Fielding

Emily Tareila

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FIELDING

A Thesis Presented
By
Emily Tareila

Submitted to the Graduate School of the University of Massachusetts in partial fulfillment of the requirements for the degree of

MASTER OF FINE ARTS

May 2019

Department of Art
FIELDING

A Thesis Presented
By
Emily Tareila

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Thank you
ABSTRACT

FIELDING
MAY 2019

EMILY TAREILA, B.A., BENNINGTON COLLEGE
M.F.A., UNIVERSITY OF MASSACHUSETTS AMHERST
Directed by: Professor Susan Jahoda

Fielding is an ongoing exploration of place-making, spaces of learning¹ and relationship building in formal and informal learning environments. The project is comprised of a series of events and workshops that are embodied, multimodal, olfactory and engagement-focused and a mobile cart that helps to facilitate these happenings both in and out of the formal gallery space. I regard my art practice as pedagogical, a blurring of art and life into intentional ways of being in the world; an experience of sharing practices with others and a form of what is regarded in institutionalized art as social practice. I find art to be a powerful lens through which to see, and I strive to demonstrate how it can be applied in all matters of living. The practices of making enable me to contribute towards a more equitable, care-ful, empathic, connected and beautiful earth.

¹ Spaces of learning is a term by the collective, BFAMFAPhD, first encountered and utilized in curriculum at UMass-Amherst in Fall 2017.
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INTRODUCTION

‘What if every cell in my body is served by how I see?’ -Deborah Hay

Fielding is an ongoing exploration of place-making, spaces of learning\(^2\) and relationship building in formal and informal learning environments. I regard my art practice as pedagogical, a blurring of art and life\(^3\) into intentional ways of being in the world, an experience of sharing practices with others. I find art to be a powerful lens through which to see the world and I strive to demonstrate how it can be applied in all matters of living. The practices of making enable me to contribute towards a more equitable, care-ful, empathic, connected and beautiful earth.

Fielding takes place April 22-26, 2019 at the LEG Gallery in the Studio Arts Building to be more closely connected to the studio arts community, the main community in which I am working in, responding to and contributing to. There are five events and workshops associated with the exhibition, both in and out of the gallery: IMAGE: Cyanotype Workshop, LISTEN: Sound Bath, FORAGE: Natural Inkmaking Workshop, FEAST: Lunch Potluck and CIRCLE: Mending Workshop, the last two events are hosted with community partners in the Permaculture Garden and campus farmers market. The main material focus of Fielding is a sculptural object of utility: a modular cart titled the Engagement Station. The exhibition hosts the cart, its contents, and documentation/traces of the events/workshops held in the space over the week. The cart

\(^1\) A quote told to me by friend Tyler Rai Abramson after taking a dance workshop with choreographer, teacher and dancer Deborah Hay in 2016.
\(^2\) \textit{Spaces of learning} is a term by the collective, BFAMFAPhD, first encountered and utilized in curriculum at UMass-Amherst in Fall 2017. It refers to spaces that are both formal and informal, like classrooms, studios working groups, collectives, etc.
and its objects engage themes of sustainability, curiosity, access, well-being, craft, play, slowness, olfactory/multimodal learning and collaboration.

My desire in making the Engagement Station was to create a usable object for my teaching and facilitation work wherein every aspect could be narrated clearly and succinctly: where it came from, how it was made, what it could do, what it might facilitate, as well as its context. The mobile cart contains modular, interchangeable cabinetry units of resources, tools, supplies and inspiration for activities, workshops and teaching. A modified wood cart, it can easily move between the inside and outside and through any door, a necessary criteria as I teach and facilitate in many contexts. The Engagement Station itself creates an environment, a place for placeless places in anonymous institutional spaces. It is reflective of the values of its contents: I sourced the materials as locally and ethically as possible, built the modules out of wood, leather, and steel hardware, being mindful of contributing unnecessarily to the waste stream and also gleaning second hand when possible. The pedagogical tools and supplies are comprised of natural, handmade, eco-friendly or second-hand materials as much as possible. The aim of the Engagement Station is to create a housing mechanism for practices that will be stewarded, cared for and contributed to over time.

The practices and resources associated with the Engagement Station, along with its fabrication plans, will be available online as open source material for students and faculty alike to use to suit their own purposes. This cart and all it holds is a gesture towards possibility, of learning in myriad ways, of relationship building and the power of artistic curiosity towards lifelong learning. Lifelong learning is a term that was embedded in my undergraduate education at Bennington College, meaning that learning does not cease outside of a formal institutional context but is rather an ongoing, inquisitive
process of growth and development that is folded into the rhythm of everyday life. In the spirit of lifelong learning, the Engagement Station itself is a mobile space of possibility for myself in my future teaching and facilitation pursuits, one which can be modified and added to over time to suit my and my communities’ needs.

My practice fits broadly under the art category of social practice, first introduced to me by faculty Robert Ransick at Bennington College in 2009. In the ten years since, the field of social practice has widened and deepened greatly. In my work, I find myself most aligned with practitioners who are working in place, meaning that they are working within the communities in which they live and doing so in a way that approaches ideas from a holistic perspective. For myself, it is important to work within the realms of my lived experience, which includes my home life, relationships, community dynamics, jobs, environment, histories, and other localities. Many artists who work in this way, including myself, may not have practices that reflect ‘artmaking’ in the recognizable sense of the word, with no objects, events or even documentation to prove their work existed. Take for example Lucy Lippard working with local legislature for land rights in the Southwest; Lygia Clark famously leaving the art world to become a therapist; Helena Keeffe opening an accessible, fresh farm to market grocery store in her neighborhood in Baltimore with other community members; or the ten people who comprise Care Collective to coordinate fellow artist Park McArthur’s nightly care routine⁴.

Many institutionalized forms of social practice are relegated to the realm of spectacle, like the parachute artist who drops into a community, the performer, or the

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party thrower. Unfortunately, these forms of social practice, the free labor they may rely on, the waste they may make and their consumptive frameworks often reproduce similar commodity-based sensations of the dominant art world. There are also other roles that social practice artists take in which they are the saviors rather than working within and amongst. It is incredibly difficult to work within the hierarchical, commodity-based art market in which most artists gain praise or canonization for these efforts. I find the practices of Mierle Laderman Ukeles, the collective Futurefarmers, and Simone Leigh to be poignant for their prioritizing of slowness, maintenance and being embedded within community while still presencing themselves in dominant institutionalized spaces.

In the realms of pedagogical practice, I feel connected and aligned with the work of the late Ted Purves, who founded the first MFA Social Practice program in North America at California College of the Arts, where I worked from 2011-2016. His book, What We Want Is Free changed the way I thought I was able to live as an artist: the ‘free’ isn’t a handout or an out-of-touch utopian ideal. Something being ‘free’ is in the spirit and intention of generosity and gift giving-- the kind of generosity that gives all people involved some sort of strength, interest, hope, inspiration, connection or nourishment, not depleting, competitive, self serving or violent. Purves taught and enacted in his practice that willing generosity, in whatever form deemed necessary, is a valid form of artmaking. I’m interested in that kind of generosity and gifting: a joy with criticality and care.

I’m also interested in what it means to generously teach people about being artists when most of the people I teach won’t be making a living making art. I want to support the curious, poignant, enlivening and inspiring ways that art helps people see the world and want to contribute to it, to make it better. I’m interested in how
considerations made in artmaking can and should be applied to other realms of living and being in the world. I feel most aligned with Ted Purves, Corita Kent, Anna and Lawrence Halprin, BFAMFAPhD and Michael Swaine (of Futurefarmers), all of whom had or have this tenet at the core of their work.

The following thesis paper is structured by a framework developed by Susan Jahoda and Caroline Woolard from their multi-platform project and forthcoming book *Making and Being: A Guide to Embodiment, Circulation and Collaboration in the Visual Arts*, which is also a contribution to the collective BFAMFAPhD. The framework, called the Lifecycle, outlines ten ‘phases’ in which to approach the making and life of a project: Support, Source, Transfer, Labor, Tools, Copyright, Narrate, Encounter, Acquire and Depart.\(^5\) I have utilized the Lifecycle in both my own projects and in my teaching (collaboratively with Professor Susan Jahoda and otherwise) which has provided vocabulary and organization for an ethic and politic in artmaking that I find to be urgent and necessary. For the purposes of this work, I specifically focus on the phases Narrate, Source, Support and Encounter.

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NARRATE

‘the representation of your project’

From Mierle Ukeles’ Manifesto for Maintenance Art, 1969:

The Death Instinct: separation; individuality; Avant-Garde par excellence; to follow one’s own path to death—do your own thing; dynamic change.

The Life Instinct: unification; the eternal return; the perpetuation and MAINTENANCE of the species; survival systems and operations; equilibrium.\(^6\)

Fielding was birthed from a desire to have a container in which to explore a set of ideas, practices and relationships with myself, other people and the planet, engaging all senses through teaching and learning. The word field is an interesting one, having significance in academia, agriculture, nature, even dialogues and sports. Field-ing is active, a process, a present and an on-going. Historically, the difference between art and design was that art asks questions, while design provides solutions; luckily, neither of these are no longer mutually exclusive. I believe that art has the capacity to reveal urgent questions and also offer possible solutions, solutions for future worlds we want and need to see. I believe we need to teach and practice empathy, we need to think about where things come from and where they’re going, we need to remember our bodies and that we are animals too. That we are not on top of the world but rather a part of the world, that while we do not make the world we can destroy it-- and what does that leave us? How can we go from here?

In Teaching to Transgress, bell hooks writes that, “progressive, holistic education, ‘engaged pedagogy,’ is more demanding than conventional critical or feminist

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pedagogy...it emphasizes well-being. That means that teachers must be actively committed to a process of self-actualization that promotes their own well-being if they are to teach in a manner that empowers students.\textsuperscript{7} How can an ongoing practice of self-actualization towards well-being for both teacher and student (and institutions) be embedded into spaces of learning? There are many parts of ourselves that we are often told to turn off in higher education learning settings: kinds of participation, bodily comfort, ambient distractions, needs for nourishment. Usually, there are expectations of participating from a place that is rooted in proof, in a particular academic language, and in a way that privileges the mind as well as perceptions of efficiency (i.e., speed). The efficiency of time, as evidenced in other aspects of daily life, focuses on accomplishment, outcome or material returns on investment. I find myself more aligned with Riyad Shahjahan’s essay, \textit{Being ‘Lazy’ and Slowing Down} in which he writes, “Slowing down is about focusing on building relationships, not about being fixed on products, but accepting and allowing for uncertainty and being at peace without knowing outcomes. As such, we should unpack what notions of time underpin learning theories. Dominant theories of learning in HE suggest that learning is either a product, a process, behavioral change, or human development.\textsuperscript{8} The acceptance and allowance for uncertainty, as Shahjahan describes it, is a kind of learning that is more aligned with the realities of being in the world outside of formal institutions, especially during an era of climate crisis, global unrest and uncertain economies.

Embodied knowledge elevates the articulation of personal experience and vulnerability as a space for criticality and growth (and, ultimately, the self-actualization

\textsuperscript{7} bell hooks. \textit{Teaching to Transgress: Education As The Practice of Freedom}. Routledge, 1994. 
hooks describes). Educational spaces can be sites that are less performative in the negative sense of the word (ie not authentic) and more ‘true’ to the human, individual experience. However, this articulation is not one merely of indulgence but rather making learning spaces more holistic and critical in the ways in which we respect ways of knowing and being. Facilitation of these practices are certainly nuanced and require careful intention, with particular attention to making space for question asking. Resources for these kinds of infrastructural changes, however, necessarily need to come from a bubbling up of knowledge, from students and teachers, elevating these practices so that they are integral to learning.

As needs for our well-being become more apparent and transparent and marginalized voices become more visible, distinct shifts need to occur in how institutions serve the people who they are for in the first place. Classes and classrooms/studios should support pedagogies that work towards the overall health of the individual, relationships between individuals, and relationships to the earth. What kinds of projects do we champion, herald, laud or criticize? If more people experience embodied, positive, critical and contextualized experiences what might they strive for and enact in other spaces of learning, working and living?

In teaching with Professor Susan Jahoda and teaching my own courses at UMass-Amherst, we have dedicated sections of our courses and assignments towards supporting our spaces of learning. We have asked our students, ‘What might this classroom need?’ and asked ‘What might make this space better?’, embedding contemplative practices, nourishment, routine, live plants, hot tea, reflective writing, dialogical exercises and pedagogical tools into the space. One project from BFA graduate and ceramics artist Ben Bonsall was a set of 12 hand-thrown mugs to provide
tea or coffee every class. This practice and support is now in every class that Susan Jahoda and I teach: a small gesture to warming the space and building in group accountability (people bringing in supplies to share, washing cups at the end of class, refilling the kettle, etc). Another practice was a score for intentional listening by Edward Fath (BFA ’19) accompanied by a rotating set of ambient songs to transition the class into arriving in the room; Jackie de La Rosa (BFA ’19) in which they build planters and brought live plants into the space each class; Elihu Jones made a box to store cell phones in, trading it for a crystal for the duration of class. These tools and practices make space for conversations about well being and the steps we can take as individuals to contribute to a better environment, or even validating forms of artwork. Many of these tools or derivatives of them have been stored on carts of various types: AV carts, beverage carts, baskets with wheels, etc. The cart itself ushers in an arrival but each iteration ultimately is disheveled, ineffective in holding necessary contents and limited in where it can go.

The idea of a cart is a compelling one: a wheeled piece of possibility that can travel from one space to another, from a private space to a commons. A cart can literally touch the outside, outside of the classroom, porous and connected while simultaneously acting as a physical symbol of stability, consistency and arrival. I became interested in making a cart of my own, a cart that could be effective and useful not only to me but to my students. A cart that would not be solely focused on one teaching/learning context but one that could be more mobile and go outside.

Carts have a distinct art and design context from artists such as Michael Swaine, Vick Quezada, Lizania Cruz, Joseph Krupczynski, Allan Wexler, and Jay Nelson. Carts, of course, have other associations: think ‘art on a cart’ in under-funded K-12 schools,
museum education carts, forgotten equipment carts in closets or wheels that never want to run straight, carts for street vendors and street food, shopping carts, or dollies. In my research, I also examined other kinds of similar, mobile structures like boats, tiny homes, and touring theater and music storage. I was interested in making a cart that would be easy and welcoming to touch. I drew from the aesthetics of Allan Wexler’s projects, Mason St Peter’s interior architecture, Sea Ranch architecture, as well as Donald Judd’s minimalist furniture, which is approachable and utilitarian. I envisioned a sculptural object that did not imitate other kinds of cart categories, aligned with a modern, minimal art aesthetic that was clean and simple to understand, as well as simple to use.

Additionally, the cart needed to:

- have modules that securely fasten to the base, yet easily come on and off/be switched in/out
- keep weight and durability in mind
- be able to tip contents as there are only two wheels on cart and units are on a angle when in transit.
- be mindful of frequent interactions with the cart (ie handles, etc)
- be able to go inside or outside
- be easy to understand (intuitive use) and
- be able to fit through a household door (24” wide for ADA access).

After substantial cart research, I purchased a Carts Vermont firewood model to modify for my own use. I then began experimenting with makeshift crates, boxes and cardboard mockups after consultation with designers Kyle Murphy, Rosalie Wild, Rafi Aji and Cristina Gaitan. Moving through the process, I realized that I did not have all of the engineering, technical or carpentry skills needed to make the functional object I
envisioned. I sought out the help of an engineer who could make the technical digital
drawing (Solidworks model) and teach me some of the skills I was interested in learning.
Luckily, I found that and more in a fulfilling collaborative process with designer Mike
Stone of CoFab Design in Holyoke, Massachusetts. During our first meeting, I outlined
my criteria along with research photos and sketches. After about three meetings we
narrowed down and refined the design, moving from analog to digital development in
Solidworks.

As the Engagement Station developed, so too did its specific utilities. I realized
that, for my practice, I required a cart that could be contributed to, but that could also
hold specific practices and tools that are particular to my own teaching and facilitation,
both formally and informally. I needed each module’s contents to easily be taken out, as
well as put back in the cart. Certain drawers needed to sit on tables or the ground while
others could be cubbies for easy grabbing. The Engagement Station houses five
modules and a backpack: Module 1: tea supplies; Module 2: potluck supplies; Module 3:
natural inkmaking and natural dyeing supplies; Module 4: flat file and cyanotype making
supplies; Module 5: general art supplies, craft tools and audio support. Additionally, I
also use an Adirondack Pack basket backpack while pushing the cart, which holds a
twelve foot circular canvas dropcloth blanket, inspired by Fritz Haeg’s ongoing circular
rug project⁹, for groups to sit/lay out on. The backpack can also hold plants during
foraging and sourcing trips for inkmaking or cyanotype making.

Throughout the process of building the Engagement Station, I learned new skills
in carpentry in preparation, process and finishing while also thinking through user
experience design. This was my first experience translating physical mock-ups and

⁹ I first experienced this rug at the Berkeley Art Museum for David Wilson’s organized project The
Possible in 2014.
hand-drawn sketches into a digital model and then, in turn, using digital plans to build a physical object. I also gleaned valuable information about local manufacturing, design and fabrications resources in the region and connected with a new community of young creative practitioners in the area.

Each modules’ contents were selected as a particular access point to discuss different aspects of sustainability, peer to peer learning, time-based work, play, multisensory engagement, ways of looking, reflection and conviviality. The modules open up conversations about manufacturing, labor, sourcing, ingredients, social equity and inequity, privilege, tradition and cultural diversity. They encourage sharing, support, collaboration and consideration. The project aims to validate ways of learning that are often relegated to early childhood education (ie Waldorf, Montessori, Reggio Emilia) where, in a time of speed and screens, a commodification of our time, and an extreme climate crisis, we need to be reconnecting with our bodies, the earth and one another. I have incorporated versions of all of these practices into teaching college students and non-student adults and have been met with appreciation and profound reflection. I have found that when a trusting environment is created and multiple points of entry for engagement are provided, people feel safe to be vulnerable, playful, take risks and be curious.

Schedule of events and invitation (public narration of the work), sent to 200+ people on April 11, 2019:

Dear friends, colleagues, classmates and community,

It would be great to see you during my MFA Thesis exhibition, Fielding, at the LEG Gallery at UMass-Amherst.

FIELDING
An MFA Thesis project by Emily Tareila (and you, too)
April 22-26, 2019
Reception: Wednesday, April 24, 5-7PM
LEG Gallery | Studio Arts Building | UMass-Amherst
Gallery hours: 8AM-8PM
Facebook event | IG: @emilytareila

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Fielding is an ongoing exploration of place-making, spaces of learning and relationship building in formal and informal educational environments. The project engages themes of sustainability, care, empathy, play, curiosity, life-long learning and future world-making.

Come and spend time with the Engagement Station cart, attend and participate in events, both in and out of the LEG Gallery, feel and think with all your senses.
***************
Events + Workshops + Celebrations
During the Week: (all free and open to the public)

Image: Cyanotype Photography Workshop
Monday | 11:30AM-2:30PM | Meet in LEG Gallery
A workshop to learn how to make (and play with!) cyanotypes, a photographic process that makes images with the sun. We will learn about the history, the eco-friendly process, the elements and compounds used, gather materials and expose under the sun, marking this particular space/time context at UMass. Each participant will be able to take their work home.

Listen: Sound Bath event
Monday | 5-7PM | LEG Gallery
Inspired by Deep Listening events pioneered by composer and educator Pauline Oliveros, this gathering is an evening of facilitated listening exercises, listening with our whole bodies. We will listen to a set of tunes selected by guest curators from our community. Bread + butter and tea will be served.

Forage: Natural Inkmaking Workshop
Tuesday | 11:30-2:30PM
A workshop to forage and glean plants and kitchen scraps on approved areas of campus with which to make natural inks. We will learn about ethical and thoughtful sourcing practices, make, learn recipes and experiment. Bring some jars and a favorite paintbrush.

Reception Celebration
Wednesday | 5-7PM | LEG Gallery
come as you are, bring a pal, there will be snacks

Feast: Potluck Lunch
Thursday | 11:30AM-2:30PM | Franklin Permaculture Garden
bring a dish to share, take a break, stay a while

Circle: Mending Workshop
Friday | 1-4PM | UMass Farmers Market (Goodell Lawn)
Inspired by women’s sewing circles and artist Fritz Haeg, this is a
gathering for people to sew by hand for mending clothes, sewing patches
and basic embroidery. Mend don’t end! A part of the Clothing Repair Fair.

************
With gratitude to the UMass Studio Arts Department

...as well as the Sustainability Curriculum Fellowship, Talking Truth for
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Studies Institute, Brick CoWorkshop and CoFab Design

Made possible (in part) by support from
the UMass Arts Council

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*Accessibility: The LEG Gallery space is an ADA accessible space on the
ground level of the Studio Arts Building. There will be fragrant plants in
the space but no synthetic scents or off-gassing. The space does use
fluorescent lighting in evening hours and has lots of natural light. There is
elevator access to gender inclusive bathrooms on the second floor of the
building. Care animals welcome. There will be photographic
documentation at events but people can choose not to be photographed.
Children are welcome at all events but the Sound Bath event may not be
appropriate for young children.*

The advertising of *Fielding* was vital in inviting people into the project and the aesthetic
of the invitations (postcards), printed on a Risograph printer, established the aesthetic
and ethical grounding in the work, namely inserting the necessary presence of ‘you.’ The
aesthetic of the cards also references the Judson Church dance space and the Whole Earth catalogue.
SUPPORT

‘the ways your needs are met in order to rest, dream, and work on any project’

Support is the phase that is most aligned with the crux of my practice along with Source. Support is manifold from the personal, to the interpersonal, to the monetary, to the spiritual. For over a decade I have been researching the different ideal conditions under which artists feel as though they can thrive. In my previous work such as projects like Let’s Talk About It: An Artist’s Consultancy Service (2012-2016), I directly engaged others in supportive, mindmapping and embodied task-based activities around themes of support. Later, I engaged my own support practices in the year-long project Bright Power (2017) around the framework of the Total Solar Eclipse, wherein I wrote myself instructional, poetic scores\(^1\) to follow every New and Full Moon (and ultimately, the whole lunar cycle) to slow and warm my relationship to time. These scores included time alone and with other people, time in and out of doors, many practices around seasonal eating and cooking and learning/refining my skills in making from scratch/by hand: natural dyeing, mending, food preservation, plant ID, Western herbalism, cyanotype photography, etc. These practices were, for the most part, free or low cost and allowed a deeper knowledge and connection not only to community, but to place. In my efforts to diminish the archetype of the ‘starving artist’ or the lone art star or even cultural norms of nobility in self-sacrifice and over-working, I make my supports known to myself and others.

Embedded into the ethos of Fielding is supporting others to identify the supports that matter to them, and the supports they have/may still need. It is strange that in many spaces, especially many educational spaces, it can still seem radical, inappropriate or a

\(^1\) The use of the term score draws from the work of Fluxus, particularly John Cage and Yoko Ono, as well as the work of Anna Halprin and the Tamalpa Institute.
waste of time to ask someone, ‘How does your body feel?’ when performing a task, laboring or the like. In this work, I am trying to prioritize every part of the body, not just the mind. In doing so, I offer practices or activities that could appeal to many different kinds of learners, thinkers, feelers and bodies. In these offerings, I also try to be transparencents in how my own needs are met to make visible the amount of labor, care and time that contribute to this well being. This kind of transparency is not often revealed in a project or revealed by a a figure of ‘authority’ or ‘power’ (ie a teacher, an artist, a boss, a host, etc) and in my transparency, I hope to shift power dynamics and measures of success to be more aligned with well being and integrity.

Many of my needs for Fielding were met through a routine of well-being and seeking joy: I prioritized getting 8 hours of sleep a night, I drank plenty of water and herbal tea during the day, ate three meals and one snack a day of mostly vegetable-forward, seasonal, organic meals with lots of colors and textures, I prioritized cooking in some way every day, wore comfortable clothing and always rested after supper, trying to limit most weeks to 40 hour work weeks. I found that I was able to focus more clearly and do better work when I was alert, focused and rested. Taking time to ‘do nothing’ and wonder is an on-going practice. As I have an hour and half commute round trip most days, I also be sure to stretch and take walks, especially outside to feel the sun. I take inspiration from Helen and Scott Nearing’s work, particularly from their book, The Good Life. ¹¹ I recognize the privilege in what is outlined above and acknowledge that these practices may not be available to most people.

I receive acupuncture every other week and also take Chinese herbs and doses of western herbalism medicine to support stress, anxiousness, immune and gut support.

I also take daily medication for thyroid replacement. Spending time outside with plants is also a priority in my ongoing education, as I am a novice herbalist, a recent graduate of the Milk and Honey Herbs Bioregional Herbalism Apprenticeship Program. Our group met one Sunday a month for a year and opened a new community of empathetic, healing practitioners to me.

I rely on my part-time employment at UMass-Amherst and some student loans to support myself financially as well as the resources from UMass-Amherst like my health insurance, access to wellness supports and healthcare, libraries, facilities, etc. I also rely on having inexpensive, shared rent and a partner who is paying our utilities while I complete my thesis. My partner Toby supports me in many ways, emotional and otherwise, from dreaming and dancing to cooking dinner on nights when I teach late. He helps me keep my routine in a time that is fuller than usual. Our home is a place of respite and relaxation, filled with light and pleasing colors, textures, smells, sounds, nourishment, plants and fun. Having a clean and calm home is vital to my happiness and ability to think.

Speaking regularly with friends and family on the phone who live far away has been vital in this process (and my MFA program at large). In particular, the support, resources and feedback from the following artist/designer friends have been invaluable: Zach Clark, Rosalie Wild, Rafi Ajl, Cristina Gaitan, Sierra Reading, Anthony Discenza, Tyler Rai Abramson, Jonathan Parris and Lukaza Branfman-Verissimo. Making an effort to visit these people in person in the last year has also been an important touchstone, especially to reconnect with community back on the west coast.

Working with and learning from like-minded practitioners/mentors Susan Jahoda and Caroline Woolard have buoyed and driven this work. Being able to contribute to
research and playtest different aspects of this work gives me satisfaction in my strategy-minded working style. Processing, reflecting and working through tangible stumbling blocks in teaching and administrative work provides fuel while balanced with other forms of labor. Susan and I meet weekly either on phone, on Facetime or in person about my work and life, recognizing the importance of acknowledging the two as interconnected.

Finding support outside of the MFA program has been important to support my interest in multi-disciplinary learning and thinking. Specifically, collaborating with Talking Truth for Climate Change, the Sustainability Curriculum Fellowship and the University Museum for Contemporary Art have all been spaces to test out ideas, share honestly, play and make in interstitial institutional contexts, which I enjoy. Additionally, I find immense spiritual rejuvenation from teaching. Working with students every semester in this graduate program has not only contributed greatly to my work and research but also feeds my curiosity, interests, empathy and intellectual agility.

Lastly, I knew that my happiness in this project would rest on finding a collaborative partner as I prefer to not work alone. Designing and building the Engagement Station with Mike Stone from CoFab Design in Holyoke, Massachusetts and being able to spend time in a design studio with other smart, solution-oriented and playful people in the art/design field has given immense momentum to the project. It’s provided a positive, fun, low stress environment that is also rigorous. Mike’s investment in the project has made me more confident in the work and proud.
From Robin Wall Kimmerer’s *Braiding Sweetgrass*:12

The guidelines for the Honorable Harvest are not written down, or even consistently spoken of as a whole—they are reinforced in small acts of daily life. But if you were to list them, they might look something like this:

*Know the ways of the ones who take care of you, so that you may take care of them.*

*Introduce yourself. Be accountable as the one who comes asking for life.*

*Ask permission before taking. Abide by the answer.*

*Never take the first. Never take the last.*

*Take only what you need.*

*Take only that which is given.*

*Never take more than half. Leave some for others.*

*Harvest in a way that minimizes harm.*

*Use it respectfully. Never waste what you have taken.*

*Share.*

*Give thanks for what you have been given.*

*Give a gift, in reciprocity for what you have taken.*

*Sustain the ones who sustain you and the earth will last forever.*

At first consideration, sourcing of materials and supplies for a project are simply twofold: where the materials are found, purchased, bartered or stolen from, and what constitutes the material itself (packaging, ingredients, place of origin). However, after reading Robin Wall Kimmerer’s *Braiding Sweetgrass* and Jane Bennett’s *Vibrant Matter*, my relationship to materials changed drastically, namely in regards to what I feel entitled to buy, consume, take and discard. I realized the inherent contradictions in my choices, referring to myself as a consumer in sourcing rather than a simply a person. As a passionate home cook, I am incredibly careful and excited about where my food comes from, how it is grown and harvested and how it is made. If I was being so intentional,

about these choices ethically, emotionally, sensually and politically about food, why wasn’t I applying the same criteria to other aspects of my life? While I had been exploring these ideas already to an extent, truthfully the choices were often made because of perceptions of quality, trends and style, not the actual environmental and spiritual reverberations of such choices.

Making selection and sourcing apparent in my narration has been paramount in measuring the success of my project. I attempted to utilize materials as intentionally as possible, prioritizing local purchase, seasonality, domestic and ethical manufacturing, repurposing materials and/or buying second hand, avoiding plastic and toxic chemicals as non-renewable resources, and investing in materials that could be repurposed for future projects or for other aspects of life. The module contents also contain materials to create materials from scratch that many purchase at a store or that have a mysterious manufacturing story, like ink or dye for paper and fabric. Each aspect is as self referential as possible to be transparent in how it is made and why it is made in such a way.

Inevitably, there were difficulties in these efforts: while I received generous funding from the UMass Arts Council (discussed further in the Transfer section), this necessitated certain purchasing decisions to comply with university regulations for reimbursement (namely, multiple purchases from Amazon.com and a difficulty in having funding support the purchase of second-hand materials and food from local farms for natural inkmaking and food-based events). Additionally, some sourced supplies here are simply not good for the planet: I haven’t found a version of a magic marker that isn’t toxic or mysterious; I still eat avocados and drink coffee even though they do not grow in New England; plywood, even domestic hard plywood, is still heavily processed. I also relied
on my car to source many of the local supplies, especially since I live both 45 minutes away from my studio at UMass-Amherst and the studio in Holyoke.

**Engagement Station:**

- Cart frame: a modified Woodchuck firewood hauling cart from Carts Vermont. It is designed and manufactured in St Johnsbury, Vermont and was purchased locally from Greenfield Cooperative Farmers Exchange, Greenfield, Massachusetts, a cooperatively owned company. The original source of the materials is unknown.

- Lumber: 3 sheets of domestic white maple veneer hardwood plywood, harvested and milled in upstate New York and purchased locally at Prime Plywood in West Springfield, Massachusetts. Pieces cut to minimize waste.

- Module hardware: hinges, some screws, nails, handles, drawer edging and latches purchased from online company McMaster-Carr, based in Elmshurst, Illinois.

- Leather finishing:
  - Leather: purchased via Amazon.com from ‘SLC’ either from Brazil or Sante Fe, New Mexico.
  - Awl: purchased via Amazon.com from CS Osborne, designed and manufactured in Harrison, New Jersey. Sources of wood and stainless steel unknown.
  - Flat Wax Thread and Upholstery/leather sewing needles: purchased via Amazon.com from ‘Co-Link,’ polyester.
thread with a wax coating and cardboard tube; stainless steel needles, sources unknown.

- Additional supplies:
  - Kreg screws and Kreg wood plugs: purchased locally from Lowe’s, Hadley, Massachusetts.
  - Gorilla Glue: purchased locally from Lowe’s, Hadley, Massachusetts.
  - Berger Woodkeeper Fill-O-Dent Wood Fill: water-based putty purchased locally from Florence Hardware, Florence, MA, manufactured in India.
  - Danish oil (manufactured in New Jersey) purchased locally from Lowe’s, Hadley, Massachusetts.
  - All other tools, wood glue and sandpaper provided by Brick Coworkshop and CoFab design, sourcing unknown.

Module Contents:

Potluck Module:

- Cups: Ikea small glass tumblers repurposed from previous project in 2014. Purchased from Ikea in Emeryville, California. Manufacturing unknown.

- Plates: Donated by Rosalie Wild from Heath Ceramics. Stoneware plates made from California clay, designed and manufactured in Sausalito, California.
• Utensils: stainless steel and silver sourced from a combination of gifts from Stephen Korns and Susan Jahoda and thrift store purchases for previous project in 2017.
• Cutting boards: purchased second hand from Salvation Army, Hadley Bamboo.
• Plate storage container: Purchased via Amazon.com from Homyfort. Materials are polyester, plastic and cardboard. Source and manufacturing unknown.

Cyanotype Module:
• SunPrint Kits: purchased via Amazon.com by SunPrint of Lawrence Hall of Science at UC Berkeley. Made in USA. Packaged in cardboard and plastic bags.
• Acrylic sheets: saved from previous projects. Acrylic plastic.
• Rinsing bin: borrowed from UMass Art Department. Plastic. Source unknown.

Natural Inkmaking/Dyeing Module:

• Thickening agents and mediums:
  o Shellac flakes: purchased via Amazon.com from Old World Shellac. From the female lac beetle, manufactured in India. Packaged in plastic-lined paper bag.
  o Gum arabic: purchased via Amazon.com for a previous project from Daler Rowney. Manufactured in Bracknell, Berkshire,
England. Extracted from acacia tree (either Africa or Middle East), packaged in glass and plastic.

○ Diamond Kosher Salt: purchased via Amazon.com from Cargill company, manufactured in Hersey, Michigan. Evaporated sea salt, packaged in cardboard and metal.

○ Big Y Gallon size white vinegar: purchased for previous project from Big Y in Hadley, MA. Packaged in plastic.

○ Isopropyl alcohol: purchased via Amazon.com from Swan brand. Manufacturing unknown. Packaged in plastic.

- Cooking utensils: purchased second hand from Salvation Army and Goodwill from previous projects, chopsticks saved from takeout meals.

- Heating tools: Electric single coil burners purchased for a previous project via Amazon.com. Source unknown.

- Ink/Dye material: rotates depending on seasonal availability and eating habits.

  ○ From the kitchen/home:

    ■ Avocado Pits: organic avocados from California purchased from River Valley Co-Op.

    ■ Turmeric root: scraps from fresh organic turmeric root from Produce Junction, New Jersey. Unknown where grown.

      Gift from mother.

    ■ Cabbage: organic red cabbage from Massachusetts purchased from River Valley Co-Op.
- Safflower: dried safflower petals purchased from Kalustyan's in NY, NY. Source unknown.
- Pennies: found/saved in a collection jar. Copper. Minted in USA.
  - Foraged:
    - Acorn Caps: gathered on UMass campus.
    - Black Walnut husks: gathered on UMass campus
    - Willow and bittersweet branches: found in Ashfield, Massachusetts.

Tea Module:
- Mugs purchased second hand or gifted from the following: Peter Fath, Rosalie Wild, Kenneth P Becker, Al Nelson, Kyle Murphy; Salvation Army, Hadley, MA. All hand-thrown or small-scale production. Most made in California, Massachusetts or New York.
- Teas purchased from River Valley Co-Op, a worker-owned cooperative in Northampton, MA. Domestic when possible. Some teas grown and harvested locally from Simple Gifts Farm, Amherst, MA or from my garden. Some purchased in bulk and stored in glass jars with metal lids, others packaged in waxed paper and cardboard or plastic.
- Tea bags purchased locally from Acadia Herbals, Northampton, MA and manufactured by Tea Brew Filter, Toronto, Canada.
- Honey is from River Valley Co-Cop and distributed by Shelburne Honey Company, Shelburne Falls, Massachusetts. Packaged in glass with plastic lid.
• Cup storage container: Purchased via Amazon.com from Homyfort. Materials are polyester, plastic and cardboard. Source and manufacturing unknown.

• Electric kettle: purchased previously from unknown source, metal and plastic, manufacturing unknown.

Art Supplies Module:


• Poster Markers: Purchased via Amazon.com from Sharpie. Manufacturing unknown. Packaged in cardboard box.

• Post-It’s, Scrap Paper, Pins, Hammer, extension cord, glue gun, writing/drawing utensils, tape, scissors: already had from previous projects and sourced from free piles and giveaways at UMass-Amherst.

• Object suitcase: a collection of natural objects sourced from walks in public and private spaces in various locations including Martha’s Vineyard, MA, Frenchtown, NJ, St Croix, USVI, Northern California, Western Massachusetts. Source: the earth.

• Speakers and ¼” audio cable: Amazonbasics brand purchased via Amazon.com. Manufacturing/source unknown. Packaged in cardboard and plastic.

Gathering Blanket:


• Needles and embroidery hoop: purchased from Michaels in Hadley, MA. Source unknown, manufactured in China. Materials are stainless steel and wood. Packaged in paper and plastic.

**Gallery Installation:**

• Hanging frames: purchased via Amazon.com for previous project. Material is teak wood, magnets and suede. Packaged in cardboard tubes.

• Table: wood is repurposed from leftover wood for cart, sawhorses are from Ikea.com and are birch. Manufactured in Brazil.

• Stools: Already on-site.

• Postcard holders: repurposed from previous project, made by FT-FC in Santa Cruz, California. Wood.

**Personal Accessories:**

• Apron: gift from mother, Martha Davis, wax-coated cotton from Japan.

• Basket Backpack: gift from aunt, Ginny Carter, birch, leather and acrylic webbing, source unknown.

• Camping stool: gift from grandfather, Ray Tareila, Coleman brand, steel and acrylic, source unknown.

**Printed Materials:**

• Printed using a Risograph machine with soy-based inks at Amherst Copy & Design, Amherst, MA. Paper source unknown.

**Reception Materials:**
• Bread baked by Edward and Peter Fath, organic flour and sourdough starter, Amherst, MA.

• Dishes and utensils re-used from the Engagement Station or borrowed from home kitchen.

• Vegetables purchased through a membership CSA from Simple Gifts Farm in Amherst, MA.

• Dairy purchased from Sidehill Farm, MA.

• Other snacks made from supplies from my pantry in Goshen, MA (previously bought, gifted or grown).

• Tea grown in my garden in Goshen, MA.
TOOLS

‘the device or implement you use in your project’

Broadly speaking, the tool of my project is the Engagement Station. However, many tools went into the making of the Engagement Station and in the actualization of the project at large. Tools that were sourced specifically for the project and outlined in the Source section are also listed briefly here. I would specifically like to acknowledge the influence of artist Michael Swaine and his 15-year-long Mending Cart project: a free, mobile sewing machine/mending cart to mend people’s clothes for free in the Tenderloin District of San Francisco.

Woodworking and Metal Shop Tools:

- At the Brick CoWorkshop and CoFab Design, the following tools were used for the project: table saw, chop saw, Japanese hand saw, Sawzall, clamps, Kregg screw jig, mallet, hammer, an orbital sander, a detail corner sander, myriad hand-held sanders, putty knife, cloth rags, broom, assorted chisels, assorted cordless drills, flathead screwdriver, metal file, router.

Exhibition and Event Tools:

- Painting and patching supplies to repair walls, kitchen tools outlined in Source section, speakers, assorted tools to facilitate workshops as per event as described in Source section.

Written Content and Digital Engagement:

- Used Apple MacBook Pro, purchased 2016 from Apple Store in Bridgewater, NJ. Manufactured in China, exact location unknown.
• Used Apple iPhone 6, purchased 2015 online from Apple.com. Manufactured in China, exact location unknown.


• Digital model of Engagement Station made using Solidworks software program paid for by CoFab Design.

• Used Facebook and Instagram for promotion. Joined Facebook in 2006 and Instagram 2010. Free.

• Used Spotify.com and Youtube.com for Sound Bath event. I purchase Spotify and youtube is free.

• Documentation taken on a Canon DSLR camera, owned by Tyler Rai Abramson.
LABOR

‘the roles you and other people take on in order to create a project’

Labor in this project is multi-faceted. There is the labor that went into teaching and advising students since 2011 that provided research for this project, the labor of researching and engaging in other practitioners’ work, the labor of being a graduate student, the labor of my faculty and committee members, the labor of all of the nameless people who made or grew the materials for the project, the labor of the support staff at UMass-Amherst, the labor of people who transacted orders or sales for my purchases, the labor of people who helped in the construction and mounting of the project, and the labor (if interpreted as such) who are engaging in the events and workshops.

This project has been contributed to over the course of a decade, though largely indirectly. Most notably are all of the students I’ve worked with over my nearly five years at California College of the Arts and the SPACE Sculpture Club, as well as the students I’ve worked with at UMass-Amherst from 2016-2019, who provided both formal and informal feedback, made compelling projects and helped to enhance our spaces of learning. They are all valued researchers and contributors to the project.

My labors: conceiving of the project, project manager, ideation design and fine tuning design of the Engagement Station, some carpentry and all finishing, sourcing materials, narrating the work, applying for grants and fellowships, cultivating and sustaining relationships, seeking out an engineer/fabricator, writing, organizing and facilitating events, designing PR and explanatory material, installing the work, physical presence and hosting of exhibition, coordinating extra support.

Other labors:

- Susan Jahoda: advisor, mentor, committee chair, collaborator
- Robin Mandel and Young Min Moon: committee members
- Mike Stone: cart engineer, co-designer, fabricator, collaborator
- Amherst Design and Copy: printed materials
- Lisa Furtek: UMass administrative support
- Bob Woo: cart modification consultation
- Tyler Rai Abramson: photo documentation
- Tyler Rai Abramson, Jake Rosenkalt, Eliju Jones and Edward Fath: musical curation for Sound Bath event
- Edward and Peter Fath: baked bread for some events
- Dan Bensonoff: logistical support for Permaculture potluck lunch event and Mend Clothing Repair Fair event
TRANSFER

‘the exchange of resources for goods or labor in your project’

While I was not paid to make my work, most of the purchases for Fielding were underwritten by two main financial sources: The UMass Arts Council and the Sustainability Curriculum Fellowship. I received these funding sources through applying as a graduate student from UMass-Amherst with support from faculty letters of recommendation. I did receive course credit for my project, and students who knowingly or unknowingly contributed to the research as members of my classes received course credit. Faculty and staff at UMass-Amherst were compensated directly or indirectly through hourly wages or through salaried job descriptions.

I paid and bartered with Tyler Rai Abramson to document the work, paid for printed materials and bartered for bread at the events baked by Edward and Peter Fath. Mike Stone gifted his labor along with the exchange of building out a narration of our collaboration for his portfolio and working on future projects together, although I did offer to pay him for his time.
COPYRIGHT

‘the legal protection over your intellectual property’

The Solidworks plans for the Engagement Station will be available for download, along with my materials list and accompanying links for purchase. In the spirit of solidarity economies and sharing the privilege of being able to actualize this project via a graduate program, making the plans open source and available to anyone seems appropriate. Additionally, while I know that the Engagement Station is very specific to my specifications and needs, I do think that the model could be helpful to many different kinds of practitioners and would encourage customized modifications. The Engagement Station’s plans will be available under the Creative Commons Attribution 2.0\textsuperscript{13} under Emily Tareila and Mike Stone. The other materials for Fielding will be available under the Creative Commons Attribution 2.0, both on my own personal website (http://www.emilytareila.com) and as a contribution to the BFAMFAPhD collective. I would like to acknowledge the work of BFAMFAPhD and their research in regards to the relationship between artists and copyright.

\textsuperscript{13} Creative Commons “Attribution 2.0 Generic.” site accessed on April 15, 2019.
ENCOUNTER

‘the context where your finished project is presented’

In one of my first studio visits during my MFA program, I drew a mindmap with questions and thoughts surrounding ideas of community in the department. Coming from two other academic settings (from a professional role at California College of the Arts in San Francisco and attending Bennington College in Vermont for undergraduate study) that were supportive, engaged, naturally collaborative and open, I was confused as to why my experience and my perception of the experiences of others was different: more solitary, closed off, more inward, less warm. The conversation didn’t go well: my attempt to discuss my own lived experience and express a sadness made for a combative environment. I still didn’t understand why it didn’t seem like people wanted to spend time together, why it was difficult to connect, make meaning and why things didn’t feel fun.

Ultimately, I found that there was a group of undergraduates who were struggling/questioning in similar ways and we formed the semester-long project Shadow School. Shadow School quickly became a weekly potluck lunch gathering in a classroom to have unstructured time together and talk about ideas and projects that weren’t connected to outcomes of specific classes and had students from all years and different majors. This project was co-organized by Charlotte Young, Eliza Young, Jackie De la Rosa, Jenny Hersh and Sam Webber. I could sense that there was an energy there, a coming out of the woodwork feeling and a different comfort in the space. After a few weeks of these meetings, it became clear that a stumbling block for students, myself included, was the architecture of the Studio Arts Building and the splintered nature of other arts spaces (The Fine Arts Center and Clark Hall, where some graduate studios are). The building has small classroom studio spaces and very few places for students to
experiment or play. The building, while filled with natural light, feels cold and sterile. The space gives no explicit permission to make a mess, take a chance or gather together. Even the ‘commons’ atrium is a pass through space often occupied by faculty or staff and thus people throughout the building are ‘on’ or guarded in a way I have never felt in an arts space.

In my own response to these reactions to the space, I created an installation in the Spring of 2017 in the LEG Gallery of the Studio Arts Building titled Room For Healing to warm the space and give permission for different ways of being in the building, as well as a way to contextualize a space that is most often used for group critique. I myself had recently been diagnosed with cancer and was preparing for my own upcoming healing; the space was filled with a shrine of plants, areas to sit and collections of objects sourced from loved ones to support me during my treatment. In the subsequent years, I have thought more carefully about the ways in which a person encounters an artwork or a project: I became less interested in an anonymous encounter and more interested in a contextual one: one that is reflective of the place in which it is actualized as well as the context or research around the project itself.

As such, I wanted my thesis exhibition to be housed inside the LEG Gallery as it is always unlocked, open for people in the Art Department community and widely accessible to the public, 8AM-8PM. The gallery is at the center of the building and ADA accessible, while also being connected to the rest of campus via a wall of windows and attached patio. The patio also provides easy access to facilitate my workshops off-site in different parts of campus. Lastly, as stated in my introduction, my hope is that the Engagement Station can offer a sense of place no matter where it may be housed and
that this place-ness can be interpreted as an invitation, while also as inspiration for
students’ hopes or interests.

The workshops and events offered during the week are directly drawn from past
and present student interest, as well as from past projects in classes I’ve taught or
co-taught. Each event also coincides with a particular sense: cyanotype making for sight,
sound bath for hearing, inkmaking for smell, potluck for taste and mending for touch,
although each workshop also encompasses all senses. My hope is that by offering free
opportunities to learn and share, while fully acknowledging that I am not the expert but
merely an interested person in these ideas, that students will feel empowered to think
about their artistic paths, their work and their community differently, if even just for
further validation.

I am planning to be present in the gallery as much as possible to greet people in
the space but, regardless, there is ample explanatory and contextual information for
people to feel situated. The space invites people to spend time either in the moment or
at an event with traces of the activities and events left in the space as the week moves
on.

I am already scheduled to use the Engagement Station in three upcoming
projects this summer and fall: at the Florence Arts Night Out in Florence, Massachusetts
on June 1, 2019; as a part of Angus McCullough’s project Coincidence Control at the
Brattleboro Museum in August 2019; and lastly, as a part of the next stage of this
project, Fielding: Goldenrod and an Exploration of Connections. I am the inaugural
artist-in-residence program between the University Museum of Contemporary Art and
the UMass College of Natural Sciences.
**Fielding: Goldenrod and an Exploration of Connections** uses the plant Goldenrod (L. *solidago*) as a lens through which to engage the Natural History Collections and the UMass community. The projects looks at both human uses and history of the plant, its local history and current presence in the area, as well as its significance in the non-human sphere and ecology. Running the month of September, **Fielding: Goldenrod and an Exploration of Connections** consists of a pop-up exhibition in Morrill Science Center with original artwork and selections from the CNS collection as well as experiential events around campus from natural dyeing to plant ID to cyanotype photography and more. I will be using the Engagement Station to travel throughout campus facilitating these events.
ACQUIRE

‘the storage, maintenance, and stewardship of your project’

Presently, I intend to keep and utilize the Engagement Station for future projects in my practice as long as I am able to use it. Its design was intended to be manageable, adaptable, and versatile, being able to be broken down into its component parts and transported in my car. Depending on the evolution of my practice, I can build additional modules to fit the needs of different supplies, or swap certain supplies in and out. For example, if I no longer actively make, say, natural inks, in the future. The supplies will require re-stocking, repairing, washing, etc, which I intend to do and also find future opportunities to source these needs for free or trade, or from project budgets of subsequent projects. I also am happy to lend the Engagement Station to other educators/artist who may find it of use for a specific event or opportunity.

I do not seek out the formal acquisition of the Engagement Station by an institution, unless it was to be used in its original function as a mobile educational unit. The plans can be acquired by anyone to make their own and the open source 3D models. They will be maintained by me, hosted on my website and maintained by the BFAMFAPhd collective’s website.

The cart and modules can be stored inside or outside in a covered area with a dropcloth, or the modules can be stored inside and the cart outside. The sawhorses and plywood from the exhibition will become my desk at my home office/studio after graduation. The hanging hardware/frames will be saved for future projects and the drawings may be saved or documented and then recycled.
DEPART

‘when your project is abandoned, destroyed, or repurposed’

When the Engagement Station is no longer in use, all components can be repurposed. The Carts Vermont base can be used again as a utility cart, the modules can have their hardware removed and be used for storage, the potluck and tea module supplies can be used in a kitchen, the natural dye/ink cooking supplies can be recycled or used for another dye project, the natural dye/ink ingredients can be used in a kitchen or as a household supply, the cyanotype supplies can be gifted or sold, the tools and office supplies can be repurposed.

The following will eventually be in a landfill and never decompose: the speakers, extension cord, markers/pens/scissors/tape/paint brushes, acrylic sheets, wheels to the cart, storage containers for dishes. The following will/could eventually be recycled or scrapped: promotional material, metal hardware, metal frame, glasses, jars, flatware, drawings, butcher paper. The following will/could be ingested: teas, honey, food from potluck, food from reception. The following will/could be composted or burned: natural ink materials, leftover tea or potluck supplies, the basket frame, the blanket, the wood for the cart, leather and cotton thread.
SUMMATION

Fielding already has momentum and I am looking forward to using the Engagement Station in four different projects in the span of six months. I look forward to refining the processes and using the tool in myriad contexts, getting feedback from different affinity groups and people both known and unknown. I hope that this work invites students to ask questions, investigate ideas, trust one another and try to create something they don’t know the answer to yet in embodied ways, both known and unknown. In facilitating these events and workshops, I don’t claim to be an expert but rather express that these are areas I’m interested in and that these events or conversations are not just relegated to the visual arts domain. I think it’s powerful to learn about a plant that can support seasonal allergy relief, dye fabric bright yellow, keep bees healthy and stabilize our roadsides (goldenrod, a rhizome). I think it’s powerful to talk about the differences between listening to music with eyes open, eyes closed, or eyes open in the dark. I think it’s powerful to demand that materials that will never fully degrade or disintegrate should be used as minimally as possible. I think it’s powerful when people choose to do the work to learn about oppression and power, and reckon with their identities and inherited positions within those structures. I think it’s powerful to be joyful, laugh, and find wonder in the everyday. It’s powerful to find others to do this with and do it slowly, consistently. It’s powerful to make spaces to think through and around and about ideas like this and be able to move those spaces to where they need to go. It’s possible.
TECHNICAL INFORMATION

Solidworks plans for Engagement Station modules

Email emilytareila@gmail.com for open source access to these plans
Fielding by Emily Tareila at LEG Gallery
Studio Arts Building, UMass-Amherst

Workshops and gatherings also held outside on patio, as well as the UMass Permaculture Garden and UMass Farmers Market.
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PHOTOGRAPH OF THE ARTIST