

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

SINISTER WITHIN THE SWEET

A project submitted in partial fulfillment of the requirements

For the degree of Master of Fine Arts

in Art

By

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## ABSTRACT

### SINISTER WITHIN THE SWEET

By

Ashley Hagen

Master of Fine Arts in Art

*Sinister within the Sweet* is a tower of pallets embedded with the artworks I created during the course of my studies at California State University, Northridge. The works have been reused or altered, but they still bear attributes of their earlier forms. The illusion of the “real” or human-scale space and the meaning of “home” sustain my aesthetic and conceptual inquiry. My work examines the underlying resonance of childhood: limitlessness, inventiveness, mystery, imagination, adventure, and possibility. A variety of approaches—including painting, sculpture, printmaking, and photography—have enabled me to explore the act of playing that has become an important process in uncovering the metaphors of home and self, when fantasy meets reality. Within each layer of the stacked pallets, I reconstruct traces of previous work in order to create mysterious worlds hidden within the darkness.

## INTRODUCTION

*Sinister within the Sweet* is a tower of pallets embedded with the artworks I created during the course of my studies at California State University, Northridge (CSUN). Each pallet layer contains artworks that have been reused or altered and maintain traces of their earlier form. From a distance, the large-scale tower of pallets resembles the tower of mattresses in the children's fairytale, *The Princess and the Pea*. In my work, children's books and fairytales form the threads of inspiration that flow in-between the layers. The pallets are designed to stack on the gallery floor and rise to twelve or fourteen feet. At the tower's peak sit the remains of a 1/2" miniature scale dollhouse. Covered in fabric, the bottom pallet is a box spring mattress that I used in the first sculpture I made at CSUN. The pallet construction embodies the process of making the regenerated work within. Stacked on top of one another, each pallet supports the pallet above it, structurally and conceptually. My work examines the underlying resonance of childhood: limitlessness, inventiveness, mystery, imagination, adventure, and possibility. The illusion of the "real," or of human-scale space, and the meaning of "home" sustain my aesthetic and conceptual inquiry. A variety of approaches have enabled me to explore the act of playing that has become an important process in uncovering the metaphors of home and self – when fantasy meets reality.

## CHILDHOOD

I grew up in Ames, Iowa. As a child I was often sick, spending many days at home in bed recovering from the latest ear, nose, or throat surgery. As a result, I read voraciously and lived vicariously through the narratives since I was not able to play like the other children. My imagination soared as I read *The Boxcar Children*, *The Secret Garden*, *Alice in Wonderland*, *Stewart Little* and *The Wonderful Wizard of OZ*. These stories became the foundation for the ideas and processes in my work.

*The Boxcar Children* tells the story of four orphaned children who run away to the forest and create a home for themselves in an abandoned boxcar. They furnish the boxcar with items retrieved from a local dump and find creative ways to repurpose them.<sup>1</sup> As a child, I dreamed of living in a boxcar and finding my own imaginative ways of decorating and surviving within it. In my work, I often use found objects and other materials to transform them into something conducive to children's make-believe. For example, a hamper transforms into a child-size, grass-covered pulpit, a cupboard door becomes a tornado shelter, and wooden doll cut-outs form the structure beneath a mattress, creating a child's fortress.

After my mom read *The Secret Garden* to me, I re-read it several times on my own. I was hooked on the first page by the description of the main character, Mary Lennox. "She had a little thin face and a thin body, thin light hair and a sour expression. Her hair was yellow, and her face was yellow because she had been born in India and had always been ill in one way or another."<sup>2</sup> The book describes Mary's life with her uncle after her parents die of cholera, and she must remain in her room within the large house. Her maidservant tells her about a garden on the property that has been locked up after the passing of her aunt who had maintained the garden. Intrigued by the possibility of getting into the garden, Mary finds the key and shares it with the gardener and her sickly cousins. Together, they tend the secret garden, and it springs back to life. This story embodies the content of my work; it embraces mystery, imagination, adventure, possibility, and secrecy.

The story of *Alice in Wonderland* influences my work, too. "Alice is feeling bored while sitting on the riverbank with her sister, when she notices a talking, clothed White

Rabbit with a pocket watch run past, she follows it down a rabbit hole when suddenly she falls a long way to a curious hall with many locked doors of all sizes.”<sup>3</sup> The shift in scale throughout the story informs my installation, *Liminal*, in which I embedded 1” scale miniature dollhouse architectural elements into the MFA Shed Gallery (fig.1).

*Stuart Little* is the story of a talking mouse born to human parents. I was drawn to the miniature world Stuart inhabited within the human scale one. “Stuart just went ahead and climbed the rope ladder to the family washbasin every morning to wash his face and hands and brush his teeth. Mrs. Little had provided him with a doll’s size toothbrush, a doll’s size cake of soap, a doll’s size washcloth, and a doll’s comb—which he used for combing his whiskers.”<sup>4</sup>

*The Wonderful Wizard of Oz* follows Dorothy on her journey through Oz after being swept away by a tornado and landing in a magical land filled with creatures, witches and wizards.<sup>5</sup> Growing up in Iowa, I was familiar with tornado drills and taking shelter. The fear beneath a storm shelter’s door is palpable, and thoughts of being swept away to a magical land occupied me while we waited for the tornado to pass. *The Wizard of Oz* manifests itself in several of my works. I made *Tornado Shelter* from a repurposed cupboard door (fig.2). Hinged to the wall to suggest a storm shelter, the gold-leafed underside of the door reveals a photograph of an abandoned bed. The photograph covers an electrical outlet that contains a night-light. A rectangle of false grass on the floor cushions the door as it brushes the surface. This gold-leafed door is repurposed into a flat file drawer and occupies a layer of the pallet tower in the graduate thesis exhibition (fig. 3). A miniature version of the *Tornado Shelter* is also recreated in the pallet. (fig.4)

*The Wizard of Oz* informs the ½” scale miniature dollhouse that I buried into the gallery floor. Partially embedded in the concrete floor, the dollhouse’s seemingly violent descent suggests the aftermath of a tornado, as well as Dorothy’s house, which crushed the wicked witch’s sister.

Religion played a large part in my upbringing. My parents belonged to the Episcopal Church, and I spent summers going to church camp with my brother and cousins. We sang, memorized prayers, and learned about fables and stories from the Bible. As I got older I became curious about religion and its facades. My first works in the MFA program explored these subjects, yet the pallet tower embodies them: from the

outside, it is only a stack of pallets, but within lie many secret worlds.

*Lead Us Not into Temptation* was the first sculpture I created at CSUN (fig. 5). I enlarged several images from an old book of paper dolls and cut silhouettes of kneeling children out of medium density fiberboard. The conjoined parts supported a mattress, creating a fortress-like structure and bearing the phrase: “The most important position is on your knees”. These wooden cut outs are now cut into boards and repurposed in one of the pallet layers. (fig. 6)

My second sculpture exploring religion, *Godly Play* (fig. 7), is a hand-carved and painted miniature church made from hundreds of plastic babies coated in plaster. The windows appear to be stained glass but are drawings from children’s books. The church rested atop a large, triangular, amber slab of resin that suggests a cornerstone; it is buried in the third layer of the pallet tower. *Believe* was the last artwork I made that directly addressed religion (fig. 8). I transformed a clothes hamper into a child-size pulpit covered in artificial turf. Illuminated from within, the pulpit’s front revealed the word “believe” carved from a miniature hedge of the turf. A miniature version of this pulpit sits inside the church within the pallets. (fig.9)



## WORK LEADS TO WORK

An ink drawing of children playing with the sculptures I created during my first semester at CSUN began the “recycling” my work (fig. 10). I scanned the drawing, scaled it down, and multiplied it to make miniature wallpaper that I used in several pieces: inside a door and dormers in *Liminal*; as bathroom wallpaper in the dollhouse in *Not in this World to See*; (fig. 11) and inside one of the pallet layers.

As a child, I became acquainted with the work of American artist Norman Rockwell by looking at a book of his *Saturday Evening Post* illustrations. At the time, my favorite illustration was *Triple Self Portrait*, in which Rockwell paints a portrait of himself painting his own portrait.<sup>6</sup> My drawing of children playing with my sculptures became my first effort at multiplicity in a self-portrait. Similar to Rockwell’s self referential work, I needed to create the sculptures in order to make a drawing of them. I realized that each work I created would lead to the next.

“In a letter to his brother Theo, Vincent van Gogh tells him that we should ‘retain something of the original character of a Robinson Crusoe.’ Make and remake everything oneself, make a ‘supplementary gesture’ toward each object, give another facet to polished reflections, all of which are so many boons the imagination confers upon us by making us aware of the house’s inner growth.”<sup>7</sup> The theme of making and remaking the work runs throughout the body of the work I created in graduate school.

I continued to “recycle” images of my artwork by making miniature wallpaper. *Godly Play*, *Family Portrait*, *Monkey House*, *Bottom Line*, and *Hobbyhorse* became wallpaper in miniature scale (fig.12). Adhered to both sides of drywall hinged to the wall, these wallpapered elements created miniature room dividers. The wallpaper is inside the pallets, the dollhouse, and in rolls upstairs in the dollhouse’s secret tower chamber (fig.13).

At the beginning of my second semester at CSUN, I started *Between Two Worlds* (fig.14), a box spring hinged to the wall and filled with found toys. Using leftover hinges from previous work, I hinged the box spring to the wall vertically like the cover of a book, and it squeaked when opening and closing. Closed, the box spring was a mattress hung against the wall; opened, it revealed a backside stuffed with found toys and stuffed

animals. I re-covered the back with its translucent lining, and this fabric obscured the toys' bright colors and resembled an abstract painting. This project inspired me to embed a miniature door into my studio wall. After removing the drywall and installing the door, I began to think about portals leading to worlds that exist inside the walls, or somewhere in-between, and this led to the installation *Liminal*.

## LIMINAL

The term *Liminal* is used to “refer to in-between situations and conditions that are characterized by the dislocation of established structures, the reversal of hierarchies, and uncertainty regarding the continuity of tradition and future outcomes<sup>8</sup>. I found the term suitable for the title of my installation because of the nature of the exhibit. At first glance, the gallery appears to be empty. Upon further investigation, the viewer discovers discreetly placed, miniature functioning doors and windows. Each portal unveils something different; one reveals fiberglass insulation containing a dark hole within, while another has a 1/2” scale staircase that climbs up into nothingness. In one corner, a small wooden panel opens out into a miniature Murphy bed. In another niche, a miniature attic staircase drops from the ceiling, and on the floor below lies a dormer. Each element evokes the magical idea of escaping through a portal. It is neither here nor there, in a constant state of in-between.

## TROMPE-L'OEIL AND THE ILLUSION OF REAL

*Trompe-l'oeil* is an art technique that uses realistic imagery and rendering in order to create an optical illusion of realness.<sup>9</sup> *Trompe-l'oeil* is used in murals and set design. It can be compared to the illusion created for film and theatre stages to suggest time and space. In *The Cultural Studies Reader*, Walter Benjamin writes about the illusion created in theatre and film stages, and he compares a camera operator with a painter: “The painter maintains in his work a natural distance from reality, whereas the cinematographer penetrates deeply into its tissue. The images obtained by each differ enormously. The painter’s is a total image, whereas that of the cinematographer is piecemeal, its manifold parts being assembled according to a new law.”<sup>10</sup> In *Critical Terms for Art History*, Terry Smith discusses the imitation of the real in the art world as being “nothing less than mimesis itself, the very possibility of a representation becoming, in some unsayable but real sense, that which it represents. Not a *Trompe l’oeil*, a piece of trickery, a mis-seeing, a mistake correctable by a demonstration that it is false. Rather, a picturing that comes to stand for its subject, becoming it, perhaps more powerfully in some senses than the thing itself, obscuring it, even obliterating it – at least for one moment of concentrated viewing.”<sup>11</sup>

The illusion of the real drew me to *Trompe-l'oeil*. In high school, I painted a picture of a boy holding a frog with his jacket hanging on a hook and a false window painted on the side. As an undergraduate, I painted *Trompe-l'oeil* murals on walls in nurseries to pay for college. I thought I would never paint another *Trompe-l'oeil* again, but I have returned to this technique in graduate school from a more educated and critical point of view.

I used *Trompe-l'oeil* painting on the drywall I removed from the walls for *Liminal* to create miniature doors (fig.15). I also made *Trompe-l'oeil* paintings of the back of the box spring in *Between Two Worlds* (fig.16) and of the dollhouse remains embedded in the foundation (fig.17). Later, these paintings informed my *Trompe-l'oeil* paintings of concrete, concentrating on the random, weathered details in the floor. This led to a series of concrete paintings from memory on drywall (fig. 18).

## THE DOLLHOUSE

*Liminal* was a pivotal installation in my progress. All of the miniature architectural elements were embedded into the gallery's surfaces except for the dormer that rested on the floor (Fig.19). After this exhibition, I realized that I didn't want the dormer to appear embedded in the floor, I wanted to actually embed it *in* the floor. Artist Chris Burden exposed the gallery floor at MOCA in 1986 and again in 2008 as a commentary on Urs Fischer's excavation in a gallery space in 2007.<sup>12</sup> Architect and artist Gordon Matta-Clark is best known for the buildings that he carved into and altered with a power saw. In the *New York Times* article *Timely Lessons From a Rebel, Who Often Created by Destroying*, Nicolai Ouroussoff writes "One of the most entrancing pieces at the Whitney is the crude homemade video 'Splitting,' which shows [Matta-Clark] carving through the various floors of a quintessential suburban American home, literally splitting it in two."<sup>13</sup> These artists gave me the motivation to transcend the gallery walls and violate the floor.

When I started building the dollhouse in summer 2011, I painted all the parts white and photographed the entire process along the way (fig.20). The house captured ambient light to create the illusion of a human scale space, and the illusion of the real and the meaning of home became my aesthetic and conceptual inquiry (fig.21). I wanted the photographs to look realistic, and I fabricated flooring, miniature heating vents, light fixtures, outlets, and a miniature bird's nest to foster this illusion (fig.22). Over time, the house developed its own distinct personality.

In *The Poetics of Space*, French philosopher Gaston Bachelard explores the home and how perceptions of houses shape thoughts, memories, and dreams. "A house constitutes a body of images that give mankind proofs or illusions of stability. We are constantly re-imagining its reality: to distinguish all these images would be to describe the soul of the house; it would mean developing a veritable psychology of the house."<sup>14</sup>

As my dollhouse evolved, I realized that it assumed the characteristics of my parents' house. I grew up in a large, contemporary, multi-level house in the city. It had many stairs and an attic accessed through my bedroom closet. As a child, my brother, cousin, and I spent a lot of time exploring the attic that spanned the entire house, not

unlike the adventurous characters in the children's fantasy novel, *The Lion, the Witch and the Wardrobe*.<sup>15</sup> We opened the door to the walk-in closet, climbed the two layers of clothing rods to the shelving above, and then opened the hatch to the attic. When I was thirteen, my parents sold the house and bought an 80-acre farm outside of town. The acreage came with a farmhouse built in 1918, a barn, outhouse, outdoor kitchen, and several chicken coops. The transition from city life to farm life was difficult, but the strange buildings and unknown spaces soon became a playground for my imagination.

In my dreams, I begin in the bedroom of my house in Los Angeles. When I open my closet door, I find myself in the bedroom of my first home, and then I open that closet door and enter the farmhouse. Bachelard writes, "When we dream of the house we were born in, in the utmost depths of reverie, we participate in this original warmth, in this well-tempered matter of the material paradise. This is the environment in which the protective beings live."<sup>16</sup> Elements from these dreams appear in the layers within layers of the pallets. By the time I finished the dollhouse, I had created a hybrid of my parents farmhouse and my current house. Upon completion of the dollhouse, I jack-hammered into the gallery floor and partially buried the foundation of the dollhouse and encased it in resin (fig.23). I left the subtracted concrete rubble in situ on the gallery floor for the duration of the exhibition.

To de-install, I cut the house from the gallery floor to release the exposed part of the house from the resin; the foundation of the dollhouse floor and its staircase remained (fig.24). Removing the house was emotionally difficult; I had spent the previous six months nurturing this house into being only to destroy it. I had to let go.

Around the time I started the *Trompe-l'oeil* concrete paintings on drywall (November 2011), I saw a tower of abandoned pallets in a parking lot; it was sad and beautiful. The pallets reminded me of my dollhouse that I ripped from its foundation and set aside for later. I photographed this tower and started sketching pallets. I drew a tower of pallets, but it looked unfinished, so I drew the dollhouse on top. This drawing became the foundation of my thesis project.

## MEMORY AND IMAGINATION

Memory and imagination go hand and hand, and I incorporate childhood memories into my work. I have vivid memories of the balcony in my childhood home and recreated this detail in one of the pallet layers. I augmented this with other architectural elements from my imagination, including walls and floors within the pallet. This balcony led to my bedroom on one end and a guest room on the other, but in the pallet tower, my miniature balcony leads to nowhere in particular. The *Trompe-l'oeil* paintings of concrete on drywall recreate the texture and color of the gallery floor from both memory and my imagination; I fabricated marks and stains to enhance the concrete floor's presence.

Memory also came into play when I re-exposed the foundation of the dollhouse in the MFA Shed Gallery floor (fig. 25). After sanding and polishing the resin to reveal the dollhouse's remains, I repainted the floor and covered it once more. My re-exposing and revisiting the foundation is similar to revisiting one's childhood home and no longer being able to access it. I can drive by my childhood home, but I can no longer go inside; all I have left are my memories of it.

Although the dollhouse is miniature and considered to be a toy, both adults and children can relate to the concept of shifting scale. Bachelard refers to the imagination in miniature as natural imagination, which appears in daydreamers of all ages. Dedicating an entire chapter to miniatures in *The Poetics of Space*, he writes in depth about the small-scale relationship implicated in the philosophy of the imagination. "One might say that these houses in miniature are false objects that possess a true psychological objectivity. Here the process of imagination is typical, and it poses a problem that must be distinguished from the general problem of geometric similarities. A geometrician sees exactly the same thing in two similar figures, drawn to different scales. The plan of a house drawn on a reduced scale implies none of the problems that are inherent to a philosophy of the imagination."<sup>17</sup> He also cautions that the interpretation of miniatures should not be reduced to the simple relativism of large and small: "A bit of moss may well be a pine, but a pine will never be a bit of moss."<sup>18</sup>

## PALLETS

In *Webster's Dictionary*, "Pallet" is defined as 1. A straw filled mattress; 2. A small, hard, or temporary bed; 3. A portable platform for handling, storing, or moving materials and packages (as in warehouses, factories, or vehicles); 4. A crude or makeshift bed.<sup>19</sup> Pallets also bear and support the weight of things, and all of these descriptions share affinities with my work.

I wanted to use pallets to store my de-installed works to create a "casserole" of the work I made during graduate school. *Sinister within the Sweet* began when I started bringing pallets into my studio (fig. 26). The altered box spring mattress became pallet layer #1 (fig.27). I placed five more pallets on top of the box spring and made cuts in the wood to encase the miniature church (fig.28). The tower of pallets includes some *thing* from everything I created in graduate school. To accommodate the *Liminal* staircase (fig.29), I made cuts in each layer of pallets so it could span the stack without obstruction. Once inserted, the staircase conveyed a sense of realistic space that I had captured when photographing the dollhouse, and I began to see other worlds within each layer. Adhering a broken piece of the dollhouse window to a pallet, I felt inspired to bring these worlds to life (fig. 30).

Working from the bottom up, I started to "find" and create miniature spaces. One of the layers reminded me of the catwalk in my childhood home and I recreated the balcony to scale from memory (fig. 31). Another staircase leads down from the balcony to a fragment of the dollhouse's remains. Concrete rubble saved from the *Not in this World to See* installation forms a miniature wall (fig. 32) that evokes the stone fireplace in my current home. None of the spaces within the pallet tower exist in real life, but they suggest spaces and places I have seen, experienced, or dreamed.

The towering stack of pallets becomes a metaphor for earth and sky, basement and attic. Bachelard cites the novelist Henri Bosco's description of a home, comparing it to the verticality of the human being. "This tower and its underground cellars extend the house we have just been studying in both directions. For us, this house represents an increase in the verticality of the more modest houses that, in order to satisfy our daydreams, have to be differentiated in height."<sup>20</sup> Bachelard continues, "A three-story



house, which is the simplest as regards essential height, has a cellar, a ground floor and an attic; while a four-story house puts a floor between the ground floor and the attic. One floor more, and our dreams become blurred.”<sup>21</sup> *Sinister within the Sweet* creates my own house of dreams within a tower of pallets.

As the layers ascend, the scale shifts. The pallets contain ½”, 1” and actual scale elements. At approximately waist height, a pallet made from reclaimed wood houses the flat file drawer from the *Tornado Shelter*. Traces of gold leaf on the drawer’s sides and handle suggest a hidden, yet functional element.

Higher up in the tower of pallets sits the second altered box spring containing found toys and stuffed animals from *Not in this World to See I* (fig.33). A chrome-painted layer of oozing spray foam from *Nothing Remains the Same* becomes the top layer of the tower with the remains of the dollhouse. (fig. 34). I made this sculpture from a pink plastic Playskool dollhouse. Its plastic details included molding, wood grain, and stucco, and I covered the inside with spray foam and chrome paint that attacked the drying foam, causing it to ooze more and create pockets. The foam cascaded down the front of the house like a waterfall, and I attached it low on the gallery wall to enhance the illusion that it stood on a chrome waterfall (fig. 35).

## CONCLUSION

Bachelard writes, “Through its light alone, the house becomes human. It sees like a man. It is an eye open to night.”<sup>22</sup> The towering structure of *Sinister within the Sweet*, takes on a life of its own. Within each unique pallet layer, light is the unifying element. From a distance, the pallets seem to be a pile of worn and discarded trash, but upon closer investigation, they contain and reveal what was and what is to come. This thesis project exhibits my complete body of work and has become a metaphorical palimpsest of my labors.

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<sup>17</sup> I bid., 148.

<sup>18</sup> I bid., 163.

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<sup>21</sup> I bid., 25.



(Fig.1) *Liminal*, 2011. Miniature architectural elements embedded in the gallery walls



(fig. 2) *Tornado Shelter*, 2010. Model Grass, Photo, Night Light, Gold Leaf, Found Door. 49.5 x 20 x 20 inches



(Fig. 3) Flat file drawer recreated from *Tornado Shelter*, 2012. Found door, gold leaf, crystal clear resin



(Fig. 4) Miniature version of *Tornado Shelter*, located on one of the pallet layers, 2012.





(Fig. 5) *Lead Us not into Temptation*, 2010. Box Spring, MDF, Acrylic. 60 x 86 x 48 inches



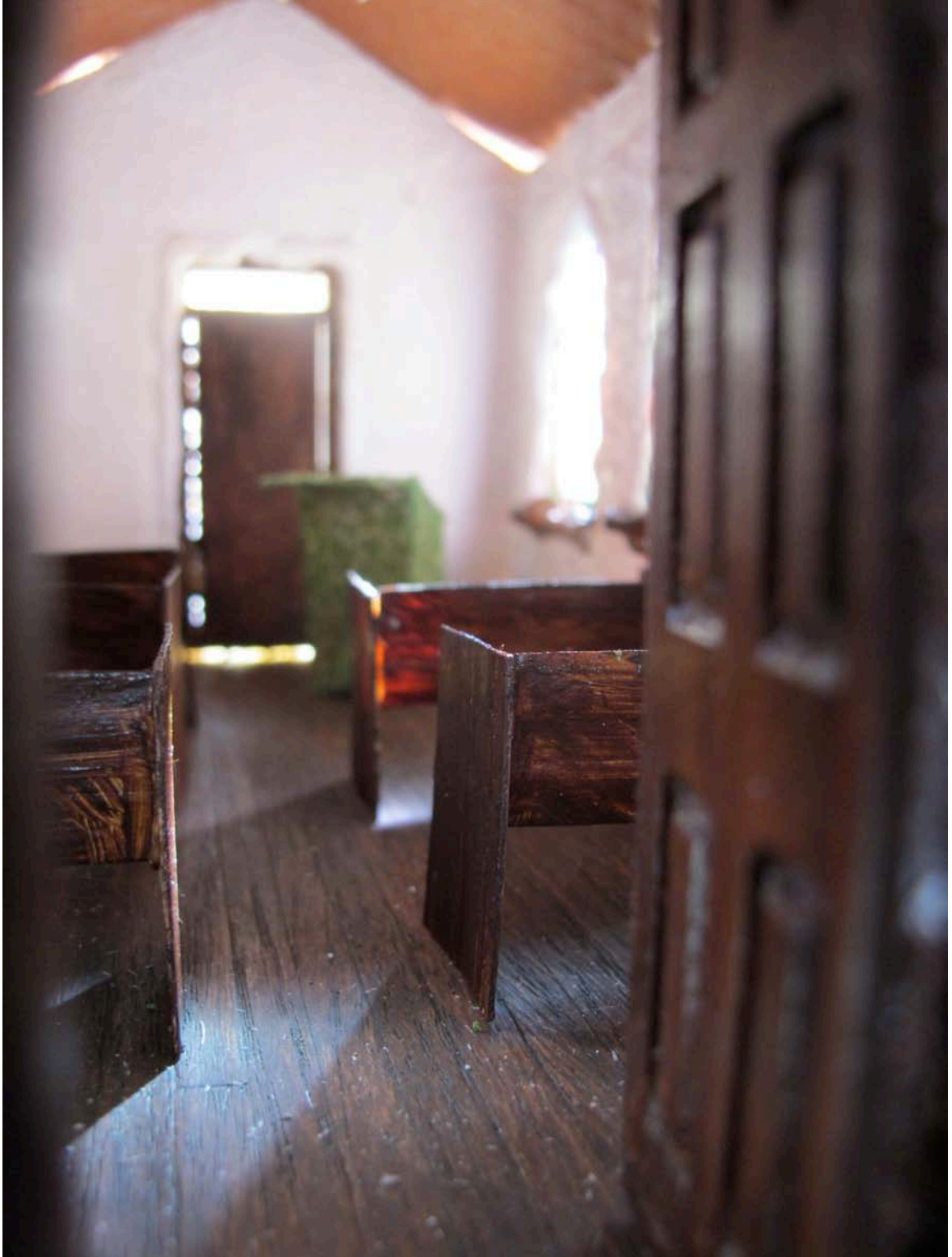
(Fig. 6) Repurposed boards from *Lead Us not into Temptation*, 2012.



(Fig.7) *Godly Play*, 2010. Plaster, Plastic Babies, Acrylic, Oil, Resin



(Fig. 8) *Believe*, 2010. Model Grass on Hamper, Light. 31 x 24 x 19 inches



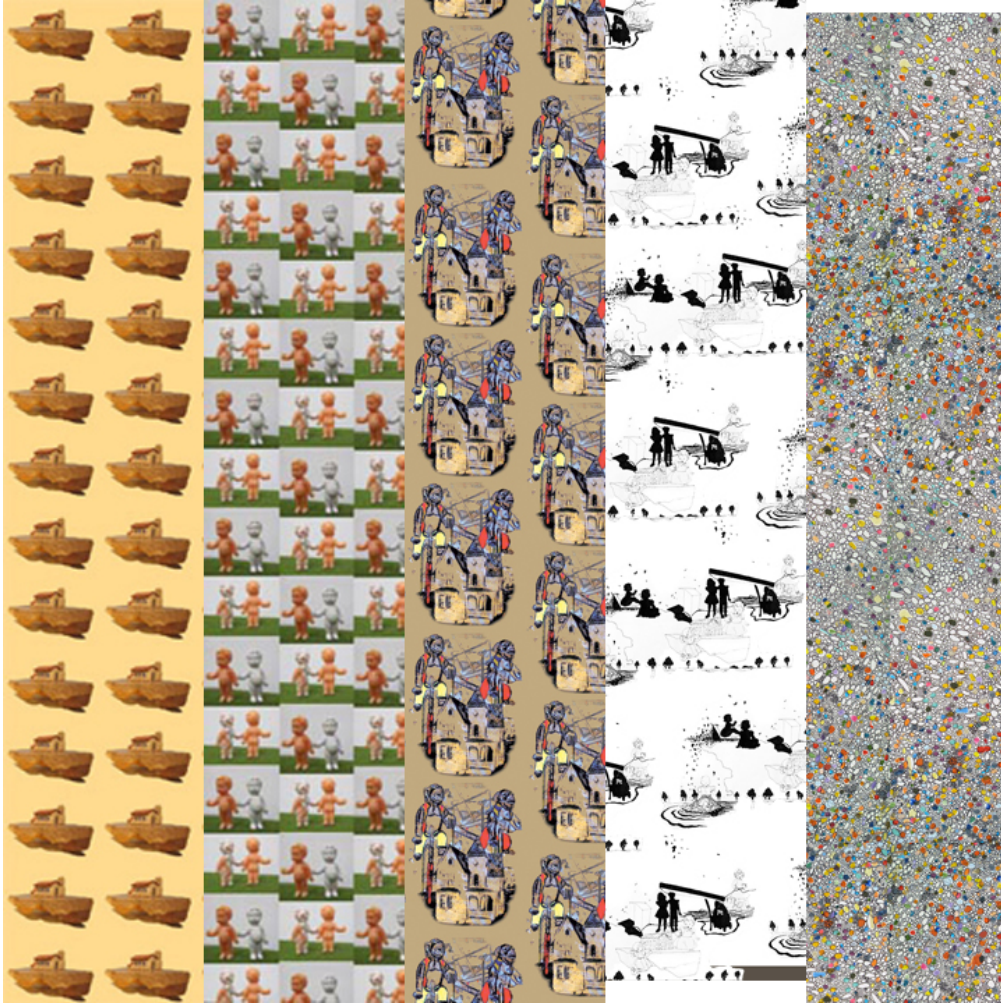
(Fig. 9) Detail of miniature *Believe* pulpit inside the church from *Godly Play*, 2012



(Fig. 10) *Bottom Line*, 2010. Sharpie on Paper. 30 x 22 inches



(Fig.11) *Bottom Line Wallpaper* in bathroom of dollhouse, 2011.



(Fig. 12) Detail of *Godly Play*, *Family Portrait*, *Monkey House*, *Bottom Line*, and *Hobbyhorse* wallpaper, 2011.



(Fig. 13) Detail of miniature wallpaper rolls inside the Dollhouses "Secret Tower Chamber", 2011.



(Fig. 14) *Between Two Worlds*, 2011. Box Spring, Found Toys, and Hinges. 37.5 x 79 x 6 inches



(Fig. 15) *Drywall Doors*, 2011. Oil on Drywall. 3 x 7 inches each





(Fig. 16) *Painting of a Box Spring Stuffed with Toys*, 2011. Oil on Panel.



(Fig. 17) *Portrait of a Dollhouse*, 2012. Oil on Drywall.



(Fig. 18) Top; *How I Remember it*, 2012. Oil on Drywall. 48 x 24 inches. Bottom Left; *Slab*, 2012. Oil on Drywall. 43 x 96 inches. Bottom Right; Detail of *Slab*



(Fig. 19) Dormer from the *Liminal* installation, 2011.



(Fig. 20) Detail of Dollhouse parts painted white, 2011.



(Fig. 21) Detail of Dollhouse interior hallway capturing light, 2011



(Fig. 22) Details of the dollhouse living room, bird nest, and hallway, 2011.



(Fig. 23) *Not in this World to See* installation, 2011.



(Fig. 24) Detail of staircase and tornado shelter encased in resin, 2011.



(Fig. 25) Exposed foundation in the *Revisiting* installation, 2012.





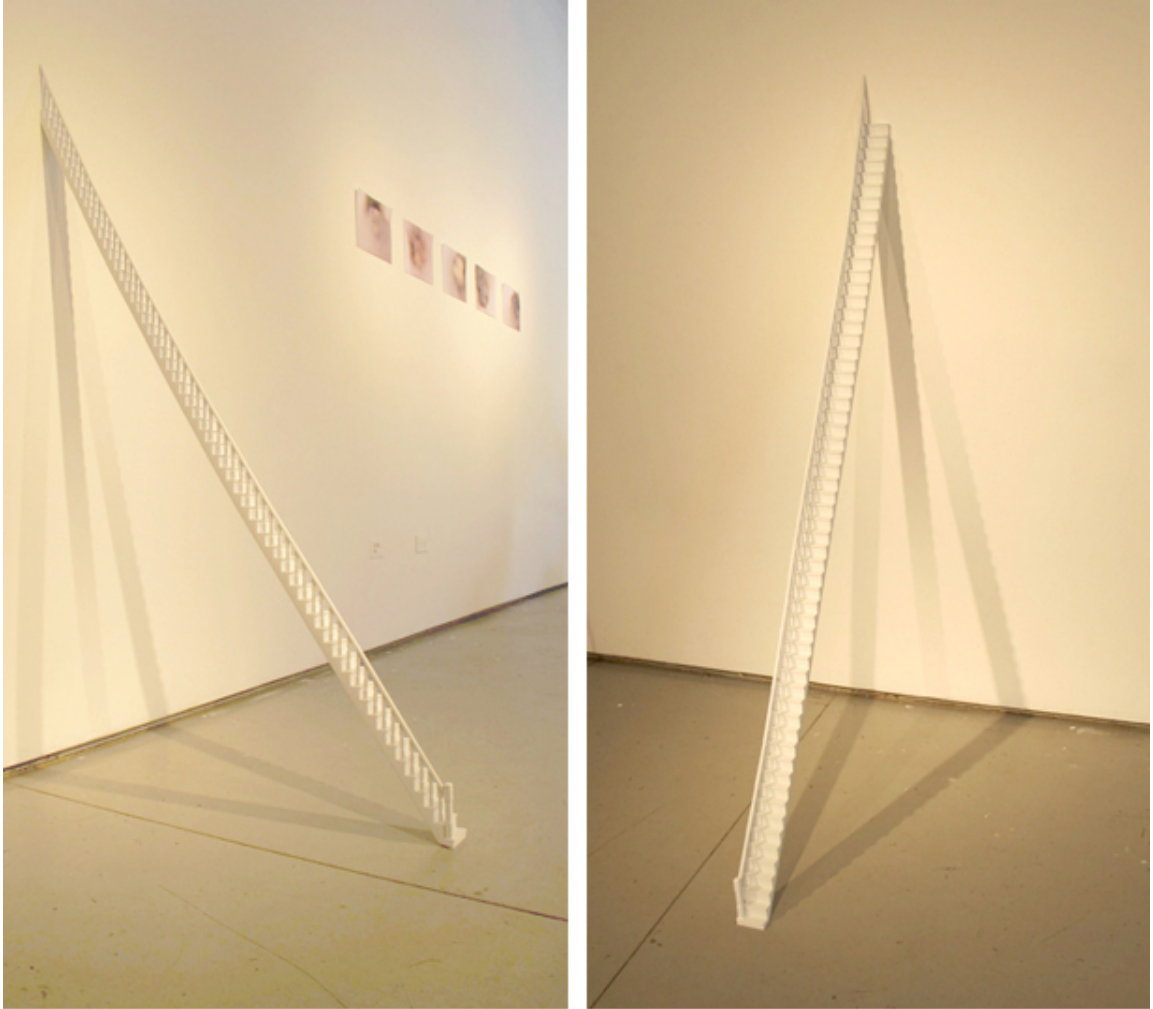
(Fig. 26) The start of the Pallet Tower *Sinister within the Sweet* being constructed in my studio, 2012.



(Fig. 27) Covered pallet layer #1, from *Lead Us Not into Temptation*, 2012



(Fig. 28) Detail of church from *Godly Play*, in pallet layer, 2012.



(Fig. 29) *Giant Miniature Staircase*, 2011. Staircase Kit, Luan, acrylic. 2.5 x 70 inches



(Fig. 30) Detail of repurposed window in the pallets, 2012.



(Fig.31) Detail of Catwalk inside one of the pallet layers, 2012.



(Fig. 32) Wall created inside a pallet layer with rubble saved from *Not in this World to See* Installation, 2012



(Fig. 33) Detail of the stuffed animal pallet layer on top of the attic layer, 2012.



(Fig. 34) Detail of the top pallet layer with the remains of the dollhouse, 2012.



(Fig. 35) *Nothing Remains the Same*, (front detail), 2011. Plastic Dollhouse, Spray Foam, Chrome Paint