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Quilted Archives

Rebecca M. Gallandt

Macalester College, rgalland@macalester.edu

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Quilted Archives

Becca Gallandt

Advisor: Ruthann Godollei

Department of Art and Art History

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Abstract

Memory and identity are rooted in the experience of being in material spaces and the process of remembering is often prompted by associative places. Quilted Archives is a series of four collages that combine the mediums of printmaking and oil painting in the pursuit of exploring nostalgia. In each work I use brightly colored intaglio aquatint prints, sepia intaglio etchings, patterned linocut prints, and oil paint to embed memories of childhood play and pretend in the flora of the landscapes where each memory takes place. The flora is collaged in a colorful geometric style to reference quilting and is used in tandem with embossed pattern prints to explore the warped nature of remembering through visual fragmentation. These collages are records of delightfully simple scenes that work to uncover, celebrate, and archive the beautiful ordinary.

Artist Statement

Life's small moments; the quiet and mundane, are often overlooked. My artmaking process is a practice of remembering, specifically memories that bring me joy and comfort. I make prints and paintings that are records of delightfully simple and/or playful scenes to uncover, celebrate and archive the beautiful ordinary. My subjects are myself and my loved ones. I use the figure as the subject in my work and feel excited by the connection and familiarity I have with the form. Typically, my portraits incorporate elements of flora and the wildness of nature, which provide a unique human experience of freeness and connection with humanity. Because of this, I insert magical and unnatural elements into my work—in color, composition, or subject—tweaking the experiences to resemble the slight but natural falsity of memory.

In this collection of prints and paintings, I explore landscapes as archives of memory. I focus specifically on how memories of childhood delight and play are embedded in the environments with which they took place—pretending to be bags of trash underneath a neighbor's mountain ash tree or hammering nails into a 2x4 surrounded by patches of wild mustard. This collection is a record of my own childhood memories, made with my own personal archival goal in mind. But also made with a goal similar to Ross Gay's *The Book of Delights*—plant the prompt of recording and celebrating small moments of delight through bearing witness to the delights of someone else.

The intention of this project was to develop and explore advanced printmaking techniques. I spent the fall experimenting with different methods for layering intaglio and relief prints, noting the two very different styles and how they interact with each other. Through this process of experimentation and referencing the work of two printmakers that inspire me: Julia Lucey and Didier Williams, I developed my own style of collage printmaking. Similar to Julia Lucey, I use intaglio aquatints for the flora aspect of the collages in order to achieve variations in bright and vibrant color. Referencing Williams' style of patterned relief prints, I used linocuts to emboss oscillating patterns on thin rice paper and ground the flora and figure elements of my collages in their environments.

The ritual and process of printmaking is a therapeutic art practice for me--it encourages me to slow down my artmaking and think intentionally about the steps in creating a desired result. Experimentation in the final step of printing excites me the most because I can take a realistic intaglio etching and make it fantastical by printing it in a vibrant purple or unnatural chartreuse. For me, this is where the play in printmaking happens. Incorporating oil painting into my collages was another conscious process-based decision. I use oil paints as an exercise in working quickly and loosely because it is a more immediate medium than printmaking. My figures are oil painted to give them the quality of having human-like weight and volume that is distinct from the printed elements of the collage. Through color-matching, however, I embed the figures in their environments so that they are distinguishable through a difference in medium only. The subject of this collection of collages reflects on moments of childhood play and pretend, but simultaneously the process of making this collection reflected my own practices of artmaking as forms of play in themselves.



Hammer (Wild Mustard). 2022



Hammer (Wild Mustard). 20 x 26in. 2022 (close-up)



Hammer (Wild Mustard). 2022 (close-up)



Hammer (Wild Mustard). 2022 (close-up)



Trash Spies (Mountain Ash). 26 x 23in. 2022



Trash Spies (Mountain Ash). 2022 (close-up)



Trash Spies (Mountain Ash). 2022 (close-up)



Trash Spies (Mountain Ash). 2022 (close-up)



Toe Pickle (Sumac). 26 x 20in. 2022



Toe Pickle (Sumac). 2022 (close-up)



Toe Pickle (Sumac). 2022 (close-up)



Toe Pickle (Sumac). 2022 (close-up)



Snails (Rex Begonia). 2022



Snails (Rex Begonia). 20 x 26in. 2022 (close-up)



Snails (Rex Begonia). 2022 (close-up)



Snails (Rex Begonia). 2022 (close-up)

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