solutions may be tied to the very thorough expression of individual experiences of violence and the systemic enactive of violence in P1 and P2. The open studio participants may have felt that there was a place for the discussion and that it was the time in the transactional dialogue to talk about future possibilities and solutions.
**Transactional dialogue.** The process of how the participants engaged in transactional dialogue changed across the phases and is addressed in the implications for education as well as below in terms of event type and space, curatorial practices, and media type.

**Event space, curatorial practice and spatial placement.** There were significant changes across Phases 1, 2, and 3 in terms of event space, public access and exposure, curatorial practice and spatial placement of works, audience or participant interaction with narrative and artefact expressions. In varying levels and dependent on event type, the curatorial practices were public, critical, activist, political, and educational. Moreover, the relational positioning of works in the different event spaces was part of parallaxic praxis (Sameshima & Vandermause, 2008) and the curatorial process, which affected the dialogic and meaning-making (Simon, 2014).

The changes across P1, P2, and P3 events have implications for education and activist purposes. Analysis of results found that engagement in parallaxic praxis, pedagogy of parallax, and transactive dialogue was influenced by the composition of a particular creative environment and curatorial practices in the event setting. Moreover, parallaxic perspectives and transactive dialogue were materialized within the confines, freedoms, and judgments about: what is to be displayed, the spatial placement and relational position of artefacts, and the type and depth of interaction between artefacts, participants, and audience (Mitchell, 1994, 2015; Simon, 2014).

**Phase 1.** Analysis of the results found that, in P1, the WSU CP event was an annual activist event of agonist art with broad public exposure and high traffic of passersby. While CP participants create the t-shirt artefacts, generally, they are not involved in the overall curatorial practices. The curatorial practices found in the placement and position of the artefacts are limited to the moment-by-moment judgements of the staff of the WSU Women’s Resource Center, who are in charge of pulling t-shirts out of boxes and putting up the display. While this type of
curatorial practice is inexact or indeterminate, the results of the placement and positioning are transactive, between artefacts and with the audience. Education material and practices beyond presentation of the participant narratives and resource tables are not provided and, given the aim of the event, not needed. The campus audience exposure to the event and artefacts was high; however, interaction with the artefacts and expressions about IPV usually was limited to walking along the clothesline and reading specific shirts. Opportunities to interact verbally were limited to short interactions with event volunteers or peers also in attendance. Most often, opportunities to reply directly and artfully are delayed and consist of making a t-shirt at a future CP event.

**Phase 2.** In P2, the exhibition of the A-R interpretations was a singular event with research and pedagogical preoccupations. This phase consisted of two steps: 1) creation of interpretive works over a lengthy period of time in a private studio and 2) exhibition of artist-researcher works. While activist and agonist in content, the exhibition event took place in the WSU Museum of Art in a gallery open to the public but with minimal pedestrian traffic and, thus, had much less public exposure than P1.

The relationships between the A-R artwork and the CP artefacts was direct, immediate, and layered as seen in the choice of art form, media, and theme content. The form, text, design, color, and media were chosen carefully to condense the themes from CP artefacts, in order to engage audience reflection, dissonance, and meaning making.

The parallaxic praxis and curatorial practices for the P2 exhibition were highly purposeful and conducted by the A-R, especially in terms of artwork placement, informative wall labels and artist statement, exhibition poster and marketing, gallery lighting and atmosphere. Additionally, the choices of a gallery space as well as the spatial placement of the artist-researcher works were made deliberately to influence and engage the P3 participants viewing
experience, provocation of reflection, and the conditions for creativity. In this way the A-R artworks and the gallery installation were composed as a purposefully intensified aesthetic environment to bring about relational transaction (Mitchell, 1994, 2015; Simon, 2014).

**Phase 3.** P3 consisted of three steps: 1) exhibition of artist-researcher works, 2) the open studio session, 3) and the exhibition of artist-researcher works together with P3 participants works. Like P2, this was a singular event with a research and pedagogical focus; however, the breadth of the activist and agonist content in the exhibition expanded with inclusion of the P3 participant works. As well, the public exposure and pedestrian traffic increased post open studio, due to viewing by the general public, visits by peers and friends of P3 participants, and a gallery tour by a university research class.

P3 ekphrastic works, in reply to the artist researcher works, were made over 4 hours with high reflection and then were placed or positioned by the participant, with minimal assistance from the A-R. The non-public open studio space, limitations on verbal interactions, and quiet atmosphere increased the length of reflection, depth of interaction, and sustained attention in artful creation by the P3 participants. As well, the relationships and transaction between the P3 artwork and the A-R pieces was direct, layered, and strongly indicated by thematic and spatial placement. The curatorial practices for the exhibition were shared between the P3 participants and the A-R, as demonstrated through the choice of artwork placement, choice of related content themes, and choice of common media and materials. Moreover, the spatial positioning of a number of the P3 ekphrastic works specifically attended to audience movements as well as the effects of this movement on the provocation of affect and critical reflection.
Similarity

Patterns of similarity, not exactness, occurred across P1, P2, and P3. The Chapter 4 research results section revealed patterns of similarity occur across themes or categories, narrative and artful form, time, and complexities between and within groups in relation to the experience of violence. Similarities in terms of transactional dialogue across P1, P2, and P3 are discussed later in the Implications for Education section.

Category and themes. This section describes similarities by category and themes and then provides analysis on art as experience, answerability, the use of critical art, and how carnival critiques carnival.

Narrative and artefact form. The linked ekphrasic artefact forms and narrative were intensive, metaphoric, agonist, and transactional. Though the expressive bricolage of forms and narrative content shifted and changed across the 3 phases, these interacted to maintain an ekphrasic dialogue that consistently, artfully, compassionately, and effectively communicated about the difficult and complex topic of violence.

Narrative and artefact expression. Though the type of narrative and artefact expression shifted across the 3 phases, the use of direct statements and questions to the perpetrator and addressing the systematic enactment of violence was used consistently.

Use of graphic and artefact symbols. Similar types of images of the body or expressions about an embodied experience of violence were the only graphic and artefact symbols found across the 3 Phases.

Use of color–artefacts and narrative. The CP artefacts used a wide variety of colors in t-shirt, graphics, and letters. Certainly, participant choices might have been limited, on occasion, by the color choices provided by CP event organizers; however, participants consistently chose
vivid colors. Similarly, P2 and P3 expressions featured a wide variety of colors in artefacts and texts. As well, symbolic use of color was found across all three phases. Like the use of graphic and artefact symbols, color magnified the participant voice and created a disconcerting spectacle for the audience by mixing the high volume of color, the difficult narrations about violence, and the carnivalesque layout of events. Results suggest that participants actively used color as a means to actively participate in public carnivalesque truth-telling about experiences of violence as well as the social justice concerns not found in dominant discourse. Open air and light brought clarity and made it possible to see–literally and actually–through to the cultural tropes of violence. And, public display not only boldly portrayed their violent experiences, it provided a piercing quality to the sight and, potentially, to insight about violence.

Type of violence. While all participants addressed IPV across multiple art forms, the only specified type of violence addressed across the 3 phases was sexual assault.

Relationships indicated. In all 3 phases there were similar references to the victim-survivor personally knowing the perpetrator, ongoing negative consequences of experiencing violence, and to the intersecting relationships between victim-survivors, perpetrators, and those indirectly affected by the violent incidents.

Gender and sex–Perpetration and victimization. In general, consistent references to gender and sex were found across the 3 phases, although there was a higher proportion of specific reference to the perpetrator and/or victim gender and sex in P1 expressions.

Social justice issues. Similar topics and references to social justice issues were found, although the depth and breadth of the dialogue about social justice shifted across the 3 phases. Furthermore, narratives relating to social justices issues revealed the frequently hidden or denied manifestations of power enacted through violence. The heteroglossia of the social justice
narratives included the pointed and agonistic voices of non-dominant discourse. The experience of violence–perpetration and victimization–was revealed to be not just an experience between two people but a collective community experience.

*Time.* Participants in all three phases portrayed time within the context of violent experiences and as intersected across memory, trauma, emotion, the body, and relationships. While expressions about concepts time varied within and between the research phases, the use of time concepts provided insight into a number of ongoing experiences: relationship to the past experience of violence; current state of being as related to changing context; participant feelings, desires, motivations, and needs as related to the past experience of violence; use of memory to re-frame and re-present past experiences of violence; a re-framing and re-presentation of the past experience into present or future contexts.

*Transactional dialogue.* Evidence for transactional dialogue about the experience of violence was present across the 3 phases; however, the process of how the participants engaged in transactional dialogue shifted across the phases and was dependent on event type and space, curatorial practices, media type, and other factors.

*Art as experience.* Results indicate that participation in each of the 3 phases was, in Deweyan (1934/2005) terms, an experience: an intensified opportunity for ethical and moral reflection–even interruptions in thinking–about dominant cultural discourses on privilege and power as well as simply stated subject-object binaries (Jackson, 1998; Mattern, 1999). As well, the 3 events materialized poiesis as seen in the coherent and artful dialogue about the experience of violence (Levine, 2009).

*Answerability.* Results indicated that each of the 3 phases constructed acts of answerability (Bakhtin, 1919/1990), as see in the making of art, being, responsibility, and
relationship within a linked intensive dialogue. Through this, participants struggled with how to
meaning making about the experience IPV. Moreover, results show that meaning making was
enhanced by the act of translating one’s thoughts, feelings, ideas, and experiences through the
interpretive creation of art and into an ekphrastic work. In other words, analysis of results
suggests there was consistent production of answerability and enactment of meaning making
through responsive and linked works across the 3 phases, which created a shared relational
dialogue between participants.

**Critical art.** Analysis of results across P1, P2, and P3 indicate that each of the phases
was an agonist event–through the use of critical art (Mouffe, 2007) about the experiences of
violence. The linked ekphrastic responses intervened in communal spaces, in order to oppose and
respond to ongoing dominant and hegemonic practices of violence. Each individual phase and
the collection of linked interpretive responses instigated difficult dialogue in a venue that invited
deliberative dissensus and gave a voice to those so often muted.

Also, when animating ideas through art and public display there is a depth and strength in
a communal dialogue. The participants in all three phases did not necessarily need a high level of
artistic ability to participate and did not have the pressure or scrutiny of a solo display. Rather,
the use of critical art in a communal transactional dialogue containing a number of ekphrastic
works increased the breadth and potency of the expression and potential for agonist activism.

**Carnival critiques carnival.** All three phases and events were carnivalesque in
expression and analysis of results revealed that the creation of ekphrasic works and participation
in the 3 events were enactments of carnival critiques carnival. Specifically, the display of the
ekphrastic works (critical art and agonist intervention) were colorful and challenging dialogic
events (carnivalesque) about interpersonal violence that, often, was inflicted during destructive
and violent acts or social events when acceptable cultural behaviors temporarily were suspended (carnivalesque). The display of linked critical works of responsive art across the 3 phases provided a place and time for ongoing and generative dialogue about the experiences of harm and trauma of participants, of their loved ones, and of their communities during episodes of violence.

**Contradiction and Conflict**

Participant interpretations from varying perspectives and across differing spaces, events, and time expressed tensions that allowed contradictory meanings, complex stances, and uncomfortable relational dynamics to become evident. These contradictions are part of the parallactic praxis, pedagogy of parallax, and transformative teaching and learning practices engaged across P1, P2 and P3. Moreover, these welcomed contradictions were a part of the agonistic pluralism, conflictual consensus, and critical art in the Replies to Wounds research project (Mouffe, 2005, 2008, 2013).

**Phases 1 and 2.** Results exposed relational tensions in Phases 1 and 2, as demonstrated in the direct and confrontational expressions aimed at individual or groups of perpetrators. Phases 1 and 2 focused, almost exclusively, on revealing specific characteristics and actions of the perpetrator as well as confronting cultural practices that support violence and systematic social injustices. This focus was in strong contradiction to dominant discourses about IPV that interrogate the characteristics and actions of the victim-survivors and maintain acts of systematic violence.

**Phase 3.** Analysis of results in P3 found that parallactic perspectives within the transactional dialogue shifted as participants reflected on relational tensions. Consequently, complex stances and unresolved reflections were evident, especially in response to the
perpetrator and violent actions. For example, Ezekiel extended his process of reflection, his feelings of compassion, mercy and forgiveness, and his future solutions toward male perpetrators (see Appendix U, Figure 8). This ekphrastic expression was amplified through prominent placement in the middle of the gallery, thus displacing some of the victim-survivor focused works to the periphery of the exhibition. Yet, while placing the artwork, both Ezekiel and the artist-researcher acknowledged importance of the possible solution offered in his interpretive work: healthy and non-violent attitudes and practices of masculinity by men.

As well, Tim grappled with the binary of victim-survivor and perpetrator. He wrote extensively in the post open studio survey about his feelings and thoughts as applied to various types of violence and the potential for victim-survivors–because of traumatization–to also act out violently against others, thus perpetuating the cycle of violence. At one point he states: “We are all equally likely to be victims or subjugators”; however, very soon thereafter he wrote:

I think that some may interpret the aforementioned idea as a defense or excuse for subjugators, victimizers, and etcetera. I apologize for my inability to express my idea in a way that avoids this potential misunderstanding and the subsequent offense it may inspire. Of course, this is not my intent. Only attempting to explore the possible bright side of dark events and a reminder of the inevitability of severe pain and suffering that subjugation will cause.

Exploring a complex stance on the experience of violent victimization and perpetration created disorienting dilemmas, tension, and self-examination, as both Ezekiel and Tim worked to integrate new perspectives into their thinking. Additionally, these participants took on new, uncomfortable, and complex perspectives on the topic of violence, which points to evidence for
the transformative learning process, the efficacy of transformative teaching strategies, and of participation in agonist activism.

**Consistency and coherence**

Analysis of research results section common meaning making, focal points, and communicability across and within Phases 1, 2, and 3. Analysis of the results found consistency and coherence in the presence of imagetext; ekphrastic hope; disruption, order, and harmony; utterance and heteroglossia; silence and listening.

**Imagetext.** With consistency across all 3 research phases, the CP participants, the artist-researcher, and the open studio participants blurred the binary of text and image or artefact within their ekphrastic interpretations and within the spatial and thematic relations of the event. In all three phases the images or artefacts were nested within text narrative and vice versa. Images or artefacts replied to text narrative and vice versa. This practice was found within individual artwork as well as between the ekphrastic interpretations. Notably, there is no semantic difference between narrative texts and artefact images and these mixed art forms and media demonstrated use of “imagetext” or “composite, synthetic works (or concepts) that combines image and text (Mitchell, 1994, p. 89).

Additionally, from a phenomenological perspective, the consistent use of imagetext in ekphrastic interpretations pointed to a lack of separateness between the artist-participant and the created artwork (Mitchell, 1994). When each of the participants in the 3 phases created an ekphrastic form about the experience of violence, the strict divisions between self-experience, expressive communication, and the art form began to dissolve into interarticulation. This is the work of ekphrasis that exposes “the social structure of representation as an activity and a
relationship of power/knowledge/desire – representation as something done to something, with something, by someone, for someone” (Mitchell, 1994, p. 180).

**Ekphrasic hope.** Further, analysis of results pointed to participants in all 3 phases of the research as engaging “ekphrastic hope”, or the point when ambivalence and “impossibility of ekphrasis is overcome in imagination or metaphor, when we discover a ‘sense’ in which language can do . . . ‘to make us see’” (Mitchell, 1994, p. 152). Ekphrastic hope was experienced by participants in three ways. First, participants were able to effectively and artfully communicate their own experiences—thoughts, feelings, intentions—to others through interpretive works. And, second, participants experienced their own created works and the ekphrastic works of others, no longer as mute objects but, rather; their aesthetic works became expressive and relational within a transactional dialogue across multiple events, time, and space. Third, the transactional projects or the experience of creating artful interpretations about violence was a way to work through dissonance and ambivalence. When attempting to understand and interpret the experiences of another, interpersonal violence was no longer just something that happens over there and to that other person. The engagement in replying to the wounds of others through works of art was a triangular relationship as inscribed through a transaction between the self, the other, and the ekphrasic work (Mitchell, 1994, 2015).

**Disruption, order, and harmony.** Analysis of results pointed to ekphrastic works in all 3 phases of the research as being transactional dialogic projects that contain disruption, order, and harmony. The creation and display of interpretive works gave rise to an intensified opportunity for reflection and dissonance—even interruptions in thinking. Participants in each phase of the research shifted their artwork from a static object of representation to a relational and
transactional interpretation. These 3 linked events formed complex dialogues that were artful, agonist, and ethical replies to the experience of violence.

And yet, analysis of the results showed evidence for the materialization of “order and harmony” within the process of creativity and production of a communicative forms, despite the large number of participant voices across all three phases, the carnivalesque colors and displays, the use of different art forms and materials, (Dewey, 1934/2005, p. 14). As well, across each of the 3 phases, the participants adjusted to new experiences and information and formed varying types critical dialogue (Fesmire, 2003; Jackson, 1998; McClelland, 2005). In other words, the participants across the 3 phases used disruption as well as order, and harmony to creatively produce ekphrastic works about the difficult topic of violence.

**Utterance and heteroglossia.** Analysis of results pointed to consistent engagement in artful communication using Bakhtinian notions of heteroglossia and polyphony (Morris, 1994; Stallybrass & White, 1986). Each of the 3 research events and phases contained narrative and artefact utterances about the experience of violence that were created and placed in relational dialogue with each other through acts of ekphrastic interpretation. This generated a chain of utterances of ongoing transactional dialogue over time, though at different events and different social spaces. Linked utterances composed a sphere of communication about violence, given the interactive and relational response and reply to the wounds of violence by the participants in the research process.

Given the complex mixture of different narrative texts and artefacts–or communicative language–used in the transactional dialogue across the 3 research phases and events, heteroglossia was formed. This heteroglossia focused on the phenomena of systemic enactment of social injustices as well as the inclusion of conflicting voices as meaningful and having value
within communal discourse. The heteroglossia of art work in the Replies to Wounds project was an experiential means to engage parallaxic perspectives, agonism, and critique.

**Silence and listening.** Coherent expression across all 3 phases also provided evidence for communication and creativity through silence and listening. The responsive act of creating an ekphrastic work and of creating inter-artefact relations through spatial placement inherently required participants to listen to the artful expressions of another. This type of listening went beyond what is auditory to engagement in an embodied and aesthetic experience of listening, especially in terms of receptivity, reciprocity, and “inner listening” (Fiumara, 1990, p. 142).

Linked to the act of listening is the presence of silence. One form of silence was found in the lack of verbal interaction and auditory listening within the artful transactional dialogue in each of the phases. This strategy used silence as part of the act of creating works in P2 and P3, which brought about being present in a quiet space over time with the art media, and allowing interpretive responses to germinate and take form. For example, analysis of post open studio survey results indicated that the imposed condition of no verbal interaction or use of cell phones shifted the participants into deep listening on multiple levels, which, in turn, enhanced the participants’ ability to respond using artful communication. This allowed for greater opportunity to successfully engage the transformative learning process through ekphrastic works. The practice of verbal silence can “indicate a healthy desire to set aside certain automatic defences that are only intended to fill emotional vacuums. . . . The abandonment of the verbal filler can, furthermore, indicate a renewed chance of testing further processes of inner cognitive organization” (Fiumara, 1990, p. 103). As well, analysis of results suggested that the composed silences and multiple ways of listening in all 3 research phases led to the expression of deeper and more authentic dialogic interactions.
Further, the ekphrastic works consistently used directive statement and pointed questions across the 3 phases. These expressive acts required the audience and other participants to pause in silence, to listen, and then invited—even demanded—a response. Certainly, this analysis may appear to be stating the obvious. Then again, these 3 events had community members and participants pausing in strategic silence, deeply listening, and then compassionately and respectively replying to the wounds of victim-survivors. The seemingly simple and everyday act of listening was radical and defiant, especially given the long held societal practices that regularly cloak the perpetration of IPV and silence victim-survivors.

**Implications for Education**

Engaging students and young adults in an efficacious teaching and learning process about the experience of violence and social justice concerns is highly challenging, but greatly needed. Analyses of the results work to address this need in 2 ways. First, the AIR results and parallaxic praxis point toward effective research methodology and educational strategies for difficult topics. And, second, the use of transformative learning theory and pedagogy of parallax allowed participants across the 3 phases to deeply examine materials and information in a supportive manner, which can bring tempered and ethical exposure to disturbing materials. Specific analyses on the transformative teaching and learning practices used in regard to the experience of IPV and ekphrastic response are provided below.

**Transformative Teaching**

Analysis of results pointed to the presence and effectiveness of transformative teaching strategies, especially in P2 and the P3 open studio session and gallery exhibition. Teaching practices that foster transformative thinking with adult learners are (Langan, Sheese, Davidson, 2009, p. 49):
a. Collaboration–viewing knowing as social and knowers as in relations with others rather than as isolated individuals

b. Deep learning–enhancing understanding of course content by promotion connections among its elements

c. Reflection–encouraging students to connect the course content with their prior knowledge and lived experience

d. Engagement–discussing and building a point of view by means of feedback and dialogue regarding course activities

e. Caring–attending and listening to others so as to foster relationships that acknowledge and encourage acceptance of our differences and similarities

While results point to the potential for transformative learning in P1, specific use of the above listed transformative teaching strategies (Langan, et al., 2009) by a facilitator was not found. In general, analysis of results suggested that broad awareness campaigns and open public activism through artful and anonymous displays about individual experiences of violence maybe best served in events, such as the CP, Phase 1. On the other hand, analysis of results indicated that P2 and P3 strategically utilized transformative teaching strategies, which grew participant capacities for learning about violence and engagement in critical activism. For example, engagement in parallxic and transactional practices as well as the formation of dialogic spaces by the artist-researcher influenced the P3 participant’s learning experience. Analysis of results found specific teaching practices within the gallery space–coupled with ekphrasic artist-researcher artefacts–positively influenced P3 participants’ depth of knowledge and artful communication about the experience of IPV. Mezirow (2012) notes:
Adult educators create protected learning environments in which the conditions of social democracy necessary for transformative learning are fostered. Central to the goal of adult education in democratic societies is the process of helping learners become more aware of the context of their problematic understandings and beliefs, more critically reflective on their assumptions and those of others, more fully and freely engaged in discourse, and more effective in taking action on their reflective judgements (p. 93).

Additionally, evidence for transformative teaching practices by the artist-researcher were found in P2 and P3 in 5 ways: (a) through the creative design and communicability of AR ekphrastic works (b) through the aesthetically expressed and parallaxic themes in the narrative text and artful forms; (c) through A-R and participant interaction and milieu in the open studio; (d) through the parallaxic praxis of spatial positioning of the artist-researcher works in anticipation of relational dialogue with P3 works of art; and (e) through attention to movement of the audience through the gallery during the exhibition.

As was noted in Chapter 2, current challenges for the CP include concerns about access to a multiplicity of public spaces that go beyond institutional confines as well as questions about development of ongoing democratic and agonist dialogue. Analysis of results in this research as well as past research point to the effectiveness of the CP as an activist tool and as a means to address social justice concerns; however, the transformative teaching practices used in P2 and P3 may be a way to expand activist engagement. The P2 and P3 strategies and practices engaged critical art that included multiple art forms, media, and technology, which potentially can increase the participation of a new generation of young community members, who are accustomed to multiple platforms for dialogue.
In short, transformative teaching practices and transformative learning process were enhanced and positively influenced by participant and A-R engagement in determinate and shared curatorial practice and a purposefully composed studio atmosphere. The purposeful composition of an artful and agonist event, about the experience of violence, was an effective educational strategy that positively influenced participant learning and enhanced the artful expressions conveyed therein. Analyses of results support the use of transformative teaching practices to enhance learning about the experience of violence.

**Transformative Learning**

Analyses of results pointed to the presence of transformative learning across all 3 research phases, but especially in P3. The 10 transformative learning process steps for adult learners (Mezirow, 2012, p. 86) are:

1. A disorienting dilemma
2. Self-examination with feelings of guilt or shame;
3. A critical assessment of epistemic, sociocultural, or psychic assumptions
4. Recognition that one’s discontent and process of transformation is shared and that others have negotiated a similar change
5. Exploration of options for new roles, relationships, and actions
6. Planning of a course of action
7. Acquisition of knowledge and skills for implementing one’s plans
8. Provisionally trying out new roles
9. Building of competence and self-confidence in new roles and relationships
10. A reintegration into one’s life on the basis of conditions dictated by one’s new perspective.
Findings suggest that—despite significant differences in event type, dialogic space, and ekphrasic form—all 3 phases of the research process were forms of “dramatic rehearsal” for imaginative deliberation and reflection, allowing participants to transform or move beyond his/her own initial experience, attitude, and perspective (Fesmire, 2003, p. 70). As such, participants in each phase artfully expressed new understandings and a re-presentation of their direct or indirect experience of violence. Additionally, there was evidence that each of the 3 phases provided an artful means to root out the “nested dualisms” and intertwined binaries in socio-cultural understandings about the experience of violence (Fishman & McCarthy, 1998, p. 16). Participants across the 3 phases emphasized compassionate understanding and linked their own cultural experiences with those who have experienced violence.

This analysis, then, begs the questions: Why include P2 and the artist-researcher works in the process? Why not just have student-participants create ekphrastic works directly from the CP artefacts? What do the P2 artist researcher works provide in the learning process?

For the purposes of a short-term single open studio session, the research and analysis conducted by the artist-researcher in P2 brought to the fore themes and context from the CP participant expressions in an intensified and condensed form. This communicated a direct relationship between the individual experiences of violence in P1 and the societal power structures that allow systematic perpetration. In other words, a bridge between both elements—the individual experience and societal power structure—was created in the gallery show. Potentially, this bridging may have assisted P3 participants to go beyond mere description or mimicry of the CP artefacts to expressions of relatedness, meaning making, and future possibilities. In this way, participants could move beyond reproduction or imitation toward ekphrasis and critical activist art. As well, the presence of A-R works about hegemony and societal power structures may have
decreased the potential for re-inscription of tropes and dominant discourse about the experience of violence within the P3 ekphrasic works.

The above state analyses may sound as if I am privileging the artist-researcher and positioning the artist-researcher into an essential position of power and control. This is not my intention. Certainly, the P2 A-R work as research, in and of itself, has value—whether these works are connected to a third phase of interpretive works or not. Rather, it may have been pragmatic and beneficial to include the A-R analysis and findings, as seen through the artful interpretations, in order to expedite or bridge the connections between individual experience and dominant discourse within a single short-term event, especially a public exhibition focused on difficult topics like violence and social justice. Certainly, with multiple sessions or as part of a course and when there is time for participant exploration, analysis and reflection on the difficult topic, the bridge of AR works may not be needed to assist in bringing about important contextual connections (Dewhurst, 2014).

Additionally, evidence of transformative learning in P3 was clearly noted throughout the results from the participants’ ekphrastic expressions and the post open studio survey answers to questions 1–10. The participants’ responses showed varying levels of engagement in the 10 steps of the transformative learning process (Mezirow, 1991, 2012). Analysis of results suggests that P3 open studio participants primarily engaged steps 1 through 8 of the transformative learning process. Steps 9 and 10 cannot be fully evaluated as data was gathered immediate post open studio. Data collection for these 2 last steps would require survey follow up further in the future, as participants have the opportunity to integrate or not integrate their experience.

An example of transformative learning was noted, in question 6 of the post open studio survey, participants were asked: How did the combined interaction with gallery artworks and the
process of making your responsive artwork in the open studio influence your thinking about interpersonal violence? The participants answered by describing varying depths in an experience of or in a process with 6 elements or steps: (a) reflection, (b) dissonance, (c) empathy, (d) critical thinking, (e) engagement in expressive artwork, and (f) sense of resolution or possibility found in new/different thinking and actions. The participant experience of interaction with gallery artworks and the process of making ekphrastic works closely aligned with the 10 transformative learning process steps for adult learners listed above.

As well, in question 4 of the post open studio survey the participants were asked: How did the process of making your responsive artwork in the open studio influence your thinking, feeling, sensing experience of interpersonal violence? The P3 participants responded with 7 themes: (a) qualitatively experienced process as an embodied or aesthetic process, coupled with strong emotions; (b) a channel for strong emotions and ideas; (c) sustained attention – motivated and focused on purposeful action; (d) a way to creatively express and move beyond linear thought process; (e) a means to combine critical action and critical thought; (f) related own past and personal experiences to how the artful work was made; and (g) related own past and personal experiences to the expressed content of the artful works. These responses to the process of making responsive artwork also closely aligned with the 10 transformative learning process steps for adult learners listed above.

Moreover, within the six steps above, participants described difficult emotions and painful feelings; however, the use of transformative teaching strategies and pedagogy of parallax allowed the A-R to present materials about the experience of IPV in a supportive manner and space. This brought about tempered exposure to disturbing materials and allowed participants to sustain attention on artful interpretation and transformative learning. Analysis of results suggest
the methods used in this research project can be an effective means to address ethical concerns in teaching and learning regarding issues of harm and one’s duty to care for participants, students, viewers, and researchers, who may be adversely affected by the often frank and brutal content about experiences of violence.

Of note, was the participants engagement in “cultural imagination” within the transformative learning process by involving “their cultural histories in light of their moment-to-moment engagements and discussion as they weave new thread of meaning about our own and others’ cultural lives” (Tisdell and Tolliver, 2009, p. 90). Culturally responsive teaching practices were engaged by providing an open milieu and artful transactional dialogue as a way to connect with participants’ own cultural experiences and as a means to “cultivate a greater sense of agency to effect change” (p. 91). Participants integrated their cultural imagination and experiences concerning language, family, travel, nationality, race/ethnicity, and other group affiliations into their ekphrasic works and survey responses. Daiute (2014) notes that: “the change of narrating situation is an intervention, if one thinks about how people interact with narrating as a cultural tool that changes them as well as any message conveyed within it” (p. 241).

Conclusion

The Replies to Wounds research was a comprehensive AIR project that examined emergent themes, expressed meaning making, and forms of expression across 3 sets of transactional interpretations about the experience of interpersonal violence. The research methods map a linked process that combined arts informed research (Cole & Knowles, 2008), parallactic praxis (Sameshima and Vandermause, 2008), pedagogy of parallax (Sameshima, 2007a, 2007b), agonist activism (Mouffe, 2007), and transformative teaching and learning.
strategies (Mezirow, 2012). This methodological process was made up of imbricated hermeneutic turns or linked interpretive artful response-translations to IPV (Dewey, 1934/2005; Gadamer, 1975/2004). As well, findings provided evidence for a generative process made up of deliberative reflection, artful interpretation, transactional dialogue, and transformative learning to better understand and reply to the experience of IPV. Analysis across the 3 phases found that the artefacts and events were a bricolage of diverse but unified dialogic works and, in turn, each participant engaged the process as a Bricoleur with a focus on the experience of violence.

As detailed previously in Chapters 4 and 5, the emergent themes and expressed meaning across the three transactive and ekphrastic interpretations were highly complex and re-presented the contextual experience of violence as intersected with time, emotion, cognitive reappraisal and memory, the body, culture, relationships, and other variables. In general, across Phases 1, 2, and 3, the responsive ekphrastic works expanded the transactional dialogue about experiences of violence, as noted in the consistent movement away from descriptive individual victim-survivor expressions in P1 toward a deeper examination of the systemic patterns in the perpetration of violence in P2 and P3. Analysis revealed that responsive and linked artful interpretation across Phases 1, 2, and 3 continued to expand parallaxic perspectives and opportunities for transactional dialogue about IPV. As well, the analyses revealed the presence of narrative and artefact themes and modes of expression not explored in previous research on the CP.

Notably, the shifts and changes between and across the 3 data sets in terms of emergent themes and expressed meanings were impacted by interrelating circumstances and conditions at different points in the data collection such as the participants’ role in specific Phase 1, 2, or 3 events or projects, the primary aim of the specific Phase 1, 2, or 3 events or projects, the proximity to an individual or direct experience of violence, and access to art media or guidelines.
about use of art media within the events. Attention to interrelating circumstances and conditions at different points in data collection about linked ekphrastic responses were important factors in analysis and interpretation of results.

Additionally, the analyses suggested that the 10 categories or focus areas (Narrative and artefact form, narrative artefact expression, use of graphic and artefact symbols, use of color, type of violence, relationship indicated, perpetration and victimization: gender and sex, social justice issues, concepts of time, transactional dialogue and other variables), which came out of the emergent themes across the 3 phases of data collection and results, provided the breadth and depth needed to organize the large amount of data and to address the complexity found in multiple sets of ekphrastic narratives and artefacts.

Findings in this research project provide evidence for a generative process of expressive meaning making that was made up of deliberative reflection, artful interpretation, transactional dialogue, and transformative learning. The physical and relational materialization of one’s thoughts, feeling, and ideas through various art forms was a way to construct meaning within each of the 3 research phases and events. The act of translating one’s ideas and feelings into physical art form engaged the reflection and learning process. In short, “constructing meaning is learning” (Hein, 1991, p. 2). There is no knowledge independent of the meaning that is attributed to experience or constructed by the participants (Hein, 1991). Given this, these research findings link the process of expressed meaning making and ekphrastic interpretations to pragmatic implications for educational strategies about difficult topics.

The effective use of transformative teaching strategies and demonstration of transformative learning by the P3 participants affirmed the potential for transactional ekphrastic responses to be a useful pedagogic tool about the experience of IPV. Findings confirm past
research conclusions about the use of the CP as effective pedagogic tool for experiential leaning and as a means to address social justice concerns (Branch, et al., 2011; Cheek, et al., 2007; Lempert, 2003; Sattler, 2000). Specifically, analyses pointed to the effectiveness of transformative teaching, especially in P2 and the P3 open studio session and gallery exhibition. Results confirmed the presence of transformative learning in P3, which closely aligned with the 10 transformative learning process steps for adult learners (Mezirow, 2012). Analysis of results suggest that the use of a pedagogy of parallax (Sameshima, 2007a, 2007b), engagement in artful interpretive responses, and the open studio strategies may be an effective means to address ethical concerns in teaching and learning about difficult topics.

And last, analysis across P1, P2, and P3 indicate that each of the phases was an agonist activist event that engaged critical art (Mouffe, 2007) about the experiences of violence. Moreover, after their open studio experience, P3 participants expressed desire to participate in similar creative events in the future as well as the intention to take part in activism about IPV. In P2 and P3, transformative teaching practices and transformative learning process were enhanced and positively influenced by participant and A-R engagement in determinate and shared curatorial practices and a purposefully composed studio atmosphere. This finding suggests that strategies and practices used in this study may be a means to expand individual and community activist engagement.

**Future Research**

While the Replies to Wounds research project generated knowledge and answers to multiple questions, further research is needed:

a) To understand if the methodology is efficacious with other difficult and disruptive topics and corresponding social justice concerns.
b) To understand if the methodology is efficacious in other settings and contexts (e.g. a multiple sessions in a classroom with or without a gallery exhibition).

c) To understand how participation in artwork, the materialization of interpretation, and the creation of spatial relationships between ekphrastic works impacts thinking and learning.

d) To understand how engagement in ekphrastic works, parallaxic praxis, and transactional dialogue across multiple spaces, audiences, and media forms can further the potential for transformative learning and agonist activism about difficult social problems.

e) To understand participants’ responses over time to the transformative teaching and learning experience and participation in critical art through ekphrastic works, as seen in P3. In other words, to understand if long term changes occur and are maintained in the thinking, attitudes, perception, and behavior of participants about experiences of violence or other difficult topics.

f) To understand cross-cultural engagement. Basically, more clearly understand how engagement with ekphrastic works, parallaxic praxis, and transactional dialogue across multiple spaces and media forms can be used with highly diverse cultural groups as a means to transcend communication barriers, which could lead to shared capacities and problem solving about difficult experiences common to all.

g) To explore the use of AIR and public exhibition of generated artwork as a means to effectively disseminate research findings about difficult topics to academic and non-academic audiences alike.

Future research on the above can further the generation of unattended questions and dialogues regarding the experience of violence and other difficult topics through use of arts-informed research and parallaxic praxis methods.
Moving Forward

Over many pages I endeavored to explore the use of AIR practices and transformative education strategies to address the experience of interpersonal violence. This emphasis focused research, pedagogy, activist and dissemination efforts away from an objectifying duality of the victim-survivor/non-victim-survivor and refocused everyone—the researcher, participants, and viewer—on creative capacities, reinterpretation, and transactional dialogue. Artful study, ekphrasis, transformative teaching and learning can expose and threaten the existing dominant discourse that tolerates interpersonal violence. In doing so, imaginative poiesis gave rise to interruptions in thinking and feeling and then invited deliberative reflection.

When fully embracing the aporia of difficult topics like interpersonal violence the researcher, viewer, and participant must sit in the dissonance of simultaneous and seemingly contradictory life circumstances, that don’t fit into familiar cultural narratives and truths (Fesmire, 2003; Spivak, 2012). In this way dissonance, imagination, memory, and interpretation are coalesced within our way of being through acts of poiesis and ethical re-presentation, as “a reshaping of the world as it is given to us, with all the wounds and suffering we have experienced, and ‘making them new’” without denying, justifying, lessening, or accepting the harm and its damaging effects (McNiff in Levine, 2009, p. 10). The findings of this research process suggest that a process of imaginative poiesis, ekphrasic re-presentation, and transactive dialogue can provide effective means to reply to wounds. Levine (2009) reflects:

I think the dominant conception of trauma is based upon a vision of the human in which suffering is purely extrinsic, a phenomenon that is merely factual and that overlies the existence of a non-traumatized being. I would rather say that existence itself is a trauma. We are the beings who make a world out of the
fragments of our brokenness. In so doing, we give the lie to trauma and refuse it the final word. Only the creative act, poiesis, takes us outside of being ‘the ones who are done to.’ How can we make something out of what’s been made of us?

This is the basic question and one that leads us to the fundamental human capacity to respond to history through the creative act. (p. 178)

As a compassionate reply to difficult experiences, artful methods of inquiry and parallaxic praxis can open up the possibility of transformative teaching and learning, agonist activism, and new ways to engage in the promotion of human understanding and knowledge generation. Thus, ekphrasic transactional dialogue considers art as experience and enacts art as critique.
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When referring to those who have experienced interpersonal violence and assault, use of the terms *victim* or *survivor* are contested. At times, the term *victim* is used when referring to someone who has recently been affected by sexual violence; when discussing a particular crime; or when referring to aspects of the criminal justice system (RAINN, n.d.). However, the Clothesline Project website (NNCP, n.d.) uses the term *victim* when describing a woman who has died at the hands of her abuser. The use of the term *survivor* can refer to someone who has gone through the recovery process, or when discussing the short- or long-term effects of sexual violence (RAINN, n.d.). Then again, the Clothesline Project website (NNCP, n.d.) uses the term *survivor* to refer to a woman who has survived intimate personal violence such as rape, battering, incest, child sexual abuse. Some research studies and in a criminal justice context, the two terms are used interchangeably (WHCGW OVP, 2014). In individual cases, some people identify as a victim, while others prefer the term survivor. The best way to be respectful is to ask the individual for their preference. Given that these are contested descriptors with strong individual preferences in terms of use, the combined words of victim-survivor are used in this research project.

The term interpersonal violence (IPV) is part of a typology that is useful to understanding the contexts in which violence occurs and the interactions between types of violence. Four modes of violence within the broad typology are noted as physical, sexual, and psychological attack, and deprivation. Further, interpersonal violence is subdivided into family and intimate partner violence and community violence (WHO VPA, n.d.).

The word *artefact* is used throughout this dissertation to emphasize the making of art by humans as opposed to the to the word *artifact*, the making of any object by humans (artifact, n.d.).

The use of Deweyan philosophies for the framework of research on the CP is theoretically and metaphorically fitting. It is noted, with some satisfaction, that a Google search with the words “John Dewey” and “Laundry” produces a site from which one can purchase John Dewey Laundry Bags: *Learning from Experience: Just Dewey it...* Retrieved from http://www.cafepress.com/+john-dewey+laundry-bags