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ROCHESTER INSTITUTE OF TECHNOLOGY

A THESIS Submitted to the Faculty of
The College of Imaging Arts and Sciences
In Candidacy for the Degree of
Master of Fine Arts

THREADSCAPE

By

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May 26, 2006
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To Create a Threadscape

When one threads a needle
It is with intent
To mend
That which needs tending

When I sew
It is with intent
My hand dances
Inward and outward

With head lowered
It is with intent
Of hand
Of mind
And of Spirit

When finished
It is with intent
To hold
To fold
To put away

My hands become silent
It is with intent
That they wait
To push and to pull
To touch
To follow

Virginia Cassetta
Thesis Proposal

Sculptural forms are a medium of communication. They allow artists to use their hands in thoughtful, yet spontaneous, ways. These energies give substance to the artist’s intuitive creative impulses. Perhaps Helen Cixous, French philosopher, says this best in *Stigmata*, when she writes: “I want to write before, at the time still in fusion, before the cooled off time of the narrative period. When we feel and there is not yet a name for it. Knees knock, the heart catches fire, a great repulsion, a great attraction, later it will be pacified into a name... But first it is passion.”¹ Cixous approaches her writing as many others and I approach our artwork. Our desire is to do or to make, not being sure what “it” is all about, even up to the end. Passion drives us: we experiment, we fail, we are anxious and yet we move forward to completion. It is this passion which constantly moves me to create sculptural, autobiographical forms.

Within the context of my graduate explorations, I proposed to focus my thesis on the creation of an installation representative of the domestic tasks that defined and underlaid my memories and experiences from childhood. I planned to do this by creating a metaphorical house or “home.” As Louise Bourgeois said, “Space does not exist; it is just a metaphor for the structure of our existence.”² Therefore, although a house generally includes rooms and spaces where people do things and live, the
home I planned to create, instead, was to be symbolic. The content placed in the home would evoke the settings and emotions attached to the tasks performed there. The material objects within each area would be emotive representations of a personal mythology that would transcend to a universal level and meaning for others. My plan was to use three-dimensional biomorphic forms and cloth assemblages and to arrange them so that they would each be critical to the uniform message of my piece.

As I began my initial explorations into this thesis, I realized how labor affects change in the process of its application. This insight came only after a serious examination of my work for the past five years. My real investigation for this thesis unfolded during the process of making. The content evolved as a result of this process investigation. Through my labor, I entered into a formal relationship with my materials and allowed this process to help guide the direction of my project.
My Early Work: Laying the Ground for my Thesis Project

In investigating what I wanted to communicate in the overall theme of my thesis project, I decided to step back and examine the history of my previous art making to see if it could lead me toward what I wanted to address. In and among my projects, it was likely, were the threads I needed to proceed.

Mapping My Early Work

Figure 1. Virginia Cassetta, "Mapping," 2005, graphite and paper

I mapped out, on a large drawing sheet, all the art projects that I had undertaken over the past five years. (Fig.1) Isolated into separate columns were my various
sculptures, the attending materials, techniques, and the emotive message of each piece. Part of what became evident was already known to me, and included in my thesis proposal: the telling of the story of my life that would define my memories and experiences from childhood on to adulthood. In addition, this mapping revealed that my sculptures were figurative, repetitive in nature and large in scale. To explain how several specific pieces informed my decision, it is critical to discuss them. These early sculptures acted as guides in helping me understand my methods in approaching my work and my manner as I do my work. They also helped me understand how the materials aid in defining form and content.

Moving to the Medium of Textiles

My initial explorations when I re-entered school became a proving ground for me as an older student entering an undergraduate program. I learned to work somewhat competently with stone, bronze, steel, plaster and found objects, all new for me. However, since my work was developing into being figurative and gender-based, and was oriented toward being autobiographical, these materials did not seem to match my esthetic sense. I began questioning my choice of materials, particularly casting in bronze, because too much of the outcome had to be pre-planned. In addition, I found that I preferred direct physical contact with my materials rather than having to be separated from them by the use of equipment. Incorporating textiles into my sculptures assisted me in coming closer to the type of materials and forms that I desired. However, this was not an easy decision to make. Looking back, I realize I
had done chiseling, forging and welding because I thought of them as being formidable and strong: therefore, any success an artist had with them would lend credibility to that artist’s work. Despite my discomfort in using a more “female” medium, I created “Presence” (Fig. 2), an installation of nine 8-foot burlap needles. My intent was to focus on the role of sewing in my childhood, and particularly to honor my mother who worked for much of her life in a knitting mill. These multiple forms showed strength in number and were suggestive of the female body in their fluidity. Built over a steel frame with a sharp needlepoint at the end, the hard interior frame contrasted with the soft exterior body.

Figure 2. Virginia Cassetta, “Presence,” 2002

“Presence” reflected a tension that women had to embody in order to be tough and fragile at the same time. By reexamining “Presence,” in conjunction with the categories in my mapping, I began to understand its role in leading me to my final thesis project. Its emotive content was based on childhood memories, repetition, scale, and the tension in the materials.

The emotive tension and repetition of work in “Presence” led me to create a sculpture called “Pink Voices.” (Fig. 3) This sculptural form consists of over one hundred tubes of satin fabric in shades of gray and pink, with
lengths varying from three to nine feet. For me, this piece is representative of a large "exhale," giving form to my voice. Quite unlike the contrast of hard and soft of the burlap needles, this piece is soft and smooth and represents my desire to communicate the collective memories of my past. The making of both "Presence" and "Pink Voices" assisted me in expanding my artistic language as I created sculptures with materials that provided the content I desired. But at the same time, making them also raised questions as to how exactly my work would proceed from here.

One artist, whose methods are in direct response to her memories and experiences as a child, is Louise Bourgeois. Through her drawings and sculptures she constructs metaphorical meanings from her past. (Fig. 4) In her series of "Femme Maison" drawings (in which the house is a metaphor for the body), she uses the house to link her connection to the conflicts she experiences in feeling trapped as a woman. In these drawings, Louise Bourgeois uses the "house form to encapsulate a balance between enclosure and escape, security and isolation." Just as Louise Bourgeois defines the drawings of her houses as self-portraits, I find that my sculptural forms are self-referential and are coded with my own body and childhood memories. Here was an artist who not only explored childhood conflicts but also created a tension between opposites, as I did in "Presence" and "Pink Voices." Her work validated my direction, and gave me confidence to work toward metaphorical signifiers as I created a meaningful environment for my forms.
Thus graduate school became my place for further defining how materials could function as signifiers and communicators. They would help me state who I am, where I have been, and what I have never revealed. Another goal for me was to learn how I could best lead the viewer through my pieces. I wanted to build a language so that objects within a space that would interrelate with one another and thereby create a unified message. To work toward this goal, I experimented with fabric, handmade paper, woodcarving, video installations, and drawings.

In my first year, I developed a sculpture, “Run Legs Run,” in which paper and wax legs climbed ladders made of threads that had fishhooks imbedded in them. (Fig. 5) My intent was to project how the dangers of life are ever-present. The red threads and fishhooks function as symbols of danger while the legs represent elements of the human form. This began my use of symbolic imagery to convey a direct message.

After “Run Legs Run,” I carved a wooden ladder called “Time Traveler” (Fig. 6 ) with the intent of creating an autobiographical time-line depicting significant experiences from my life. I chose wood for its organic nature, and for its characteristics in aging, permanency, and its ability to retain its original texture. The intensity of the labor needed to complete this piece reflected the intensity of the
internal emotions of my past: anxiety, pain, guilt, happiness, and loneliness. At one end of this ladder I carved my hands open and extending outward. Just as my legs were figurative elements in “Run Legs Run” (Fig. 5), the hands in “Time Traveler” signified that the ladder itself was my body. The presence of my hands also represented their importance in the making of my work. This presence and the physicality of touch that it implies have continued to be critical to my process.

From here, I moved on to an installation of mirror sculptures. (Fig. 7, 8, 9). My intention was to create an installation of self-portraits. Although the mirror series alluded to personal identity issues, it lacked continuity as the viewer moved from
object to object in this installation. I felt that this was a shortcoming of the work.
Continuity was a quality that I wanted to incorporate in my work, particularly in my thesis project.

Thus, from the mapping of previous pieces and my recent graduate explorations I realized I wanted to address how I could transform my memories into form and content that would function as a narrative for others to decipher.
Developing a Language

I began my initial thesis exploration by sketching out a house-like structure made of organdy panels. The reverential nature of this fabric seemed unsuited to my childhood memories of life in a small mill town. Therefore, I selected a more common fabric. I chose cotton muslin, cutting and sewing a twelve-foot panel so that it was narrow at the top and wider at the bottom. Suspended from the ceiling, it became very fluid as it folded into itself much like a human figure. Because of that visual image I decided to cut a three-foot oval shape at its midsection, which I placed by measuring myself to position where a navel might be proportionately. After cutting the oval, I sewed its edges with red thread using a very precise "blanket stitch," as if to "mend" the area (Fig.10). Sitting, looking at the stitched fabric draped across the floor, the muslin took on different characteristics. It became a canvas for "painting" my past. The emerging form referenced both my carved ladder and the subsequent mapping activity that led me to clarify the themes for my thesis. In Women Trauma & Visual Expression, Pat Reis states in her forward, "It is the work of the artist to restore memory, to re-story and re-member the source of memory, to thread the thread of memory back." In the retelling of the story, artists are able to
validate and reconstruct what has been lost. The oval, in my muslin, represented a “void,” a sense of emptiness created in my early years. I had been sexually abused as a child and the emotions and feelings attached to that abuse have clouded many other memories. I needed to determine how far I would take this project in recreating those emotions, therefore I set it aside in order to do some research.

On one trip to the RIT library, I noticed that winter burlap was covering all the bushes in the quad. The coverings protected and hid what was underneath. I felt a strong need to sew red thread into the burlap. With thread and needle, and in the quiet of the early morning hours, I worked a blanket stitch in the burlap covering each bush. (Fig. 11)

As I worked, I began to focus on the needle, the red thread, and the stitches as they made sculptural abstract shapes in the burlap. My journal notes state that, “I was the needle and thread; I was the stitch. Is this what the thesis piece is for me? My
hands create the stitches, and I use the natural forms of the cloth to make my marks. Making marks as if in a landscape.\textsuperscript{6} When I began to work on my thesis project again, other possibilities began unfolding for me. The entire yardage of the muslin could be bundled in different ways to create folds and crevices, and stitched into mounds of soft forms. Like my work on the burlap-covered bushes and many of my earlier pieces, this needlework became repetitive and meditative. From this trance-like activity, I was beginning to create a language, which in turn would come to redirect my thesis project.

For further inspiration, I looked for artists who seemed to work in a meditative manner. I studied the work of Kim Sooja, a Korean artist who uses thread, needle, and fabric in many of her artistic creations. In a video called “Needle Woman,” Sooja, with her back to the camera, creates a space in which she herself becomes the tool that creates the art. (Fig.12) The “needle is an extension of the body, and a

![Figure 12. Kim Sooja, Still from “Needle Woman,” 1999](image_url)

thread is an extension of the mind.”\textsuperscript{7} I knew I was reading words that could have been my own. In the video, Kim Sooja lies on a rock with her long hair braided. When she uses her hair as the thread, I knew that gesture could have been mine. Sooja’s spiritual approach struck a resonant chord in me. My work and I are one and the
same. Sooja’s work includes the use of colorful fabrics known as Bottari. (Fig. 13) In Korea, Bottari are bundles that hold an individual’s belongings. They are

![Figure 13. Kim Sooja, Bottari, installation, 1998](image)

intimate, of great value and passed on from mother to daughter. When opened, the outer fabric is used as a bedspread or tablecloth. In fact, a grandmother and her husband might sleep under the same bedspread that their children and grandchildren will eventually sleep under. In addition, each generation adds its own historical items of value to the bundle as it is passed on to the next generation. So, when wrapped, the Bottari carries the history and intimacies of a family’s life. Because of these practices, the Bottari becomes a metaphor as its meaning transcends its physical properties. The form itself becomes the metaphor, and it is imbued with multi-generational emotive content. Just as Kim Sooja defines herself by the methods utilized in her installations, I too began to define myself through my methods of sewing, piecing, wrapping, bundling, and embroidering. Sewing became my opportunity to layer my history into one work of art, much like Sooja’s Bottari.
In my exploration of other ways to reveal layering, the meaning of my work, I turned to Ernesto Neto. His room-sized abstract installations have proved enormously influential. Composed of soft, biomorphic forms that are covered with thin stretchable, skin-like fabrics, they are soft and sensuous with openings that allow viewers to enter or exit. (Fig. 14) He describes his work "as an exploration and a representation of the body's landscape from within." Neto brought abstract form to the internal physical aspects of the body. This inspired me, in similar fashion, to bring internal memories to the outside in an abstract manner. In addition, the scale of Neto's room-sized installations influenced me to consider the role that scale plays as well as the relationship that the sculpture has to its environment.

The elements of imbuing intimacy into objects (Sooja), the consideration of scale (Neto), the use of metaphors to represent emotion (Bourgeois), led me closer to deciding how I wanted to construct my thesis project. Certainly, I knew that the trauma of sexual abuse would be part of my thesis, but the near perfect oval or "void" was not an accurate representation of this concern. It became necessary to discard the first muslin panel. I began to work on a second panel of muslin. (Fig. 15).
This time, midway down, instead of cutting an oval into the material, I ripped the opening so that it would have tattered edges. I sewed the edges of the ripped-out oval with random stitches, leaving the tattered edges obvious. These raw edges were much more in keeping with what artists experience when they decide to open themselves up to the emotions associated with trauma.

Figure 15. Virginia Cassetta, 2nd Panel Torn oval, 2006
Influences In the Final Form

How Labor Shaped Content

In order to show how labor helped shape the content of my piece, it is important to define my use of the words labor, content, and form. A standard definition of labor generally includes “physical or mental exertion especially when difficult to exhausting.” For this thesis, that definition applies but it was necessary to add other qualifiers. My definition of labor also includes aspects of my labor, which my mapping activity revealed. These are the manner in which I work, the methods that I use to execute the work, and my intensive doing that frequently requires repetitive actions of making and remaking. This section will discuss how I was able to allow my labor to lead me in translating my past into a language of stitches. Thereby I defined the content of “Threadscape.”

Content is “the substantive or meaningful part, the meaning, or significance of a literary or artistic work.” For me, content must also include the labor of the artist that causes an object to have its “meaning or significance.” Content conveys the feeling part of a work, the part that emits emotion. Thus, by engaging in the labor of making art, the artist transforms the material from its inherent form into one laden with content.
Form, therefore, is the visual manifestation of the content; it is what the observer sees and interprets.

In *Art & Visual Perception*, Rudolph Arnheim writes, “form is determined not only by the physical properties of the material but also the style of the representation of a culture or an individual artist.” Therefore, the artist’s “artistic inventiveness” changes the form of the piece and thereby changes its content or meaning. My analysis is that this occurs through process, size-modification, form, color, the addition of varied materials, or the placement of the piece in a space. Also, since content evolves as the piece matures, the final product may not be what the artist first intended. Such changes are influenced by labor, the artist’s evolving relationship with her materials, and her “artistic inventiveness.”

For this thesis project, it was important for me to not only define labor, content and form, but to also make them part of my practice in a way that my work would develop with consistency. I knew that as I applied various technical components, my sculpture would change and develop new problems for me to solve.

At the beginning of this thesis project, I had already discovered I needed to allow myself to continue to “unfold” and let my work do that as well. Now, after the fact, I understand that the combination of mind, hand, and time created a single voice within me. A note in my journal was hinting at these connections, “I began anew to write my first narrative – I am going to write myself into this fabric – worked for five hours – unraveled, sewed, and unraveled.” Through the act of making, my instinctive response allowed my process to dictate the shape of the work.
In resuming work on the second panel, I began to access the impact of the process. This time my journal asked, "How does one get ‘it’ back together again? One redesigns, one rebuilds. You start from the core and you build out. It is a new direction." The "it" I wrote about represented the "void" that needed to be repaired or healed. The process became a way for me to repair or heal the experiences and memories of my past. I selected portions of the torn-out pieces, a segment of knitted off-white cotton thread, quilted pieces of fabric, and red cotton threads. Edited portions were reassessed and often reincorporated into the work, repairing and mending the opening. I decidedly left a portion of the oval open and left pins in the fabric to indicate that the making of this piece would be an ongoing process. Near the bottom of the oval, I stitched a red line that extended downward, away from the tear. The red thread would continue throughout the rest of the work. (Fig. 16)

So far, this piece succeeded in addressing the trauma issues, but did not include the positive elements of my life. Upon viewing the work it also lacked variation in content and form. I needed to focus on the materials in terms of scale, shape, texture, and stitching and how I could use each of these elements to represent content. To address scale I added another twelve feet of muslin. I now had a total of twenty-four feet of fabric mounded and spread across the floor of my studio. "I am closer, I spread the fabric, and it forms patterns on its own." I manipulated the fabric
to create these patterns by folding, gathering, tucking and pleating. (Fig 17) These changes in my manner of working began to alter the shape and content of the fabric. The fabric was no longer a twenty-four foot stretch of muslin, but took on an entirely new disposition. Although the fabric was evolving into an emotive environment, and I felt clear in my intent, my journal notes pushed me again, "the piece is getting complicated, too busy... I redo, unstitch, rip out the excesses. As I morph and change what do I include and what do I exclude. My hands have become the makers, doers, and changers."\textsuperscript{19} My journal entries kept me reflecting on my work. This challenging, combined with labor, form, and content, became part of my process.
How I Designed Form

Magdalena Abakanowicz has been transforming her past into sculptural forms since the early 1960's. In a series called "Embryology," (Fig. 18) she creates an environment of organic forms "where personal identity is confronted by both nature and history." In speaking about her forms, Abakanowicz states, "my woven forms grow with a leisurely rhythm like creations of nature, and like them they are organic... Each form has a set of meanings and as such, it is true. Nothing should be translated into concrete terms, or reduced to a single plane of reference."  

![Figure 18. Magdalena Abakanowicz, "Embryology Cycle," 1978-81, burlap, string, and glue](image)

Just as Magdalena Abakanowicz used her past history to inform her art, I needed to continue to focus on how, through my process and materials, I could effectively create forms that would be suggestive of my own body finding its history and gender. This led me to stand back and look at my piece as a whole. What intrigued me was the organic changing nature of the oval "void" as it hung suspended. I drew patterns of the
oval as it moved. Using a new bolt of muslin, I cut, sewed, and stuffed three-dimensional forms that imitated the oval. I varied the scale of the forms so some were large and some were small. As I worked, I found myself allowing the fabric and forms to dictate how I would manipulate them. This extended to my embroidering different stitches on different forms, so each took on its form took on their own identity. (Fig. 19) My labor was clearly shaping the outcome of my work. I then made groupings of these forms, imbedded some in the panel, and placed the others on top of or along side the panel. Although these forms differed from each other, they were similar enough in fabric and stitching that they could be seen as "communicating" with each other, no matter where they were placed.

Gauze Panel

As I sensed that the piece was changing and becoming broader in content, I began to move the initial concept of abuse to the background. That oval "void" was once meant to represent the trauma of my sexual abuse. It no longer did. I replicated that panel in an off-white gauze-like fabric and hung it, turning it into a "ghost-like image in the background. (Fig. 20)
This piece was intentionally unembellished and plain, as the abuse no longer held the power that it once did. Now the embroidered panel with its language of stitches stood out in front and came to represent other experiences that influenced my life.

Simplicity in Materials

Sewing is a mark-making device that carries the language of its owner. The stitched lines can be expressive, repetitive, violent, desperate, musical, or erotic. Each individual is different and so each hand creates stitches in a different manner. As a noun, the dictionary defines thread as "a thin strand, cord, or filament of natural or manufactured material." But as a verb, the definition takes on meaning that is more akin to my work: "to pass something through, to connect by running a thread through, to take one very cautiously through, and to proceed by a winding course." Sewing with thread and needle, has allowed me to move through my own "winding course," "cautiously" guided by the labor of my hands, which move me forward. The actual physical part of my work is important because my hands mimic the workings of my mind. The hard labor that I put into my work seems to engage me in a dialogue with my quieter self. I begin choosing, layering and imbedding my memories in the muslin as I push, pull, and direct my stitches.

The material's physical qualities plus the use of color are important because they help transform and convey the content of the work. For me the color red reflects a life force, the veins that pulse in my body. Red also depicts anger, passion, pain, and love. The off-white thread is subtle but present. I use it to represent loss and
loneliness. My fabric muslin is a plain soft cotton. Inexpensive, it was used by my grandmother and mother for making our clothing and linens. Many of these they embellished with crochet work. These memories make me think again of Rudolf Arnheim’s words about how each person’s culture influences her art. Certainly mine did. By taking a simple muslin sheet, and adding decorative stitching to it, the sheet takes on a persona that reflects the maker’s culture, history, and creative abilities.

Just as basic as the muslin and cotton threads, hand and machine sewing were the only methods that I used in the creation of “Threadscape.” Simple materials and methods sometimes can communicate profound statements. In the introduction to Anonymous Was a Woman, Mirra Banks writes of the “creative legacies” that women of the eighteenth and nineteenth century left in their quilts and needlework. “Artworks here celebrate, commemorate, or communicate what words alone cannot convey -- the joy of a birth; the heartbreak of an untimely death; the anguish of parting from a loved one....” So, with the simple materials of thread and needle, one can provide the viewer with enough information for them to piece together a narrative. Mirra Banks continues, “The quilt, that most anonymous of feminine creation, rarely dated or signed, summarized in bits of colored cloth the major themes of a woman’s life....” This resonated for me. I now feel very strongly that my choice of simple materials is the best way for me to record these collected moments from my life.

Gathering the Threads

When I hung “Threadscape” in the gallery, I hung it higher than in my studio. Previously I was able to look into the oval. Now, sixteen feet high, the viewer had to
look up to see it. This changed my perception of that panel. The “void” was not as dominant as it had seemed when I was working on it. Its new height brought me to see “Threadscape” differently. It towered over the viewer and referenced strength and vulnerability. (Fig. 21)

Figure 21. Virginia Cassetta “Threadscape,” Installation, 2006

In order to accommodate the rest of the yardage, and stay within the parameters of the space, I placed the remainder of the panel in a winding “s-shape” on the floor. I placed some of the embroidered forms on top of the panel to create an environment
for them to reside in. Others I placed in groupings, some were randomly placed, and others tightly secured. During the creation of "Threadscape," I was also knitting my hands and arms using the same off-white cotton thread that I had been using in mending the oval. In designing these hands, I overly exaggerated the length of the arms since my hands were critical to my method of working. (Fig. 22) Physically incorporating my hands into my sculpture would make that statement. I did not yet have a specific location in the environment to place them. Their presence simply seemed critical. When the time came for their placement, I entwined my hands in and among the grouping of the contained forms. However, through successive conversations with my committee, I realized that my hands were already present in the work's labor, materials, process, and content. The morning the show opened, I removed my knitted hands from "Threadscape" to wear them as a shawl on opening night.

Figure 22. Virginia Cassetta, "My Hands," knitted cotton thread, 72 inches x 7 inches
Conclusion

From the beginning of this thesis, I stated that I would create an installation that is representative of the domestic tasks that defined and underlaid my memories and experience from childhood, and that I planned to do this by creating a metaphorical house. Though my final product was different than I first envisioned, I not only met my goal but also surpassed it by allowing my process to guide and teach me. The domestic materials of needle, thread and muslin created “Threadscape,” my metaphorical house. Imbedded in the folds of fabric of this sculpture were not only memories and experiences but also insights I gained during my work on this project. Some of these include influences from other artists.

From Rudolf Arnheim I gained intellectual support for how the development of my forms was not only shaped by my materials of choice, but also by my cultural background. This was important because it gave validity to my choice of fabric and its connections to my past. While working with these new materials, I learned from Kim Sooja’s meditative practice that she engages in while creating art. Her practice helped me see how I am one and the same with my work. The artist does not stand back and direct the evolution of a piece. Rather, she allows her labor to work recursively with her materials and forms so that they work in concert with one another.
The organic nature of Magdalena Abakanowicz's work reflects a deep respect and concern for humanity. She reflected this through her use of materials, scale, quantity and environment. These were the elements that I worked with in creating “Threadscape.” In addition, she mimics nature in the development of her forms - allowing them to shape their own growth. Her work allowed me to let my forms shape themselves. I not only learned to trust my labor in this way, but also the importance of remaining open to discovery as I work. Certainly, these artists are not the only ones who influenced me but each one gave me direction in the development of my thesis project.

The labor of my actions and the manner and the method of my actions, sequentially unfolded into a pattern of events from my life. This happened because I learned to allow the developing sculptures to influence the process of my work. Kubler calls this the “phenomenon of climatic entrance. Such entrances occur at moments when the combinations of permutations of a game are all in evidence to the artist; at a moment when enough of the game has been played for him to behold its full potential.” 27 Every stage of development contains an opportunity for the artist to be inventive and create truly original work. It is up to the artist to recognize those moments.

“Threadscape” was successful for me on many levels. I developed the beginnings of an artistic language that I can carry on in my future sculptures. I learned how I could create form and provide a cohesive narrative which will allow others to interpret my work. Finally, I worked through an artistic process that allowed me to have closure on a painful chapter from my past.
Notes


4. Louise Bourgeois: Memory and Architecture (Madrid: Museo Nacional Centro de Arte Reina Sofia, 1999), 41

5. Patricia Reis, forward to *Women Trauma & Visual Expression*, by Amy Stacey Curtis (Portland, Maine; WTVE, 2005), 15.


27. Kubler, 41.
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