2013

In-Between

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*Virginia Commonwealth University*

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In-Between

Documentation submitted in partial fulfillment of the requirements for the degree of Master of Interdisciplinary Studies in Interdisciplinary Art at Virginia Commonwealth University.

by

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December, 2013
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Artist Statement

My artwork is about juxtaposition and the presence of conflict. I search for the sublime in the somber realities associated with health, aging, and vulnerability. The dualities involved in human mortality produce a tension that inspires me to create. I also explore the physical relationships between contrasting media, and attempt to resolve their differences. I use narrative devices as well as the formal elements of art to work through visual problems. Mood is suggested through texture, color, form, and quality of line. Symbolism consists of walkers, wheelchairs, hand tools, earrings, children's toys, vacuum cleaners, and human silhouettes.

My quilted textiles are a result of mixed media studies and printmaking techniques. Small surface explorations that combine drawing and collage help me develop compositional ideas as well as a visual vocabulary. From this information, I make rubbings, stencils, collagraphs, masks, and silk screens that I print on fabric. I seek to challenge and expand quilt making techniques by using both traditional and unorthodox materials. I layer, tear, stitch, and cut images from cotton, paper, polypropylene, canvas, and silk organza. The order of these processes is often displaced; instead of finishing with stitch I may use it as a starting point. Coupling imagery that is associated with the difficult reality of human transience with the beauty of materiality generates a dualism that I attempt to unite. It is within opposing principles that I challenge myself as an artist.
In-Between

Introduction

As a visual artist, I have had many opportunities to share my knowledge with other people. I have worked with autistic youth, students in traditional elementary schools, memory impaired adults, and as a museum workshop instructor. All of these positions have benefited my general knowledge and teaching experience but none so much as my position as an Artist in Residence working with adults that were diagnosed with dementia. Three days a week for three years I spent time looking, talking about, and making art with people whose conditions were often declining but always unique. Some people were only mildly impaired while others were in palliative care settings. I had meaningful experiences that taught me more than I ever expected to learn. Conversely, there were many days when I questioned the value of my role and wondered what more I could do other than simply being present. It was at this point that I started to combine the thoughts, experiences, and emotional intimacy I was encountering with these clients with my work as a visual artist. There were stories to be told, lessons to be learned, and a poignant sense of dignity that I wanted to communicate.

I received my Bachelor of Fine Arts degree from the New York State College of Ceramics at Alfred University. Formally trained as a printmaker, I soon began to explore traditional quilt making and shortly thereafter started developing original compositions. After creatively exploring this media, I entered Virginia Commonwealth University’s (VCU) Master of Interdisciplinary Studies in Interdisciplinary Art (MIS-IAR) Program. When enrolling in the program my intentions were manifold. I sought to broaden the scope of my studio practice within a critical academic environment, advance my skills and qualifications as a community educator, and work with accomplished faculty to gain an in-depth knowledge of my focus areas.
Concentrating in both crafts and mixed media was a logical extension of my work as a contemporary quilt maker and as an artist who desired to cross reference other methods in my work. Lastly, the opportunity for greater specialization within my field, as well as the intention to represent the arts as a professional, were also motives for seeking the MIS-IAR degree. The confluence of these ambitions along with my experiences working with memory impaired adults provided the initiative for my progress through the curriculum.

**Concept and Narrative**

I have an acute awareness and response to strife and difficulty. I see sorrow and conflict in the world around me. Illness, injury, fear, and suffering are unavoidable aspects of the human condition. Co-existing with hardship there is also fulfillment, peace, and recovery. From the very beginning of my life, I was markedly aware of adversity and the ability to prevail over troublesome conditions. I was born with a congenital birth defect while my father was at war. I had recurrent illnesses with subsequent recoveries that have continued to extend into my adult life. The opportunity to experience the vicissitudes of life changing events has informed the way that I visualize and contemplate the world around me. It provokes responses that I strive to communicate in my art. Within conflict I look for balance. The tension that exists between conflict and solution inspires me to make art. My aesthetics are found within an area of compromise. They are in the bitter sweet spot that exists within contrast and can be found amidst beauty and ugliness, illness and recovery, and between life and death.

On a recent river walk, during a freezing cold morning in January, I began to notice the subtle differences in the blanketed overtone that I often overlook and simply characterize as winter. The many shades of gray and the glassy patches of ice under my feet caught my
attention in several unexpected and abrupt moments of sensory stimulation. Elaine Scarry (b.1946), Professor of Aesthetics, English, and American language at Harvard University, had a similar epiphany when she noticed an awe inspiring “tiny mauve-orange blue triangle, with a silver sheen” while sweeping her steps. She continues to describe the power of beauty in art: “Folded into the uneven aesthetic surfaces of the world is a pressure towards social equality. It comes from an object's symmetry, from the corrective pressure it exerts over lateral disregard, and from its own generous availability to sensory perception.” (Scarry, 110) Scarry's comment suggests that what is beautiful is often found in the places where objectivity is lost. She continues to suggest that by just noticing, balance and correction can be achieved. Searching and finding beauty in what seems to be a complicated nest of worldly hazards is the single, and often elusive, instance I try to capture in my art work. Scarry also suggests that an object's beauty has the capability to prompt a response from an individual or a culture and could likely change the perception and possibly the conditions where apathy, injustice, and pain prevail. In my work, I present a problem and at the same time try to identify a solution. In doing this, I might influence the way a person comprehends the world around them. The opportunity to see beyond what appears to be unsightly in order to find beauty and contentment offers me the chance to change a person's perception. These changes may impact the way we interpret and respond to differences and help us find the beauty that sits unseen until we learn to notice its presence.

I tell stories about vulnerability. I also seek to identify victory, beauty, and reconciliation. I use both iconic symbols and the formal elements of art in my compositions. The content may be literal or left to be inferred. Some of my work is figurative while other pieces are abstract. I include images such as walkers, wheelchairs, hand tools, earrings, children's toys, bones, and human silhouettes. Mood is implied using color, line, form, symmetry, and asymmetry.
Juxtaposing this imagery with orderly stitching, yielding fabrics, and rich surfaces allow me to address my overarching concept concerning conflict that characterizes my art work.

During the course of the MIS-IAR Program, I refined and reconditioned my skills, techniques, and processes. I made discoveries that were unique to my intuitiveness by deconstructing my skill set just enough to take a risk with the unexpected. I learned to be a more discerning consumer of skills and materials. Determining how much visual information to disclose allowed me to influence the visual impact of my art work. I manipulated materials by stopping and starting at different phases within a process in order to communicate a particular aesthetic intent. Neat stitches were pulled out or only put partially in place and printed dye was discharged. I left the edges of my textiles raw, unbound, or neatly finished. I pushed forward with abandon and then pulled back in order to resolve visual problems. I combined materials, such as canvas, silk organza, fiberglass window screen, house wrap, exposed quilt batting, and non-woven's such as polypropylene and polyethylene fibers. These decisions allowed me to fuse drawing and quilt making in ways that challenged conceptions associated with both media. Using industrial materials with a rough textural quality in contrast with the softer materiality associated with needle and thread created a visual paradox that invites the viewer to be allured by the strength of dissimilarity and the satisfaction found when the materials become compatible.

I have reflected on my aesthetics through critiques, reading, and studying art works. I developed, destroyed, and reordered my processes. And most importantly, I worked to merge my conceptual interest in incongruity with my visual aesthetics.

Influences

Was there art on the walls in the houses that you grew up in? If so, what kind? These
questions were posed to me and about 100 other art students, when I was a freshman in college. The answers were varied. I never seriously considered the possibility that what hung on the walls in my parents' house could have influenced or motivated me to pursue what will most likely be a lifetime involvement with visual art. In our house there were images of airplanes, helicopters, relatives, and hunting retrievers. There was a painting done by a family friend and a pastel portrait of me when I was young. I really had to pause in order to identify the dominant art that was so integrated into my surroundings that I almost failed to recognize it. The weathered and sparse looking landscapes painted by Andrew Wyeth (1917-2009) lined the stairwell of our house. Most of the reproductions were paintings of various out buildings and farm houses made while living on his family farm in Chadds Ford, Pennsylvania. There were also images of four poster cannonball beds, ravens, shot geese, and rolling hills. These were not only familiar art images but depicted an environment very much like my home in The Plains, Virginia. Much of his work seemed like a mirror into my own life.

Wyeth's spare use of color seems to clarify the intense detail of his subject matter. His figurative work appears so intimate and vulnerable that I feel as if I am looking beyond the model into a transient space that is both disconcerting and profoundly beautiful. *Spring* (1978) depicts an unclothed elderly, dying neighbor lying in thawing snow. Wyeth's ability to express the nature of human mortality while at the same time capturing the fleeting moments that exist between life and death is a masterful example of the duality that I explore in my work.

There is a striking similarity found in the photography of Joel-Peter Witkin (b.1939) that relates to my interest in Andrew Wyeth's art work. Both artists create beauty and equanimity in the space between objective and conceptual content. What appears to be beautiful may also be despairing and what is ugly may be quite breathtaking. Looking at Wyeth's paintings requires
gazing deeper within the visual field to find the sublime. Conversely, Witkin's photographs often elicit an immediate response to subject matter that requires the viewer to digest his imagery from a superficial level before being enticed by what is both grotesque and beautiful. Witkin's theatrically staged environments provide a context for corpses, dwarves, transsexuals, hermaphrodites, and physically deformed people. The compositions are sculpturally assembled with many props in order to create classical tableaus. Witkin's artistic process involved scratching through the emulsion on his negatives before printing his photographs. Depending on the side he chose to draw into there would be a resulting negative or positive mark made when the film was processed. He also manipulated the print quality by applying varying degrees of pressure on select portions of the paper in order to either clarify or create an indistinct effect. In *The Sins of Joan Miro* (1981), a masked figure sits facing a wall that is covered with scratched lines, text, smudges, and prosthetic body parts. There is energy, texture, and obscurity in this photograph. The techniques used to create it appeal to my printmaking and drawing inclinations because they render intense yet unidentifiable marks that are mysterious and unrehearsed. The artist's compositions and technical processes create a civility where so often there might be prejudice and disgust. Bewitching environments are created for his subject matter that provide a complementary context for the unusual. This is yet another example of an artist who has used his media and subject matter to create visual equilibrium and seduction in some of life’s most unusual places.

Along with visual art, literature has been a frame of reference that continues to inform my artistic aspirations. As a young adult, I read many biographies about the lives of practicing artists. I was curious not so much about their art but about their lifestyles, working habits, research, and training. One author that I have continued to read throughout my adult life has
been Annie Dillard (b.1945). In her book, *Pilgrim at Tinker Creek* (1974), Dillard observes the natural world in the woods close to her home in Virginia. She writes with a heightened sense of awareness and beautifully articulates the relationship between what is both organic and ethereal.

In *Teaching a Stone to Talk* (1982) Dillard describes her creative pursuit: “The thing is to stalk your calling in a certain skilled and supple way, to locate the most tender and live spot and plug into that pulse. This is yielding, not fighting.” (Dillard, 1982, 69-70) Like Dillard, I look for vitality in art. Creating this quality is an ongoing challenge. I strive to yield and identify subtle nuances that are visually provoking but often overlooked.

In addition to fine art and literature, I have been inspired by traditional crafts. I have family living in Southeast Louisiana where there is a rich folk life that includes dance, song, ritual, story, and art. I spent many hours with a Cajun quilt maker who told me stories about picking the cotton for the batting she used in her quilts. This introduction piqued my interest in traditional quilt making and from that point I slowly began to educate myself on the history and techniques of the media. I loved its tactile nature but as an artist I felt limited by many of the conventional standards that applied to the process. I wanted to draw and print on my fabric and make whole cloth work to be shown on the wall rather than a bed. If it were not for many of the pioneering studio artists, such as Judy Chicago (b.1939) and Miriam Shapiro (b.1923), who chose to include fabric in their art work during the 1960s and 1970s my desire to make quilted art would have been more difficult to actualize. Shortly after the modernization of the quilt medium the Studio Quilt Movement began. Now, quilt makers, painters, printmakers, and sculptors have an established precedent from which to make art work that references the tradition of quilt making.

My own physical illness and the afflictions of other people have influenced my perception...
of life. I identify dualities in many of life's circumstances and seek reconciliation. The visual art and literature that I am drawn to is often an expression of contradiction. I continue to be motivated by artists who are able to find equilibrium within conflict. Quilt making has been an important part of my artistic process. The quality of the materials and the recent acknowledgment of the quilt media as an art form has given me a platform from which to make my art.

**On Fiber**

Understanding the technical and creative potential of working with a thickened dye medium on cloth prompted my interest in a crafts focus area in the MIS-IAR Program. The viscous quality of the material, the ability to mix color with a palette knife, and working with a brayer on Plexiglas were instinctive processes that I had not explored outside of a print shop. New methods using dye on fiber made printmaking processes available in an environment that did not require heavy and expensive equipment. This made it easier for me to establish an accessible studio practice. I intended to create a new body of art work with these materials that explored my relationship with memory impaired senior adults. I also hoped to extend my knowledge of art making through the introduction of new artists, processes, and critiques.

I collect and reuse print materials, particularly hand cut stencils. If I need a certain image, I make a drawing and cut it out of Mylar with a utility knife. I then use it as either a stencil or a mask. My collection of Mylar shapes is growing and the images are often carried over from one quilt into another. Sometimes, this is done with thoughtful intention, and other times, as a way to experiment with materials. This process helped me develop a visually cohesive series of related works.
In *Duplicity* (Appendix, 1), I repeatedly stenciled a small figurative silhouette on a layer of cotton and silk organza. The fabrics were then separated, rinsed, and over-dyed in different colors. When the fabrics were once again layered, the transparent and flimsy nature of the silk on top of the stable cotton created tertiary areas of color and form. This added a sense of movement and depth to the piece. I was hoping to create this effect in order to express the conceptual distance between people with memory loss and their ability to track time and maintain previous identities. The repetition of identical figures is also symbolic of identity loss. However, the final observation that I made and wanted to express was that as people become stripped of what makes them unique, a common sense of belonging is established. When working in a group home, I regularly witnessed a collective identity forming that was mutually supportive. This is again suggested through repetition and the creation of a group of figures. While making this art work I was searching for something positive within a devastating condition. What I learned and conceptualized within my quilt is that within this new group identity what was lost as a result of disease becomes found again in collective spirit.

I continued to use the figurative silhouette in *A Mind is a Terrible Thing to Waste* (Appendix, 2). In addition, the composition includes brain imagery, a broad-based walking cane, a head silhouette, and the capital letter A. I used a reductive medium when I stenciled the figures onto fabric in order to remove color from the material. The figures overlap one another and create negative space that has a vague, ghostlike quality. Three brain forms, on the left-hand side, are depicted in a vertical row with the shadowy figurative groups held captive within them. The composition has a vertical orientation that is offset with the addition of a small, irregularly placed capital A in the upper right-hand corner. This A created a visual anomaly that I could use to resolve an overly symmetrical composition and introduce a literary reference. The isolation
that memory impaired people experience is indicated by the letter A. This letter was also used by Nathaniel Hawthorne (1804-1864) as a telltale mark to isolate and alienate Hester Prynne for committing adultery in *The Scarlet Letter* (1850).

My iconic stenciled images continued to be interchangeable from one piece of art work to another. *Objects and Implements* (Appendix, 3) includes the addition of several new icons as well as those found within *Duplicity* and *A Mind is a Terrible Thing to Waste*. A pair of vacuum cleaners, walkers, and a woman with a shopping bag float throughout a chaotic color field of bright orange and red. This field of color is streaked with unruly line and dense stitching. There is a bright green rectangle placed just off center to the right. This visual device is used in order to ground the composition. The line quality, color, floating icons, and the balanced rectangle is an expression of confusion as well as an indication of the order that can be found in chaos. The visual confusion references the dislocation a memory impaired person experiences, and the small glimpses of familiar iconography hint at the purpose and identity that often emerge and then are reabsorbed into oblivion.

Greater experimentation with materials resulted in twenty-five small studies that were assembled to create a quilt entitled, *Punctuation* (Appendix, 4). While the narrative remained consistent with earlier pieces, my working process began to expand. I stenciled an iconic profile silhouette on several 6” squares but varied my approach to surface design. I applied dye, pigment, and scraps of fabric that were made using an inkjet printer. I then removed some of the color and used *kantha* embroidery on top of and behind the silhouettes. The embroidery consisted of densely sewn parallel rows of running stitches. I approached each piece of fabric as if it were a small collage. After finishing these media experiments, I arranged the fabric in a traditional block repeat that is often referred to as an *album setting*. An album is both a quilt
block setting and a book that is used to capture and preserve memories. When the piece was assembled, I embroidered floating commas and periods on the surface. This was a reference to the conditions of aphasia and dysphasia that often accompany memory impairment as it becomes more progressive. Irregular patterns of speech that are out of context become perplexing attempts to communicate and eventually the ability to articulate is lost.

**Media Studies and Research**

The small studies that I used to create *Punctuation* were a touchstone for the reemergence of the discoveries that I had previously explored in sketchbooks. During the course of the MIS-IAR Program, I once again began this practice. I used dry and wet media to create grounds on surfaces, including house wrap, sheathing insulation, cardboard stencils, drywall tape, watercolor paper, and old etchings. I made rubbings, collagraphs, and printed toner transfers. I created an abundance of imagery and texture that I collaged or left standing alone. These exercises released me from a sense of obligation to complete a finished composition in a predetermined media. I never started with more than a vague idea of what I might create. In doing this, I flushed out ideas and created a body of knowledge that I would refer to in the future. Bill Gates (b.1955), the founder and former Chief Executive Officer of Microsoft, described creative inquiry well when he said the following: “If you give people tools, [and they use] their natural ability and their curiosity, they will develop things in ways that will surprise you very much beyond what you might have expected.” (Voices of Democracy, October 18, 2000).
Mixed Media

Creating small studies using a variety of media naturally preceded the combination of my focus areas. As a result, I started to increase the scale and breadth of materials used in my finished work. Several small collages on Tyvek were the preliminary source for a triptych entitled *Series of Graces.* (Appendix, 5) I began by making large 60” stencils out of polyvinyl chloride (PVC) sheets. This material was sturdy, economical, easy to transport, and reusable. I used latex paint to stencil three flat black, figurative silhouettes on a polyethylene, non-woven surface that was similar to paper but industrial in strength. I then applied the same image to three pieces of silk organza that were later dyed using a Japanese technique called *arashi shibori.* This process added both color and design elements to the flat, iconic image I was depicting. My quilt *Duplicity* (Appendix, 1), served as a reference for exploring the possibilities of serendipitous shapes that emerge when silk organza is combined and layered with other materials. When *Series of Graces* was complete it was displayed as three related panels consisting of two layers each. The first layer depicted the painted figure on the polyethylene sheets. On top of this layer, hung the figures that were applied to the silk organza. The filmy nature of the silk combined with the stiff quality of the painted image created inadvertent third forms. The silk also added a sense of movement as it gently undulated in the slightest gust of air. The static nature of the polyethylene combined with the flowing and translucent character of silk demonstrates my interest in juxtaposition. The areas where the two materials come together, creating movement and change, were an attempt to capture the fleeting moments of congruity within opposition.

I broke traditional boundaries and some of my own rules when creating *The Unity of Opposites* (Appendix, 6). The standard arrangement of backing fabric, batting, and quilt top is
reordered in this composition. The batting layer is normally unseen and sandwiched between the front and back sides of a quilt in order to provide the final piece with loft. However, in this instance I began working with the inner surface first. The batting served as a ground for pigment. I applied several diluted washes of color to its surface. I then added strips of Victorian lace and small scraps of silk to begin forming a fiber collage that was tacked in place with a long hand-basted stitch. This was a loose, intuitive process that allowed me the freedom to add or take away information at my discretion without the permanence that sewing machine construction often yields. When placing the top layer of the quilt over the embellished batting, I cut the quilt face in half leaving a gap between the two pieces of fabric. Cutting apart what I had previously considered a resolved image was a conscious but uncomfortable decision for me to make. It was between this opening that the adorned quilt innards were exposed and then treated with dense hand embroidery, more appliqued lace, and soft flesh tones. In this piece, the sequencing of materials was rearranged and diligent focus was placed on the interior, where little attention is usually given. What was normally in-between and passive became a more visually active place.

On the top layer of the quilt there are two inward facing silhouettes that overlap forming a third symmetrical shape. This additional form unifies the two figures. The finished quilt reiterates the importance of intermediary information in my art work and supports my concept regarding conflict, resolution, and the thought that no fixed position is entirely accurate. Instead, harmony is found within the space between two opposing ideas.

Canvas, silk organza, cotton batting, pigment, and crayon were used when making *Tonal Construction* (Appendix, 7). I began this work without a predetermined media but knew that I wanted to incorporate more drawing into my image making process. I used a lithographic grease
crayon as my drawing tool when initially marking the canvas. I added line and texture by making rubbings from industrial ceiling venting and plastic fencing. I repositioned the canvas on top of the grid structures each time I made a new rubbing so that there would be overlapping areas of texture with greater density. The amount of pressure I used when making the rubbings determined the tonal range I was able to achieve. The grease crayon also provided a resist to the washes of color I brushed over the surface of the canvas. Then, I collaged pieces of white and black organza onto the canvas in response to the contours formed by the layered grids. This process helped me develop a sense of structure within the composition. The sheer quality of the organza started to create a radiographic effect. I responded by printing imagery of wishbones on the fabric. I used the range of tonality created by the overlapping black and white fabrics as a basis from which to resolve the composition. I developed and modified the areas where the imagery both receded and came forward in order to achieve volume. I completed *Tonal Construction* by adding layers of batting and backing in order to quilt line work on the surface. This reinforced the grid structure and was in contrast to the softer curvilinear shapes that were made using fabric.

*Tonal Construction, Unity of Opposites, and Series of Graces* are multi-media art works. They seemed to be the next logical step in my effort to combine fiber and mixed media processes. I was able to foster my interest in dichotomy through my use of materials as well as confronting established quilt making protocol. The juxtaposition of shapes and materials created chance imagery that I continued to explore throughout my mixed media series. I challenged the scope of my working habits and was able to reach past conventional ideas about media in order to make art work that was authentic to its visual character rather than compliant with the constraints of any one particular media.
Conclusion

Creating art work in the MIS-IAR Program has been a catalyst for my continuing exploration of the compatibility of both new and familiar materials and techniques. Combining what is known and comfortable with risk-taking practices has produced a greater spirit of inquiry for me as a visual artist. Curiosity and unexpected results have prompted visual revelations that are new starting points for my creative processes. Working within two focus areas allowed me to alternately expand my art making approaches until I identified the area where divergent practices meet. It is *in-between* these processes that I have identified a creative voice.

The classes I attended as a part of the MIS-IAR Program brought me in contact with a variety of practicing artists and educators from diverse backgrounds. Classroom discussions and peer group interaction allowed me to experience many levels of insight, proficiency, and comprehension. Witnessing and participating in the developing artistic pursuits of other students has given me a greater ability to understand the diversity of learning that takes place within the arts. This experience will be invaluable as I continue to pursue workshop teaching opportunities. As I move forward in my career, I look forward to incorporating the professionalism that I have cultivated in the MIS-IAR Program into my work as an artist, teacher, and as an advocate for the visual arts.
Bibliography


Appendix

List of Figures

Figure 1. *Duplicity*, cotton, silk organza, silk dupioni, dye, digital prints, machine applique, hand embroidery, machine quilted, 33”x32”, 2010.

Figure 2. *A Mind is a Terrible Thing to Waste*, cotton, silk organza, silk dupioni, dye, digital prints, starch resist, shibori, discharge, machine applique, hand and machine quilted 36”x34”, 2010.

Figure 3. *Objects and Implements*, cotton, dye, pigment, discharge, hand embroidery, machine quilting, 33”x34”, 2011.

Figure 4. *Punctuation*, cotton, silk organza, dye, pigment, shibori, discharged, kantha embroidery, machine quilting, 34”x34”, 2011.

Figure 5. *Series of Graces*, triptych, silk organza, dye, shibori, discharge, polyethylene non-woven, latex paint, 63”x139”x1/2”, installation view, 2012.

Figure 6. *The Unity of Opposites*, cotton, silk, vintage lace, dye, hand embroidery, machine quilting, 39”x36”, 2012.

Figure 7. *Tonal Construction*, canvas, silk organza, cotton batting, pigment, grease crayon, screen print, machine quilting, hand embroidery, 32”x22”, 2012.
Figure 1. *Duplicity*, cotton, silk organza, silk dupioni, dye, digital prints, machine applique, hand embroidery, machine quilted, 33”x32”, 2010.
Figure 2.  *A Mind is a Terrible Thing to Waste*, cotton, silk organza, silk dupioni, dye, digital prints, starch resist, shibori, discharge, machine applique, hand and machine quilting, 36”x34”, 2010.
Figure 3. *Objects and Implements*, cotton, dye, pigment, discharge, hand embroidery, machine quilting, 33”x34”, 2011.
Figure 4. *Punctuation*, cotton, silk organza, dye, pigment, shibori, discharge, kantha embroidery, machine quilting, 34”x34”, 2011.
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Figure 7. *Tonal Construction*, canvas, silk organza, cotton batting, pigment, grease crayon, screen print, machine quilting, hand embroidery, 32”x22”, 2012.
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Education
2013 Master of Interdisciplinary Studies in Interdisciplinary Art, Virginia Commonwealth University, Richmond, Virginia
1993 Bachelor of Fine Arts, New York State College of Ceramics at Alfred University, Alfred, New York

Teaching Experience
2011 Workshop Instructor, *Creating Narrative in the Contemporary Quilt*, Huntington Museum of Art, Huntington, West Virginia
Workshop Instructor, “Jr. Arts in the Summer”, Luther Memorial School, Richmond, Virginia
1997-2000 Art Specialist, All Saints Catholic School, Richmond City, Richmond, Virginia
1994-1995 Art Specialist, Grafton School, Clarke County, Berryville, Virginia

Professional Organizations
2009-present Studio Art Quilt Associates, Professional Artist Member, Regional Representative, Storrs, Connecticut
2012-present Surface Design Association, Sebastopol, California
2009-present Artspace Gallery, Governing Board Member, Richmond, Virginia

Solo Exhibitions
2013 *In-Between*, Master of Interdisciplinary Studies in Interdisciplinary Art Thesis Exhibition, Virginia Commonwealth University, Richmond, Virginia at Zig Zag Crafts Gallery, The Plains, Virginia
2006 *Urban Landscapes*, Zig Zag Crafts Gallery, The Plains, Virginia

Selected Group Exhibitions
2012 *Quilt Visions 2012: Brainstorms*, Visions Art Museum: Contemporary Quilts and Textiles, San Diego, California
Jurors: Kate Lenkowsky, Jane Przybysz, R. Kent Williams
*The Artist as Quiltmaker XV*, Firelands Association for the Visual Arts, Oberlin, Ohio
Juror: Jean L. Druesedow
2010 *Text on Textiles: Words as Design in Quilts*, International Quilt Market and Festival, Houston, Texas
*Pushing the Limits*, artspace Gallery, Richmond, Virginia
Jurors: Heidi Field-Alvarez, Jo Anna Hickman
2009 *Reflecting Women's Wellness*, The James Center, Richmond, Virginia
Jurors: Andrea Douglas, Emily Smith, Beryl Solla
*Focus on Fiber II: Small Quilt Open*, Studio Channel Islands Art Center, Camarillo, California
Selected Group Exhibitions (continued)
2009  *Stitch Spectacular*, Dimensions Gallery, Savannah, Georgia
2006  *Tactile Architecture*, International Patchwork and Quilt Festival X, Lyon, France
2005  *Tactile Architecture*, International Patchwork and Quilt Festival, Houston, Texas

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Marino, Ruta, ed., *The Artist as Quiltmaker XV*. Oberlin, OH: Firelands Association for the Visual Arts, 10. Published in conjunction with the exhibition “The Artist as Quiltmaker XV”, Shown at The Firelands Association for the Visual Arts.

Grants, Awards, and Honors
2012  Quilt Visions 2012, Jurors Award for Surface Design Excellence, Visions Art Museum, San Diego, California
2011  Selected as a Walter S. Gropius Master Artist, Huntington Museum of Art, Huntington, West Virginia
2006  Artist in Residence, Dominion Therapy Program, Westminster Canterbury Richmond, Dominion and the Dominion Foundation, Richmond, Virginia
1994  Artist in Residence, Grafton School, Berryville, Virginia

Public Collections
The Collection of the Huntington Museum of Art, Huntington, West Virginia

Location of Works On-Line

Gallery Affiliation
artspace Gallery, [artspaceorg@gmail.com](mailto:artspaceorg@gmail.com), Richmond, Virginia