

**APPLICATION FOR A TEMPORARY DISPLAY IN THE STATE CAPITOL
OR ON THE GROUNDS OF THE STATE CAPITOL**
(please print)

Date January, 2014

1. Individual and/or organization sponsor(s) randall sinner
 Address(es) pobox 440
Ballvue, CO 80512
 Telephone Numbers: Daytime 970-308-9916 Evening _____

2. Proposed Dates for the display: Legislative Season 2015/2016

3. Proposed Location of the display: still working with Damion Fechotha on this.

4. Purpose of the display: 38 of 50 is a work that brings attention to Colorados
Capital Punishment.

Please note that no displays are permitted in the Capitol rotunda.

5. Description of the display and space required (photographs may be provided to supplement the written description; use additional pages as necessary): the installation consists of 38 State Flags
and their 38 remnants. there is also a slide/dvd documentation of work.

6. Name, address and telephone number of individual(s) in charge of display (if different from #1 above):

7. Attach an explanation of how the proposal meets the evaluation criteria used by the Advisory Committee.

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In addition to completing this application, I have read and will comply with the Criteria and Procedures for permanent gifts or loans of art of the State Capitol Building Advisory Committee.

 61-17-2014

Signature and title of person completing the application

Return completed application to: State Capitol Building Advisory Committee
 Room 029, State Capitol Building
 Denver, CO 80203-1784
 (303) 866-3521
 (303) 866-3855 (FAX)

Approval

Capitol Building Advisory Committee: _____

Signature

Date

Capital Development Committee: _____

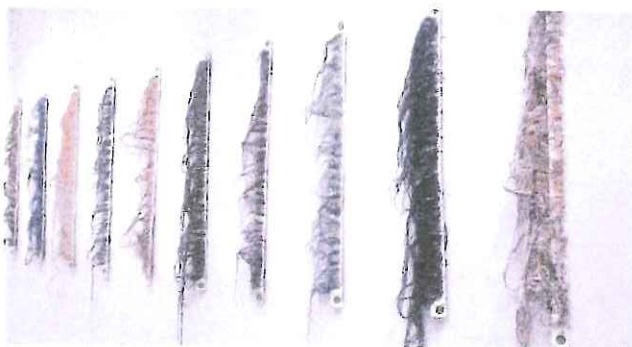
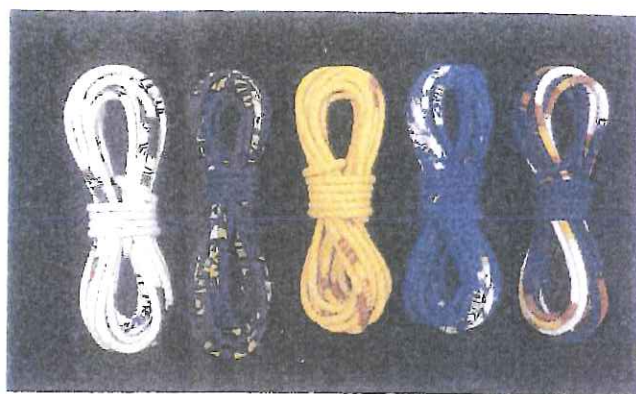
Signature

Date

Governor's Office (when applicable) _____

Signature

Date



randall sinner's 38 of 50—Capital Embroidery

A HAUNTING EXHIBITION at the Fort Collins Museum of Contemporary Art in Colorado (March 28–May 13) is the culmination of randall sinner's "performance embroidery" in each of the thirty-eight (of fifty) American states that mandate capital punishment. Over a four-year period, sinner visited the capitol buildings of these states to stitch and discuss his project with passersby. His work with the flags took two separate forms. In the first, the state flags were cut into one-inch strips, wrapped around rope, and tied in loose knots. The remnant threads from this process were then stitched through the detached borders (the edges that would be attached to a flagpole), creating a delicate tangle of fringe. Throughout his performances, sinner's neutrality on the subject of capital punishment allowed for an informative environment of accessibility to a curious public.

In the gallery setting, however, the mood of this work shifted. In Fort Collins, the flat black of the painted walls provided a visually and emotionally striking backdrop to these vibrantly colored and textured pieces. The repetition and organization of forms suggested a police lineup, or a marking of time, a quiet documentation of the nameless and faceless dead. While slides projecting images from sinner's performances on location provided context, the overall gallery experience was one of quiet reverence and isolation.

In the materials and careful installation of this work, sinner acknowledges the complexity of the issue and evokes a range of human emotions, from the sublime to the terrifying,

TOP LEFT: 38 of 50—Capital Embroidery, performance, Cheyenne, Wyoming, August 26–28, 2002. TOP RIGHT: Detail (California, New Hampshire, New Mexico, Connecticut, and Colorado flags), 1999; state flags, rope. BOTTOM: Installation views of 38 of 50 for the Virginia Injustice Film Festival, 2005; thirty-eight state flags, rope, photo documentation of Maryland performance.

with breathtaking beauty. We are faced with the disturbing question of who has the moral authority to make decisions about the ultimate fate of another, and sinner renders the tangle of thread and emotion with extraordinary sensitivity. While the flag-covered ropes might be maudlin if tied in the literal hangman's noose, the figure eights in which they are draped are elegant and orderly. They suggest comfort and utility, as well as the potential for more sinister uses. The repetition of these forms contrasts with the expressive loosely embroidered ones, which were hung on the opposite wall. It is as if the bound ropes have been unraveled, set free, and allowed to breathe.

Artists who work with textiles understand the connotations linked to the materials, including associations such as warmth, shelter, nurturing, and domesticity. The use of materials to comment on larger social issues is a way for sinner to bring these issues closer to home and to subtly connect us to our shared humanity. It is the beauty of sinner's work that draws the viewer in, and it is the contemplative environment he creates that allows the impact of this work to enter our consciousness and consciences.