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## Beaut-Ease

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BEAUT-EASE

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

by

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Master of Fine Arts, Virginia Commonwealth University, 2007

Bachelor of Arts, Eastern Kentucky University, 2003

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Virginia Commonwealth University

Richmond, Virginia

May 2007

## Acknowledgement

I would like to thank all of the people who made my graduate experience the most successful it could be. To the faculty thank you for challenging my thoughts and expanding my mind, especially Susie Ganch, Jack Wax and Susan Iverson—without you I would not have developed into the artist that I am today. To my family and fellow graduates, thank you all for your unending support. And to John Waters, thank you for providing me with comic escape, helping me to relocate my sense of humor and teaching me the greatest lesson of all—Life is nothing if you're not obsessed.

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# Abstract

## BEAUT-EASE

By Amanda Rae Douglas, MFA

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

Virginia Commonwealth University, 2007

Major Director: Susie Ganch  
Assistant Professor, Department of Craft/Material Studies

The *Beaut-Ease* product line consists of several machines that are a hybrid between beauty products and infomercial products. Both industries flourish on a level of falsehood that teeters on the brink of hilarity.

## Artist Statement

The *Beaut-Ease* product line consists of several machines that are a hybrid between beauty products and infomercial products. Both industries flourish on a level of falsehood that teeters on the brink of hilarity. I have turned this quick fix notion on its head and made machines that actually complicate matters rather than make them easier to complete. The machine format gives my work an interesting amount of built-in interactivity while showcasing the daily grind of life.

The idea of the false promises perpetuated in the beauty industry fascinates me. Marketing companies have mastered an art that taps into desires. The world of the media brings us an artificial reality—everywhere—everyday. The level of exposure tells us not only to buy and buy a lot, it hooks with us values and concepts such as popularity, sexuality, worth, and success. With the push of a button life becomes amazingly easy and our mundane chores are done in a snap. The products appear so enticing and they work like magic.

The *Beaut-Ease* line serves as a metaphor for the times I've held glamour up on a pedestal.



## Chronology

Entering graduate school marked an incredible, new period in my life. I came to Richmond from a very small town in Kentucky, where I studied art at Eastern Kentucky University. I had never lived outside of the state and never more than thirty minutes away from my parents. Moving to a large, highly populated, to me, city like Richmond, Virginia was about as different an environment as I could imagine. I was ready to let graduate school mold and shape me into a new and all improved artist.

A few months before I moved to here to go to graduate school, my father passed away. The only way I felt I could bring him back was through reliving moments in my memory. With this event fresh in my mind, it seemed only fitting that the first pieces I made be about memory and holding on to those fragments that are still left. My father exists now only in the past. I found that I could not bring myself to make a piece that dealt directly with the issue of the loss of my father, but the notion of wanting to hold on to the past and to memories in general are very present in my work. This is true in especially the metal clothing pieces I made at the beginning of graduate studies.



*Apron, 2006*

*Oven Mitt, 2006*

In *Tie and Sleeves*, *Cuff* the *Oven Mitt* and the *Apron* are attempts at memorializing memories. Those pieces dealt with my matriarchal lineage—my mother, my grandmother, my great-grandmother. In trying to define what made me the woman that I am, I looked to the women who had been the closest and most influential. In many ways, I want to be the women they were: strong, opinionated, smart, hard working, successful, and loving-- the best they could be. Yet all of them in some way fell into the typical female, homemaker stereotype. The idea that women can now choose the same stereotypical roles that they tried so hard to dispel so many years ago intrigues me. This idea led me to make two pieces, the *Apron* and *Oven Mitt*. They acted as plaques—monuments—memorials to the women I held dearest to me. They also served as reminders and signposts to what I don't want to be. The pieces consisted of an oven mitt and an apron that were hung from hooks. I wanted to infer that someone had been there once and had used these objects, and they had

perhaps stepped away. I wanted them to suggest that someone had perhaps hung their stereotype up and left the viewer to ask whether or not they would ever come back.



*Tie and Sleeves, 2006*

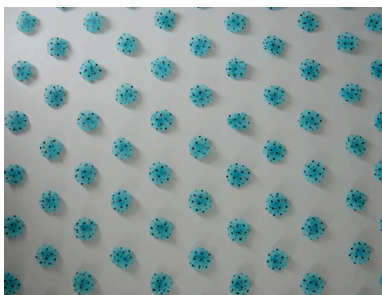
*Cuff, 2006*

The *Tie and Sleeves* and *Cuff* are related to my idea of memory as well. When remembering something we often don't recall everything that we experience at the time of the event. We recall only snippets and pieces of information, that when put together give us but an overview. Some events we remember better than others, but we can never revisit every detail. With the *Tie* and *Cuff*, I took parts of existing vintage dress patterns and translated them directly into metal. The *Tie* has a very child-like feel to it, and on some level it is a reflection of my childhood. The *Cuff* is a more adult or business-like image, a reflection on the process of getting older. With this work it is almost as if I was trying to capture a moment in time when I was young. I can see myself as a younger girl wearing the *Tie and Sleeves* while an older woman or mother figure would wear the *Cuff*. My mother always made me feel safe by either physically or metaphorically holding my hand.

When I would find myself in a place where I felt a little unsafe I would need the reassurance that she was there.

The metal clothing series tested my abilities as a metalsmith and they gave me a newfound love of repetitive processes and involved production methods. Despite the fact that I learned a great deal from this series, I was never quite satisfied with how they expressed memory. I tried very hard to make metal emulate a fabric-like quality but I never figured out why these pieces needed to be made of metal. At that point I decided to change my approach and actually to use fabric.

My great-grandmother played a major role in my impetus to fabricate the piece *Graduate School Security Blanket*. As a child I wanted nothing more than to be like her when I grew up. She taught me how to be strong. I remember her knitting, crocheting and sewing. Sewing and working with her hands always made her happy. I remember as well her teaching me how to make yo-yos (quilt pieces made of circles that are scrunched to form mini hairnets of sorts). We would sit for hour upon hour making them. I was usually quiet, while she told me her stories of the past. When I think of my history, I think of her. When I got older my mom saw that I was making yo-yos, and she told me how when she was younger, she and my great-grandmother would sew yo-yos for hours as well. These recollections made me think about tradition, and how things are passed from one generation to the next, and how we still have very deep connections to the past. I used the yo-yo format and applied it directly in making a piece about how the past is reflected in the new. As it turned out the piece changed into being about the closeness of the past and how my memories provide me with a sense of security and reassure me.



*Graduate School Security Blanket, 2006*

Sewing in many ways links us to the past. Women used to sew their own clothes and mend them when they wore out. Today, we buy all our clothes. If they rip or if a button falls off, we throw the article away and purchase a new one. Since I was taught to sew as a child, it gives me a sense of nostalgia just holding a needle and thread. I love the mutable quality of fabric and its pliability. Fabric can be easily manipulated into almost any shape, but at the same time it has strong potential to build structures. Fabric shares some of the characteristics and traits that metal has: both can be connected and transformed from flat pieces into multi-dimensional forms. In my earlier pieces I sought a connection between fabric and metal by making metal pieces that simulated fabric. Eventually I found that because the metal was so hard and static, it could only give me the illusion of fabric—it would in the end always look like an imitation and could never possess the qualities that make fabric, well fabric. The metal, because it lacks gravity's effects, gave my pieces a feeling of being frozen in time.

My piece *Graduate School Security Blanket* was the first truly large-scale work that I had ever attempted. The fabric that my great-grandmother used often consisted of the scraps and the throw-aways from other projects. With this in mind, I decided to use a large roll of fabric that I acquired from a warehouse cleanup. I actually retrieved the fabric from

a dumpster. My sense was that the electric blue fabric with small black polka dots would be a good way to put a contemporary spin on an age-old tradition. My first idea with the yo-yos was to “quilt” an entire room with them. As I finished each yo-yo, I would pin them up on the wall in a pattern. When each of the four walls were covered, the viewer would be surrounded by an immense security blanket (of tradition), and hopefully disoriented and overwhelmed by the electricity of the color. I didn’t really know why I wanted to do this, but I really felt it needed to be done. This piece was quite large and each “yo-yo” had to be hand-made. In the end the piece took me a very long time to complete. During this long process, I began to second-guess myself and the idea started to change and slip away from me. I started to consider “Why was I so focused on the women in my family, and women in general for that matter?” Did I want to say something “for the good of womankind?” I thought I did. My whole idea changed. I decided that I wanted the yo-yos to form a dress that would be attached to the wall. It would have a woman sewn into it, and emerging from it. I wanted the piece “to mean” that we, as women, were attached to our traditions, but also moving away from them and into a direction all of our own. I started sewing all the yo-yos together and it became something for one person to experience at a time. I started layering and leaving gaps in the dress’ construction to start giving it dimension and to my mind create visual interest. Then I got scared of the idea of making what I thought might be construed as feminist art. I realized I was in a territory I did not want to be. What was I adding to that dialogue that had not already been said or beaten into the ground? I decided to abandon the dress idea and to go back to creating an engulfing experience. I wanted to invite the viewer for a walk into my mind where everything seemed to be overwhelming

and chaotic. A place that was soothing and calming at the same time. By this time *Graduate School Security Blanket* was so filled with crossed intentions that I found that I could never get it to work as a successful piece.

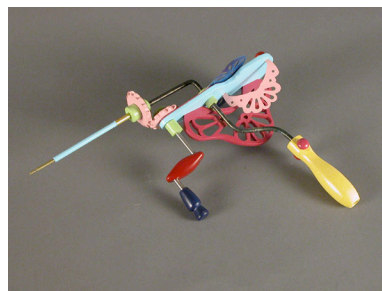
*Jamie's Bathroom* was a markedly new series of work for me. I'd felt that my past work was trying to be too serious and that it was supposed to say something profound and meaningful. I was trying too hard to fit into my preconceived notions about who an artist was and how we made our work. I wanted my work to reflect my true personality, including my offbeat sense of humor. I was really craving the chance to have fun in my studio again. Tired and worn out from impersonating someone I thought everyone expected me to be, I needed some time to relocate the person I actually was. I found this by taking apart old 1950s and 60s hairdryers that I had collected from various thrift stores in the area. It was in the "parts and the pieces" of these machines that I found my new inspiration. The shells, guts, motors and knobs were for me endlessly fascinating. Machines were in my future! They allowed me to explore a new level of interaction as well as the possibility to open up a narrative with my viewer. These machines enabled me to learn basic engineering, and to make movable parts. I figured out how to put all these messy components into a pleasing designed package. Inspired by crazy, wacky inventions and Japanese Chindogu, I set out to invent for myself a whole new line of un-useless beauty devices and products.

This series of works was entitled *Jamie's Bathroom* and it is a narrative work that deals with the issues and frustrations that I had with my sister's daily grooming routines. Before moving here to Richmond, VA, I moved back home to Kentucky to live for a

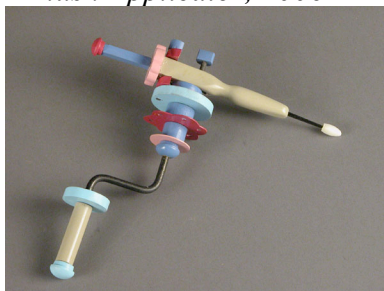
month. During my eight years away, I had forgotten some of the quirks my sister had and was unacquainted with the new ones she had developed. What in the world could anybody possibly do in a bathroom for two whole hours every single day of the week? The only explanation I could come up with was that she had an array of machines that complicated the normally simple completion of her routines. With automata as my guide, I created machines that developed into a truly absurd narrative, and carried with them the fascination that I have of this age-old art form. I used the distinctive hand-made clumsiness of some of the automata mechanisms to mirror the way I feel when performing these tasks.



*Blush Applicator, 2006*



*Eyelash Curler, 2006*

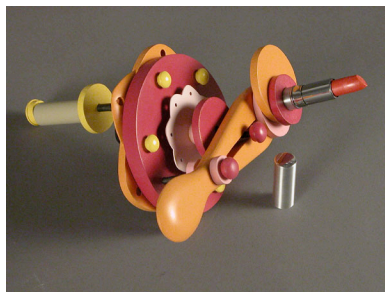


*Eyeshadow Applicator, 2006*



*Hairdrayer, 2006*





*Lipstick Applicator, 2006*



*Mirror, 2006*

## Influences

As an artist, there are many things that inspire me and the work that I produce. That inspiration can be anything from the random conversations with a stranger to an industrial machine I saw in a factory. I am influenced by the media and television and books or movies I pick up based only on the cover and the short explanations on the back. Influences, as non-linear and seemingly unconnected as they may be have all have shaped the person that I am, as well as my artistic vision.

My family has played an important role in shaping me to be the person I am. Without my parent's guidance, support and open minds, I would not be an artist today. As a child, I watched my father build furniture, our swing set/playground, and raise our barn. He was happiest when he was working with his hands. He inspired me to work and build with my own hands—at that time mainly Play-Doh and Lego creations. This love of making stayed with me throughout my life and through his. My father always worked in a manufacturing plant. I used to love it when we would visit him at work. The huge machines that stamped small metal parts or the one that packaged those parts in lots of hundreds to thousands were all scary and loud, but they truly fascinated to me. I could watch them for hours. I even started college thinking I would follow in his footsteps with a degree in Manufacturing Technology.

My mother and sister have influenced my ideas on beauty. When I was young, my mother wouldn't even work in the yard without wearing make-up—and we lived in the middle of nowhere, people didn't just “drop by.” A perfectionist in every right, it seemed as though she had beauty standards that I could just not live up to. I spent a great deal of my life with self-esteem issues because I felt I could not live up to her ideal of beauty. It has only been recently that I have realized “my beauty” is just different from hers. My sister followed closely in my mother's footsteps. She is a person who primps, even if she is staying at home in her pajamas. *Jamie's Bathroom* is based around the specifics of her two-hour, daily bathroom routine. The focus on beauty routines and rituals has led my work from its emphasis on one individual to a more witty and sardonic cultural critique. Some women go to the most extreme lengths to change their looks, like plastic surgery. All to live up to standards set by media, marketing, and advertising companies—these standards are truly artificial and airbrushed to serve up a perfection that can only be simulated. I am utterly repelled by the fact that reality has been tampered with so much and that the line between the natural and this artificial construction of beauty is no longer distinct. At the same time I love the fact that people have embraced a world of fantasy and live in that world everyday.

I allowed the media to shape my views as I was growing up. Marketing companies have mastered an art that taps into desires. Being inundated by images of models in magazines and the beautiful women on television sometimes made it seem like I was only special if I looked like them, dressed like them and wore the same kinds of make-up. These stars even sold you the products in commercials. If you wanted to look like Kate Moss,

you'd wear Calvin Klein, Halle Berry, you'd wear Revlon make-up, or if it was Sarah Jessica Parker, you'd use Nice and Easy hair color, she does, the commercial said so. The world of the media brings us an artificial reality—everywhere--everyday.

The art of advertising is a very intriguing and exacting science. Marketing is a very special tool that sells products in such a way as to make viewers think they really need the product to insure that they look at beautiful as they can. Most advertising seems forgettable but being exposed to over 2000 ads a day has its cumulative effect. This level of exposure tells us not only to buy and buy a lot, it hooks with us values and concepts such as popularity, sexuality, worth, and success. Most of what we consume has been created to fool us, and all of it for the sake of profit alone. So why, even though common sense tells us that media messages are an artificial construct, do we still try to reach for that unreal and idealistic goal? This question fascinates me.

I am fascinated by infomercials and QVC (the shopping network) because of their advertising and sales skills. Infomercials are much longer than regular commercials and have more of an opportunity to sell the believability factor by reiterating how fabulous their products are. This is done through testimonials and by letting “random” audience members sample what their product can do. With the push of a button life becomes amazingly easy and our mundane chores are done in a snap. The products appear so enticing and they work like magic. I am interesting in selling that “believability,” and to try to do some of the same things in my work. At the beginning of the semester I thought about making my own infomercial, one that would go along with my products. Eventually

I would like to get to explore what happens when the pieces that I build do not have to be seen in person, but are experienced only through advertising.

Being interested in these products led me to investigate the theories of industrial design. Most products are made with materials that are seen as more industrial for example steel, aluminum, and plastic are used because of their low cost and their ease of construction. I want my work to be seen as prototypes, each piece functioning as being another step closer to actually becoming a product, all with the potential for mass-production. I want my pieces to be believable products and I want people to actually picture themselves using these absurd devices want as well to fool them into believing my products will actually work to give them their expected outcome.

Industrial design gives everyday products a better, in my estimation, aesthetic, but most beauty devices still don't look good being just left out on the counter. When designing my own products, I have kept that in mind, and made sure that the products look just as good when not in use. I really want the aesthetic of the prototypes to be so enticing that people can't help but be drawn in by it, creating my own illusion of desire.

Wit and humor play a large role in the way I navigate through this world. I would much rather laugh at the ridiculous than to stew upon injustice. In the words of Mel Brooks, "Tragedy is when I fall into a manhole and break my leg, comedy is when you fall into a manhole and die." Humor is an incredible tool that when used properly can speak clearly to mass audiences. I admire John Waters in this respect for his outlook on the world and how he finds humor in the banal.

## Beaut-Ease

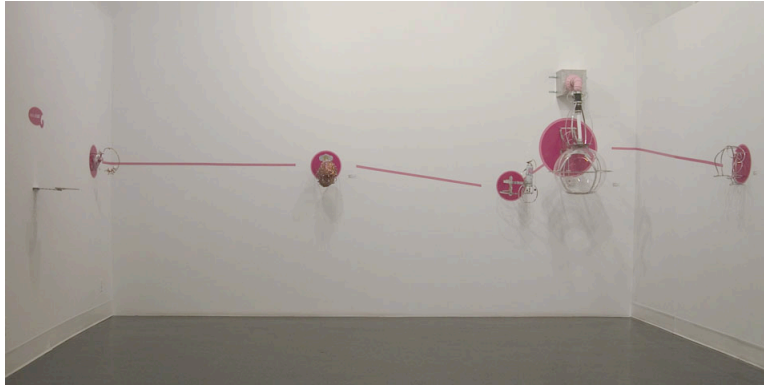
The *Beaut-Ease* product line consists of several machines that are a hybrid between beauty products and infomercial products. Both industries flourish on a level of falsehood that teeters on the brink of hilarity. It is on this level that I want my work to exist.

Machines are designed to help us with everyday tasks and to produce an outcome at a rate that is perceived to be faster than performing the task by hand. Devices are the cause of our society's fascination with the quick fix. The faster something can get done, the more free time there will be to add more tasks into the day and to enhance our ability to create leisure time. I want to turn this quick fix notion on its head and to make machines that actually will complicate matters rather than make them easier to complete. The machine format gives my work an interesting amount of built-in interactivity. I hope that the pieces truly come to life when they are being used.

I am also using the idea of the machine to showcase the daily grind of life. It often seems as though we just go through life day to day, doing the same things over and over, again and again, until it gets to the point where we just perform actions without feelings. We are unaware of what we are doing, and we are broken down to the point of becoming machines ourselves...we just do, and do not think or feel. I want to make people aware of this pedantic attitude and to question if they believe it is true.

The idea of the false promises perpetuated in the beauty industry fascinates me. What ever happened to accepting yourself as you are and finding the beauty within? The beauty industry tells us that their products will make us look better and in essence feel better, as a result of our outer appearance. Why do we continue to perpetuate the idea that appearances are all that matter? Vast amount of beauty products, are sold worldwide. If I wear makeup, fix my hair and dress to media standards, I will be beautiful, but only if I do these things and use these particular products. The fashion and beauty models that we as consumers are faced with have become so computer altered and so far removed from original photos that they give us a truly false idea of what the products can actually do. I am combining this sense of false promise in the beauty industry with that of the infomercial industry. Both look good in advertising, and so much so that the viewer is fully enticed. In reality, when most products are purchased and used, they are only a disappointment, not quite delivering what we hope.

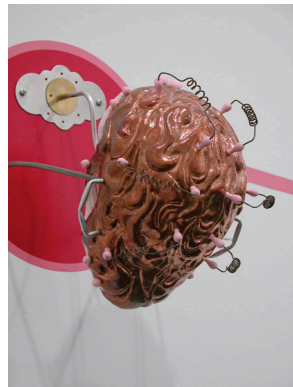
The *Beaut-Ease* line serves as a metaphor or form of illustration made tangible and personal outlet for some of the things I have falsely promised myself in life—the times I've held glamour up on a pedestal, the times my imagination has made things into more than what they are, and the times I've been let down because of my false sense of hope. I have put these feelings into my own imaginary world where everything is easy and happens with the push of a button, because really isn't that what we all want anyway?



*Beaut-Ease, (whole view), 2007*



*Wrinkle-Free XP 350, 2007*

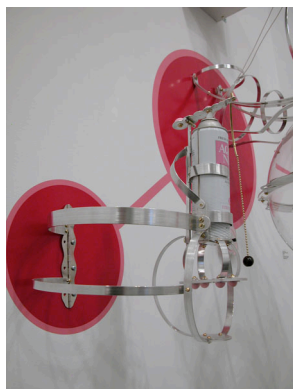


*StylusPro 2000, 2007*



*Stylon 500, 2007*





*SprayHold 1250, 2007*



*SparyMax 1250, 2007*

## Technical Information

In trying to form a hybrid between a machined/manufactured look and the use of the hand-made, material usage has been an integral part of my process. When observing consumable products that are on the market today, I noticed certain common threads, especially pertaining to the materials employed. Plastics are used heavily because of their ability to be quickly reproduced by the mold-making process. With plastics also comes the advantage of having a saturated color whereas with most other materials the color would only be on the surface and risk the chance of chipping away. Plastics are as well a cheap material that when used in place of other materials significantly lower the cost of the production, this is passed on to the consumer. Steel and aluminum are often used in manufacturing for the same reasons. I myself have combined these three materials and hand manipulated them to form my “hand-made” proto-types.

I had been using steel prior to beginning to fabricate my thesis work. It is a cheap and abundant material. I took what I knew about non-ferrous sheet metal and applied that knowledge to thin gauge sheet steel (22gauge-16gauge). Keeping in mind that steel cannot be soldered (with many small parts, or with welding marks, it might make the pieces somewhat distracting) and forming through heat or hammer is much more difficult than non-ferrous metals, I was forced to come up with ways to work the steel that did not involve these processes. I had to experiment with what cold-working could offer. Through

piercing I was able to make elements that heightened the design aspects of pieces as well as added to the decorative edge that I was striving for. Keeping most of the steel elements in their flat state my new dilemma was how to connect them to the piece itself. I relied solely on cold-joining methods—epoxy, rivets, tension, and screws. Through these restrictions I gave myself a deeper knowledge of fabrication and began to stretch the limitations that I had previously believed cold-joining offered.

Aluminum (another extremely cheap and abundant material used in industry) forced me to deal with the same issues as the steel did. It is not easily heat connected or formed and I had to rely on cold-joining methods (tap and die being my favorite). I manipulated the shapes of the raw aluminum by piercing it, slip-rolling it and bending it. Then I used the flat, almost wire-like pieces to form airy volumes. Aluminum also provided me with a more machined, cold and somewhat clinical look, which I felt, moved my pieces further in the direction of looking like they could have been manufactured.

Finding these two materials to work with was extremely easy. Most of my steel came from the scrap bin in our studio at school. The sheet steel and all of the aluminum has been purchased from Lowe's Hardware down the street. I'll admit that I first started using these metals because I could get more material for my money in comparison with that of copper, bronze or brass.

I also started using plastics to replace the wood that I had been using in my earlier works. The wood was again an abundant and cheap material that I could quickly and easily manipulate, but it did not fit at all with the machined aesthetic I was going for. Even though the wood added an element of color, you could tell that it was still just a painted

piece of wood. I wanted a method that would produce a more integrated sense of color, but would also facilitate my ability to quickly fabricate parts and pieces. I had two really great resources to turn to in my pursuit of plastics knowledge—Arthur Hash and Susie Ganch, who had both used plastic elements in their own work. They shared with me many processes (from start to finish) and steered me in the direction of a company named Smooth-On Plastics. The next step was to experiment and find the plastic that was best for me. The first thing I needed was a mold.

My first molds were made of metal positives that had been polished and tumbled to give them a shiny surface. Next, I used a silicone rubber—OOMOO-30, made by Smooth-On—to take a one-part relief mold off of the positives. The one-part mold allowed me the ability to directly pour the plastic into the open face then pop it out, making for easy and fast production. The metal positives also allowed me to make multiple new molds exactly like the first. For later mold positives, instead of using metal, I experimented with what else I could use. I used lathed waxes and even lathed plastic pieces that I had cast earlier to make new shapes for new plastic pieces.

I knew I wanted to end up with a hard plastic that was opaque and not too clear for the knobs and buttons on my devices. I was also looking for a plastic that was fairly non-toxic (as my studio does not have proper ventilation). Smooth-On had the product for me, Smooth-Cast 300, a two part fast-setting white plastic. The ten-minute setting time provided me with the ability to pull many plastics out of my molds quickly. I loved the immediacy of the material, it was so different than the processes involved in metalworking. In order to give my work the color element I crave, I needed my plastics to have color and

not be just white. Smooth-On makes as well a product sold under the name So-Strong, which is a super concentrated coloring tint for plastics. Mixing the tints with my white plastic before pouring into the mold provided me with a controllable way to create the pastel colors I am drawn to and had previously used in my work—especially the pinks.

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Schefer, Dorothy. What is Beauty?. Original Edition, London: Thames & Hudson.

Pratt, Jane. Beyond Beauty. Original Edition, New York: Clarkson Potter/Publishers.

Hastreiter, Kim and David Hirshkovits. 20 Years of Style: The World According to Paper. Original Edition, New York: Harper Design International.

Koda, Harold. Extreme Beauty: The Body Transformed. Latest Edition, New York: Metropolitan Museum of Art.

Hastreiter, Kim and David Hirshkovits. From AbFab to Zen: Papers Guide to Pop Culture. Original Edition. New York: Paper Publishing Co.

Roukes, Nicholas. Artful Jesters: Innovators of Visual Humor and Wit. Original Edition, Berkeley: Ten Speed Press.

Campbell, Bruce. If Chins Could Kill: Confessions of a B Movie Actor. Original Edition, New York: St. Martin's Press.

Campbell, Bruce. Make Love! The Bruce Campbell Way. Original Edition, New York: St. Martin's Press.

Waters, John. Crackpot: the Obsessions of John Waters. First Edition, New York: Macmillan.



Waters, John. Shock Value: A Tasteful Book about Bad Taste. Original Edition, New York: Dell Publishing.

*Change of Life*, John Waters

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Ives, John G. American Originals: John Waters. Original Edition, New York: Thunder's Mouth Press.

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Jay, Bernard. Not Simply Divine. Latest Edition, New York: Fireside.

Mueller, Cookie. Walking Through Clear Water in a Pool Painted Black. Original Edition, New York: Semiotext.

Kaufman, Lloyd. All I Need to Know About Filmmaking I Learned From the Toxic Avenger. Latest Edition, New York: Penguin Putnum.

Kaufman, Lloyd. Make Your Own Damn Movie: Secrets of a Renegade Director. Latest Edition, New York: St. Martin's Press.

Merritt, Gregg. Celluloid Mavericks: A History of American Independent Cinema. Original Edition, New York: Thunder's Mouth Press.

Sedaris, David. Dress your Family in Corduroy and Denim. Original Edition, New York: Little, Brown & Company.

Sedaris, David. Naked. Original Edition, New York: Little, Brown & Company.

Sedaris, Amy. I Like You: Hospitality Under the Influence. Latest Edition, New York: Warner Books.

Vonnegut, Kurt and Lee Stringer. Like Shaking Hands With God. Original Edition, New York: First Washington Square Press.

Toole, John Kennedy. A Confederacy of Dunces. Latest Edition, New York: Grove Press.

Zacks, Richard. An Underground Education. Original Edition, New York: Doubleday.



## VITA

### **Amanda Douglas**

#### *Education*

- 2005-present **Master of Fine Arts**, Virginia Commonwealth University, Richmond, VA  
 2003 **Bachelor of Arts**, Eastern Kentucky University, Richmond, KY  
 2004-2005 **Post-Baccalaureate**, Metals and Sculpture, Eastern Kentucky University,  
 Richmond, KY  
 2003, 2005 **Penland School of Crafts**, Two-week summer workshops, Penland, NC

#### **Selected Exhibitions**

2007

**The New Steel**(pending), Ornamental Metals Museum, Memphis, TN  
**MFA Thesis Show**, Anderson Gallery, Richmond, VA

2006

**Graduate Slide Slam**, FAB Gallery, Richmond, VA  
**Jamie's Bathroom**, Gallery 209, Richmond, VA  
**The Goods**, Gallery 5, Richmond, VA

2005

**First-Years**, FAB Gallery, Richmond, VA  
**The Hall**, Hallway Exhibition, Richmond, VA  
**Lexington Gallery Hop**, Susan Gilliam Studios, Lexington, KY

2004

**Lexington Gallery Hop**, Susan Gilliam Studios, Lexington, KY  
**Annual Juried Student Show**, Giles Gallery, Richmond, KY

2003

**Richmond Area Arts Council Spring Gala**, Hersfield Farms Gallery, Richmond, KY  
**Annual Juried Student Show**, Giles Gallery, Richmond, KY

## Experience

2006

**Beginning Metals Instructor**, Virginia Commonwealth University, Richmond, VA  
**Graduate Arts Association**, Treasurer  
**Visiting Artist Lecture**, Advanced Fibers Class, Virginia Commonwealth University, Richmond, VA

2005

**Teaching Assistant**, Virginia Commonwealth University, Richmond, VA  
**Studio Monitor**, Metal Studio, Virginia Commonwealth University, Richmond, VA  
**Studio Assistant**, Metals Studio, Eastern Kentucky University, Richmond, KY

2004

**Art Student Association**, Vice-President, Eastern Kentucky University, Richmond, KY  
**Volunteer Studio Assistant**, Metals studio, Eastern Kentucky University, Richmond, KY

2003

**Gastineau Studio**, Metal Fabricator, Berea, KY  
**Participated in Sculptural Bronze Pour**

2001

**Graphic Design Poster Workshop**, Richmond, KY

## **Awards and Honors**

2007

**Graduate Research Grant**, Virginia Commonwealth University, VA  
**SCHEV Scholarship**, Virginia Commonwealth University, VA

2006

**Graduate Teaching Assistantship**, Virginia Commonwealth University, Richmond, VA

2005, 2003

**Work-study Scholarship**, Penland School of Crafts, Penland, NC

2004

**Art Student Association 3-D Award**, Eastern Kentucky University, Richmond, KY

## **Organizations**

2005-2007

**Graduate Arts Association**, Virginia Commonwealth University, Richmond, VA  
**Contemporary Crafts Society**, Virginia Commonwealth University, Richmond, VA  
**Society of North American Goldsmiths**

2001-2004

**Art Student Association**, Eastern Kentucky University, Richmond, Ky