Portland State University

PDXScholar

Dissertations and Theses

Dissertations and Theses

5-26-1995

Alterations

Edith Kay Slusarenko
Portland State University

Follow this and additional works at: https://pdxscholar.library.pdx.edu/open_access_etds

Part of the [Fine Arts Commons](#), and the [Sculpture Commons](#)

Let us know how access to this document benefits you.

Recommended Citation

Slusarenko, Edith Kay, "Alterations" (1995). *Dissertations and Theses*. Paper 5089.
<https://doi.org/10.15760/etd.6965>

This Thesis is brought to you for free and open access. It has been accepted for inclusion in Dissertations and Theses by an authorized administrator of PDXScholar. Please contact us if we can make this document more accessible: pdxscholar@pdx.edu.

THESIS APPROVAL

The abstract and thesis of Edith Kay Slusarenko for the Master of Fine Arts in Art:
Sculpture were presented May 26, 1995, and accepted by the thesis committee and the
department.

COMMITTEE APPROVALS:

Michihiro Kosuge, Chair

Elizabeth Mead

Claire Kelly-Zimmers

Nancy Porter
Representative of the Office of Graduate Studies

DEPARTMENT APPROVAL:

Barbara Sestak, Chair
Department of Art

ACCEPTED FOR PORTLAND STATE UNIVERSITY BY THE LIBRARY

by

on 29 August 1995

ABSTRACT

An abstract of the thesis of Edith Kay Slusarenko for the Master of Fine Arts in Art: Sculpture presented May 26, 1995.

Title: Alterations

My work is not about making big declamatory statements. It's about looking around within my home environment and noticing something and thinking about it. At times (it) is noticed by me as I am passing by a storefront window or browsing through a second-hand store. I never have a clue to what I am looking for until I see it and buy it. Many times I will live with the object for years before deciding to use it as part of my art.

Yet when I decide to use the object(s) I find it important to understand how they have been used, under used and why they are tossed away and given little notice in our day-to-day lives.

In September, I was given Studio 244. Located in Shattuck Hall, Studio 244 was a former women's dressing room for the Theater Department. As soon as I saw it I realized this was "home" to my installation. The opportunity to work in this studio for nine months and to create an environment that would alter the look of the original space was extremely exciting and challenging.

I divided the studio into three separate rooms. I built a long, narrow corridor, a tall windowed room (Domestic Goddess Room) and another room which was windowless but bright and cheery (Dressed For Success Room). These three rooms contained objects and texts which gave information to the way many women have lived and continue to live in the institution of home.

Life is predicated on change. Many objects and concepts that we once took for granted as part of everyday life either have vanished or now seem destined to disappear. Others should have disappeared but keep popping up in each new generation disguised in new words and new packaging.

I am a carrier and conservator of my culture, the good and the bad. As a visual artist I have the opportunity to tell my point of view, my passions and my story within the confines of a space which I have built and created for the sole purpose of saying, "Look at this. Please."

ALTERATIONS

by

EDITH KAY SLUSARENKO

A thesis submitted in partial fulfillment
of the requirements for the degree of

MASTER OF FINE ARTS
in
ART:
SCULPTURE

Portland State University
1995

PREFACE

As a child, I visited my father's dry goods and grocery store daily, walking across thirteen rows of railroad tracks and dodging tumbleweeds in the summer and snowdrifts in the winter. This all took place in Glens Ferry, Idaho.

In the store I was spellbound by the abundance of disparate objects carefully arranged on shelves, hung on stands, or lined up in long rows. My father's store was transformed by my imagination into a delightful wonderland where the merchandise in boxes waiting to be opened was a mystery unraveling and the goods displayed were visual lessons in color and composition. Unbeknown to me at the time, I was absorbing my first lessons in the art of assemblage and developing my sensibility to common objects. Later in college, I read about the Pop Art movement and how the artists manipulated objects and made them something independent of their original purpose. The work of these artists made immediate sense to me. However it wasn't until 1990 when I built the installation *Homemaker* that I put these memories and lessons into an art experience.

In *Homemaker* I used furniture, doors, shelves, purses, books, photos, lights, toys, and other domestic objects which belonged to me and my family, and that we used and touched almost daily. After the show ended I returned the chair from the installation to my living room, the objects to the shelves in the kitchen, and the hankies to my dresser drawers in the bedroom.

These objects held my history and my family's history and were precious to me. I was the artist looking at my "home collection", removing it from its domestic

context and placing it in an art gallery which reflects an elite view of what is honored and respected in today's society.

Two years later, in 1992, Simmon Grennan and Christopher Sperrandion created their show *At Home With The Collection* using the opposite approach. They were interested in showing that the selective criteria used by museum curators can be and is often based on personal taste and judgment. "The artists asked members of the museum staff to select their favorite object from the collection and choose a site for it in their own home. The objects were removed from the museum to the chosen home sites and were photographed for a follow-up exhibition."¹

In 1994 at the Fogg Museum an exhibition titled *What, If Anything, Is an Object?* challenged the viewer to rethink the categories to which objects are assigned and to come away with a deeper respect for the object. The curator for the exhibition remarked,

An object is always made as a result of a perception of human needs, wants, desires and that knowledge is embodied directly in the form of the object. In that sense, all objects are models of human consciousness. This is why we continue to live with objects, why we come to depend on them, to make them part of our daily lives and why even the simplest object can sometimes touch our deepest self.²

I'm asked sometimes why I do installations – why I make art based on the aesthetic experience which in the end cannot be fully described, depicted, recorded or explained, and is expensive to build and impossible to sell. All I can say is this is what I'm passionate about. Maybe it also has to do with my background in music. I

¹ Lisa G. Corrin, ed., Mining the Museum: An installation by Fred Wilson, (Baltimore: The Contemporary, 1994) 6.

² "The Hidden Life of Objects," Harvard Gazette 4 Feb. 1994: 8.

went to the University of Idaho on a music scholarship and although I switched to art after my sophomore year music has continued to be a major part of my life. There is an emotional response I receive when listening to music which I seldom have when I'm looking at art. Music surrounds me, enters my body and makes me know that I'm alive. Installation work is the closest I have found to duplicating this experience.

STUDIO 244

In the early part of the summer of 1994 I began looking at the gallery options available at Portland State University to fit my needs for building an installation. The Autzen Gallery had been recently remodeled and was a wonderful space for exhibiting and displaying traditional artworks. Gallery 299 was the better of the two spaces because it was long, narrow and was windowless. I began working with this gallery space, taking photos and measurements. I envisioned the space with a long narrow corridor with individual rooms on either side of the corridor. I made a model giving me three options. I kept working on the idea of home and the layers that one accumulates in life and the facades that one chooses to expose to others.

In September, I was given Studio 244 in which to work. Located in Shattuck Hall, Studio 244 was a former women's dressing room for the Theater Department. As soon as I saw it I realized this was "home" to my installation, not Gallery 299. The overall dimensions of the room measure 13' H x 23' W x 16' L. The room was visually divided by three elements: a metal facade hanging down from the ceiling that appeared to be some kind of mechanical structure but was no longer used as such, a section of windows that were tall and elegant and looked out onto the roof of the first floor, and a lowered ceiling in one section of the room which made no sense in

relationship to the rest of the space. The opportunity to work in this studio for nine months and to create an environment that would alter the look of the original space was extremely exciting and challenging.

ALTERATIONS

I divided the studio into three separate rooms. In the first room I built a long wall which is attached to the metal ceiling. This created a long corridor. The corridor measures 8' H x 3' W x 20' L. There are two doors. The viewer enters at one end and is led to another door at the far end. The second room measures 14' H x 5' W x 9' L. This room is tall and has two windows and one door. The third room is a small rectangular room which measures 7' H x 6' W x 9' L. This room also has one door.

The exteriors of the three rooms are not finished but are raw and exposed (metal studs and sheet rock). The interiors are finished and "dressed." The viewer is mindful of the difference between finished and unfinished surfaces. The finished interior rooms are designed to reflect personal experiences as well as what has been imposed on women for generations. The unfinished walls are symbolic of the boundary we surround ourselves with to survive. It is our shell, our skin, and sometimes our home.

CORRIDOR

When visitors open the door to enter the studio, they are entering the first part of the art work. The visitors are positioned in a narrow, dimly lit corridor. The walls are painted an off white. The lighting comes from the left side of the corridor at the

baseboard where a series of six outlets spaced two feet apart march down the length of the gallery. A single red flickering light has been inserted into each of the outlets. The stainless steel ceiling is concave and catches the reflection of the lights creating a band of red stripes as viewers move along the passageway. A boardwalk covers the floor and extends the distance of the corridor. The wooden planks are reminiscent of my grandmother's home where in order to go to the outhouse one had to go outside and walk on a creaking boardwalk. But beyond a fond memory is the idea of leading the viewers on a path that responds to their footsteps and becomes a connection to the space and a defined path for viewers to follow.

At each end of the entry corridor is a closed door with a full length mirror. The corridor appears longer than it is and is similar in some ways to the experience of entering a funhouse. Viewers are placed in an environment where they can forget about where they were before entering the corridor. This allows time to investigate the space and question what will happen when they open the door at the far end of the hall. This corridor does not give clues on what to expect next (Fig. 1).

The door at the far end of the corridor cannot be completely opened because it is blocked by an exterior wall. The viewer leaves the dimly lit corridor and follows the plank path. At one point the path comes to an abrupt end. Viewers find themselves about five feet from the wall facing a 6' H x 4' W wooden frame with nothing inside of it (Fig. 2). This is the only object hanging on the exterior walls. Besides references to the body as a frame, this frame can also be seen as an object that lends credibility to its contents.

At this point the viewers are given choices. They can continue on the boardwalk and look at the raw windowless construction or choose to enter one of two rooms (Fig. 3).

DOMESTIC GODDESS ROOM

To enter this room one must open a narrow blue door. The door swings outward to reveal a duplicate white door, which swings inward when opened. The room is tall and narrow. The measurements are 14' H x 5' W x 9' L. On one end of the room are two colorful chairs found in a second-hand store years ago (Fig. 4). They appear to guard the room and its contents.

On the wall facing the visitors entering the room is an 8' H x 3 1/2' W cross made of plaster fruits and vegetables. At the very top of the cross are two plaster child faces; one is crying and the other is smiling (Fig. 5). I found these objects in thrift shops and was enthralled with their color and corniness. I looked through one of the Montgomery Ward catalogs I have collected and found the identical plaster figurines and objects. They were a popular decoration that graced the wall of many modest homes in the forties and fifties.

The cross is a Christian icon immediately recognized in our culture. During the Victorian Period there was a metaphorical connection of home with heaven. The Victorians looked upon home as a moral haven: innocent, uncorrupted and raised above the deceptions of the world. The Victorians frequently described their homes "as like heaven, and so, for example, we find a mid-nineteenth century sermon inspiring

women to strive to make a home something like a bright, serene, restful, joyful nook of heaven in an unheavenly world."³

At the base of this wall is another found object, a homemade doll house painted green and yellow. Peeking up through the middle of the roof of this house is a woman's head. The rest of her body is not visible (Fig. 6). This "housewife" is actually a lamp and the glow from the light bulb illuminates the interior of the doll house.

Covering the wall next to the cross is an arrangement of recipe cards 36 rows tall by 16 rows wide. There are 576 recipe cards total (Fig. 7). On each 3" x 5" recipe card is a tab with words referring to food items, such as vegetables, bread, pastries, casseroles, etc. Glued to the surface of each recipe card is a text drawn from one of three sources. Two of the three sources are books written in the 60s and 70s by women of conservative Christian backgrounds.

Fascinating Womanhood, written by Helen B. Andelin in 1965 "shows simply but clearly the way to married happiness - how a woman can win and maintain a man's complete love and devotion, and obtain from marriage the things every woman needs while placing her husband's happiness as a primary goal."⁴

The goal in this book is to become the "Ideal Woman" from a man's point of view. On the subject of homemaking Andelin writes: "Most men really appreciate a clean, orderly home, made comfortable and 'homey' by the touch of a woman's hand.

³ Adrian Forty, Objects of Desire, (Great Britain: Thames and Hudson, 1986) Forty 108.

⁴ Helen B. Andelin, Fascinating Womanhood, (Santa Barbara: Pacific Press, 1963) book cover jacket.

They would consider it a miserable disadvantage if the wife were to fail in this important function. However, a man does not want the homemaking to become more important than he is."⁵

Chapter fourteen is devoted to the Domestic Goddess, a woman who is a good homemaker. She keeps a clean, orderly home, has well behaved children, cooks delicious meals and is successful in her overall career in the home. "The Domestic Goddess serves faithfully as the understanding wife, the devoted mother, and the successful homemaker. She is skilled in the feminine arts of cooking, sewing, cleaning, organizing, managing a household, caring for children, handling money wisely, and a few other things."⁶ Not only does she do these jobs, but she does them well, going beyond the call of duty and doing more than is required. And most importantly, the Domestic Goddess is also happy in her homemaking role. She is not bored and is fulfilled.

The other book written by Marabel Morgan is titled The Total Woman. This book was written in 1973 and is dedicated to Anita Bryant. Marabel Morgan is "a former beauty queen, a housewife and mother of two small girls." This book is "a best-selling book that's improving the lives of hundreds of thousands of women."⁷ The message of The Total Woman is similar to Fascinating Womanhood as the contents of the book point out – Part One: Unglued and Uptight; Part Two: Oh, King, Live Forever; and Part Three: Sex 201.

⁵ Andelin 121.

⁶ Andelin 122.

⁷ Marabel Morgan, The Total Woman, (New York: Pocket Books, 1975) book cover jacket.

In Morgan's book she states "Among your roles as wife are supporting role to husband, loving companion, sex partner and Queen of your household."⁸ She goes on to ask you to "Stop a moment and check your gratitude meter. Are you guilty of that heinous act of ingratitude? Are you appreciative of the basics your husband knocks himself out to provide? Not just the birthday and Christmas 'specials' but money for the groceries, doctor bills and pillowcases?"⁹ And on the topic of accepting him, she emphasizes the importance of "letting your husband do what he wants.... You stay out of it and take care of the kitchen."¹⁰

For a lot of women now in their early fifties like myself, these were the books and the beliefs that we were to follow: Be obedient to your husband, keep the house spotless, raise the perfect family and be happy. And yet, in researching books with similar themes I was astonished to find dozens of books "preaching" to the woman of the nineties with the same voice and message.

Many people believe what a book says without questioning the content because it is bound, typed and formally presented. By cutting out the words from books I can "frame" the passages I want the viewer to read. It allows me to reframe the message and to say, "Look at this. Isn't this silly; isn't this funny; isn't this scary. Look at this!"

The third source is different from the first two. Pack•O•Fun was the only scrap craft magazine in America. The editors, Edna and John Clapper, began publishing the monthly magazine in 1950. The latest copy I have been able to find

⁸ Morgan 42.

⁹ Morgan 42.

¹⁰ Morgan 72.

was published in 1974. It was designed for den mothers, youth activity leaders, volunteer workers and other adults who were interested in finding out how one could make anything out of scraps. This was the original recycling magazine! For example, there were directions on how to make a ham can doorstop, dolls out of hair rollers, a paper plate carnival, a log cabin made with pretzels, eyeglass lens jewelry, a spaghetti puppy, fun with marshmallows, a soap bible, sugar cube churches, pop top ring jewelry, and a frying pan Christmas collage.

Across from this wall are actual windows reaching to the ceiling. Halfway up the windows are mirrors that I've attached to the outside of the window. The windows are framed by white polka dot plastic curtains.

Domestic Goddess is what I should have been, what I was groomed for but is not what I am. It's a part of my history that I don't want to forget.

DRESSED FOR SUCCESS ROOM

To enter this room the visitor must open the narrow white door. The room is windowless but bright and cheery with its white painted floor, white walls and soft lighting (Fig. 8). Extending out from the top of one wall and into the center of this small rectangular-shaped room are two white ladders (Fig. 9). These ladders climb up the wall but don't take you anywhere. The room measures 7' H x 6' W x 9' L. Two walls are covered with wallpaper that a friend gave to me. The wallpaper is probably from the sixties. On top of the wallpaper and running up and down the wallpaper in rows are dozens of paper dolls. These are female paper dolls that date back to the

forties and are as current as the seventies. Also applied over the wall paper are paper doll clothes (Fig. 10).

This room was inspired by two books about how to Dress For Success. The first book was written for men only in 1975. The second book was written in 1977 for women. These books had the same messages as the books on marriage. Fascinating Womanhood had a section on the house dress. "Wear it to function in your career as a domestic goddess. It is more or less your uniform or identification mark. When you wear a feminine, domestic-looking house dress and apron, there will be no doubt in the minds of your family about who you are – the queen of the household."¹¹

An example of the message conveyed in Dress For Success is:

Sweaters in the office spell secretary. Any woman at any level who wants to move up should not wear a sweater to work. In the office sweaters give out nothing but negative impulses. They say lower middle class and loser. But for attracting men, no garment tests better than the sweater if it's tight and made of soft luxuriant wool. A cashmere sweater on a woman with even a moderate build is one of the greatest seduction garments in existence.¹²

In our society, now more than ever, clothes play a crucial role in almost all human interactions – social, political, sexual. The paper dolls are symbols for the message in the books.

The rows of paper dolls and their clothing cover three of the four walls in the room. Between the ladders is a circular mirror (Fig. 11). On the opposite wall are

¹¹ Andelin 237.

¹² Dress for Success 109.

two circular mirrors with a white dresser in the center (Fig. 12). On top of the dresser is a fifteen inch tall plastic lamp in the form of a woman wearing a strapless gown (Fig. 13). On her head is a light bulb which is covered by a polka dot plastic shade. The pink light bulb creates a pink shadow on the surface of the dresser. There is a large, thick book on the dresser with the title Who's Who In American Women in 1962.

On narrow niche-like shelves are books and two black Rolodexes. One shelf has a black Rolodex containing women's names, alphabetically arranged from A-Z. Each card contains one woman's name and the sentence, "I don't have a thing to wear." A separate shelf holds the other Rolodex with quotes taken from the aforementioned book Dress for Success.

The remaining shelves hold only books (Fig. 14). Some of the titles of these books are The Fulfilled Woman, How to Keep a Man in Love With You Forever, The Measure of a Woman, From Kitchen to Career, Your Best Foot Forward. My intention for including the books is to draw attention to our personal connections to clothing, moving beyond obvious surface impressions to how it has affected our lives and behavior in society.

CONCLUSION

My work over the last five years has been autobiographical. Sometimes I take on issues like feminism or housewifery. The themes are ideas or memories I can relate to or that I love and care about. I acknowledge that I shared an appreciation of

the value of women's experiences through the women's movement, but I didn't participate in the movement in an intellectual or political way.

During the mid-seventies Judy Chicago and Mariam Schapiro and scores of other female artists were uniting and making the nation aware of their issues. At the same time I was busy raising three children with my husband, writing and receiving commissions to make art for public spaces through the 1% For Public Art Programs in the states of Alaska, Washington and Oregon. From 1975 to 1989 I received and completed twenty public art commissions.

In a recent book Believing is Seeing : Creating the Culture of Art , author Mary Anne Staniszewski says:

Art, as we know it, is a relatively recent phenomenon and is something made to be seen in galleries, preserved in museums, purchased by collectors, and reproduced within the mass media. When an artist creates a work of Art it has no intrinsic use of value, but when this artwork circulates within the systems of Art (galleries, art histories, art publications, museums, and so on) it acquires a depth of meaning, a breadth of importance, and an increase in value that is greater proportionately than perhaps anything else in the modern world.

Everything in life is shaped and defined by its various institutions. Institutions set up the boundaries and conventions for things – a way a painting's frame shapes its picture and the way a pedestal demarks a particular object as sculpture.¹³

The home is also one of these institutions. Ideas about the home vary between cultures and periods, but at any one time and place, there is likely to be a consensus about what a home should be like, what is right and proper and what is out of place. In 1869, Frances Power Cobbe wrote:

¹³ Mary Anne Staniszewski, Believing is Seeing: Creating the Culture of Art, (New York: Penguin Books, 1995) 28.

The unhomeliness of the homes...of women in whom the feminine element is lacking is pitiable...The more womanly a woman is, the more she is sure to throw her personality over the home, and transform it, from a mere eating and sleeping place or an upholsterer's showroom, into a sort of outermost garment of her soul; harmonized with her nature as her robe and the flower in her hair are harmonized with her bodily beauty...A woman whose home does not bear to her this relation of nest to bird, calyx to flower...is in one or another imperfect condition. She is herself deficient in the womanly power of thoroughly imposing her personality upon her belongings.¹⁴

This principle of women pursuing the ideal of individual personal expression in home furnishing has been repeated endlessly in books on home, marriage and how to keep a man happy and satisfied. In 1930, Emily Post wrote:

[The home's] personality should express your personality, just as every gesture you make expresses your gay animation or your restraint, your perplexing mystery, or your emancipated modernism – whichever characteristics are typically yours. The house that does not express the individuality of its owner is like a dress shown on a wax figure. It may be a beautiful dress – but neither is animated by a living personality.¹⁵

My love of home and family is unquestionable. Yet my dedication does not restrict my freedom as an individual or as an artist but rather thrives on it. The balance is to attempt to make art that is sincere and to connect my life as an artist with my life as a woman.

My impression of bustle was amplified by the fact that I was working so hard at taking it all in, my eyes darting here and there, my senses working overtime. So much was new to me. On my later visits to Marvin's [home] I noticed none of this bustle. All seemed calm. We tend to see disorder in the unfamiliar—and to discover in it an underlying order only as the unfamiliar becomes familiar. Peter Leroy.¹⁶

¹⁴ Forty 106.

¹⁵ Forty 106.

¹⁶ Eric Kraft, Where Do You Stop?, (New York: Picador/St. Martin's Press, 1992) 86.

POSTSCRIPT

My work is not about making big declamatory statements. It's about looking around within my home environment, noticing something and thinking about it. At other times (it) is noticed by me as I am passing by a storefront window or browsing through a second-hand store. I never have a clue to what I am looking for until I see it and buy it. Many times I will live with objects in various parts of my home for years before deciding to use the object as a part of my art.

Yet when I decide to use the object(s) I find it important to understand how they have been used, under used and why they are tossed away and given little notice in our day-to-day lives. In a way I think of myself as a house detective, an anthropologist and an ecologist. I delve into research with great gusto and spend probably more time than is necessary to find information on the history of the object.

Life is predicated on change. Many objects and concepts that we once took for granted as part of everyday life either have vanished or now seem destined to disappear. Others should have disappeared but keep popping up in each new generation disguised in new words and new packaging.

Within the past two years I have focused on the familiar objects of girdles, handkerchiefs and Talk Show pages pulled out of the Sunday Oregonian's *TV Click*. The "Barbie and Birdie" installation at the Northview Gallery at Portland Community College introduced the viewer to twenty-four girdles placed into display cases and presented as if the visitor were in a department store. The girdles were both art objects and ornaments of archaeological and historical interest. The "Show and Tell"

installation in The Art Gym at Marylhurst College was presented in a formal and traditional manner. Eighty handkerchiefs were framed, matted and placed in a grid format on a pink/apricot wall; the windows of the mats were only three inches square, so the focus was on the print design. It was not immediately apparent that these were handkerchiefs. Adjacent to the wall display was a small yellow kitchen-like room. An open door invited the viewer to come in, sit down and "show and tell."

On January 9, 1994 I began pulling the Talk Shows section out of the Sunday Oregonian's *TV Click*. I was becoming more aware and frustrated with the way women were portrayed on daytime talk shows. These programs were seeking the stay-at-home female TV audience. Yet the topics were mainly about weak women (or at least portrayed as such on the shows). I kept collecting the weekly Talk Shows inserts and looking at them. "Women Coerced...", "Women Upset...", and "**Women Who...**". In 1994 there were a total of 192 talk shows per week. Ten new Talk Shows were added to the airwaves during the time I was collecting the weekly inserts. I displayed the weekly listings at the Nine Gallery in Portland in January of 1995. "Women Who in 1994" hung its dirty linen out in public. I hung the paper "sheets" clothespinned to a clothesline as laundry hung out to dry and every TV listing about *Women Who* was highlighted with a yellow highlight marker.

I am a carrier and conservator of my culture, the good and the bad. As a visual artist I have the opportunity to tell my point of view, my passions and my story within the confines of a space which I have built and created for the sole purpose of saying, "Look at this. Please."

1. SLUSARENKO: The corridor of Alterations.
*Installation made in 1995. Portland State University,
Portland, Oregon*

2. SLUSARENKO: The path leading to the wooden frame in *Alterations*. *Installation made in 1995. Portland State University, Portland, Oregon*

3. SLUSARENKO: Pathway in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

4. SLUSARENKO: Domestic Goddess Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

5. SLUSARENKO: Domestic Goddess Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon.*

6. SLUSARENKO: Domestic Goddess Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon.*

7. SLUSARENKO: Domestic Goddess Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon.*

8. SLUSARENKO: Dress For Success Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

9. SLUSARENKO: Dress For Success Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

10. SLUSARENKO: Wall in Dress For Success Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

11. SLUSARENKO: Dress For Success Room in Alterations.
Installation made in 1995. Portland State University, Portland, Oregon.

12. SLUSARENKO: Dress For Success Room in Alterations.
Installation made in 1995. Portland State University, Portland, Oregon

13. SLUSARENKO: Dress For Success Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

14. SLUSARENKO: Dress For Success Room in Alterations. *Installation made in 1995. Portland State University, Portland, Oregon*

BIBLIOGRAPHY

- Abbott, Shirley. Womenfolks: Growing Up Down South. New York: Ticknor & Fields, 1983.
- Andelin, Helen B. Fascinating Womanhood. Santa Barbara: Pacific Press, 1963.
- Arnold, Eleanor. Voices of American Homemakers. Bloomington: Indiana University Press, 1985.
- Beardsley, Lou and Toni Spry. The Fulfilled Woman. Irvine: Harvest House Publishers, 1975.
- Bracken, Peg. The I Hate to Housekeep Book. Greenwich: Fawcett Publications, Inc., 1962.
- Brunsmann, Laura and Ruth Askey. Modernism & Beyond: Women Artists of the Pacific Northwest. New York: Midmarch Arts Press, 1993.
- Bryant, Anita. Bless this House. Old Tappan: Fleming H. Revell Company, 1972.
- Cabot, Tracy, Ph. D. How to Keep a Man in Love With You Forever. New York: Dell Publishing, 1986.
- Clapper, John. M., publisher and Edna N. Clapper, editor. Pack•o•Fun: The Only Scrapcraft Magazine. Park Ridge: Clapper Publishing Company, Inc.
- Coble, Betty J. Woman — Aware and Choosing. Nashville: Broadman Press, 1975.
- Cooper, Darien B. You Can Be the Wife of a Happy Husband. Wheaton: SP Publications, Inc., 1974.
- Corrin, Lisa G, ed. Mining the Museum: An Installation by Fred Wilson. Baltimore: The Contemporary, 1994.
- Danto, Arthur C. Beyond the Brillo Box – the Visual Arts in Post-Historical Perspective. New York: Farrar Straus Giroux, 1992.
- Dorfles, Gillo. Kitsch: The World of Bad Taste. New York: Bell Publishing Company, 1968.
- Ellzey, W. Clark. How to Keep Romance in your Marriage. New York: Association Press, 1954.
- Exel, Godfrey W. Live Happily with the Woman You Love. Chicago: Moody Press, 1977.
- Forty, Adrian. Objects of Desire - Design and Society Since 1750. Great Britain: Thames and Hudson, 1986.

- French, Marilyn. The Women's Room. New York: Summit Books, 1977.
- Getz, Gene A. The Measure of a Woman. Glendale: G/L Publications, 1977.
- Harragan, Betty Lehan. Games Mother Never Taught You. New York: Warner Books, 1977.
- Harris, Janet. The Prime of Ms. America: The American Woman at 40. New York: G. P. Putnam's Sons, 1975.
- Hastings, Betty-Anne. Helpful Household Hints, volumes 1-2. New York: Ventura Books, 1983.
- "The Hidden Life of Objects," Harvard Gazette. 4 Feb. 1994: 5,8.
- Horton, Marilee. Free to Stay at Home - A Woman's Alternative. Waco: Word Books, 1982.
- Hyde, Vance. — and everything nice. New York: David McKay Company, Inc., 1959.
- Jonas, Susan & Marilyn Nissenson. Going Going Gone: Vanishing America. San Francisco: Chronicle Books, 1994.
- King, David and Karen Levine. The Best Way in the World for a Woman to Make Money. New York: Warner Books, 1979.
- Kraft, Eric. Where Do You Stop?. New York: Picador/St. Martin's Press, 1992.
- Lacy, Suzanne, ed. Mapping the Terrain - New Genre Public Art. Seattle, Bay Press, 1995.
- Landers, Ann. Since You Ask Me. Englewood Cliffs: Prentice-Hall, Inc., 1961.
- Lewis, Adele and Edith Bobroff. From Kitchen to Career. Kansas City: Bobbs-Merrill Company, Inc., 1965.
- Lopata, Helena Z. Occupation: Housewife. New York: Oxford University Press, 1971.
- Luxton, Meg. More Than a Labour of Love: Three Generations of Women's Work in the Home. Toronto: Women's Educational Press, 1970.
- Mains, Karen Burton. Open Heart — Open Home. La Habra: David C. Cook Publishing Co., 1976.
- Molloy, John T. The Woman's Dress for Success Book. New York: Warner Books, 1977.
- Miller, Ella May. a woman in her home. Chicago: Moody Press, 1968.
- Morgan, Marabel. The Total Woman. New York: Pocket Books, 1975.

- Narramore, Clyde M. A Woman's World. Grand Rapids: Zondervan Publishing House, 1963.
- Oliveira, Nicolas de, Nicola Oxley and Michael Petry. Installation Art. Washington, D.C.: Smithsonian Institution Press, 1994.
- Pape, Dorothy R. In Search of God's Ideal Woman. Downers Grove: InterVarsity Press, 1977.
- Price, Eugenia. Woman to Woman. Grand Rapids: Zondervan Publishing House, 1959.
- Radner, Hilary. Shopping Around - Feminine Culture and the Pursuit of Pleasure. New York: Routledge, 1995.
- Rice, Shirley. The Christian Home: A Woman's View. Virginia: Norfolk Christian Schools, 1965.
- Schimmel, Paul. Objectives: The New Sculpture. Newport Beach: Newport Harbor Art Museum, 1990.
- Shulman, Alix Kates. In Every Woman's Life..... New York: Alfred A. Knopf, Inc., 1987.
- Sleigh, Linwood and Charles Johnson. The Book of Girls' Names. New York: Thomas Y. Crowell Company, 1962.
- Staniszewski, Mary Anne. Believing is Seeing: Creating the Culture of Art. New York: Penguin Books, 1995.
- Stedman, Elaine. A Woman's Worth. Waco: Word Books, 1975.
- Strain, Frances Bruce. Marriage Is for Two. New York: Longmans, Green and Co., 1955.
- Stratton, Dorothy C. and Helen B. Schleman. Your Best Foot Forward: Social Usage for Young Moderns. New York: McGraw-Hill Book Company, Inc., 1955.
- Trahey, Jane. Women & Power. New York: Avon Books, 1977.
- Vanderbilt, Amy. Everyday Etiquette. New York: Bantam Books, 1956.
- Wagner, Catherine. Home and Other Stories. Los Angeles: University of New Mexico Press, 1993.
- Ward, Peter. Kitsch in Sync. Plexus, London: Plexus Publishing Limited, 1991.