



VCU

Virginia Commonwealth University
VCU Scholars Compass

Theses and Dissertations

Graduate School

2011

Life's Texture: Depth and Breadth

Susan Wynn-Trent Musselman
Virginia Commonwealth University

Follow this and additional works at: <https://scholarscompass.vcu.edu/etd>

© The Author

Downloaded from

<https://scholarscompass.vcu.edu/etd/2590>

This Thesis is brought to you for free and open access by the Graduate School at VCU Scholars Compass. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of VCU Scholars Compass. For more information, please contact libcompass@vcu.edu.

Life's Texture: Depth and Breadth

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

by

Susan Wynn Trent Musselman
Bachelor of Fine Arts and Education, Virginia Tech, Blacksburg, Virginia, 1977

Virginia Commonwealth University
Richmond, Virginia
December, 2011

Table of Contents

Artist Statement	iii
Introduction.....	1
Aesthetics.....	2
Inspiration	3
Pottery.....	4
Painting	9
Fiber	11
Mixed Media.....	12
Conclusion	14
Bibliography	15
Appendix.....	16
List of Figures	16
Figures.....	17
Resume.....	32

Artist Statement

Our world has a wonderful and intriguing tension in the balance between stress and calm, joy and sadness, and organization and chaos. As a sentient being, I must steadily adapt and accommodate the changing world surrounding me. In doing so, I create a dance to a rhythm that changes with every bar of music heard only by my own ear.

My process is a reflection of this integral dance and I visualize the rhythm in form. My work is the result of the integration of my life with my creativity. I maneuver through this creative labyrinth using multiple materials to build a textured and varied surface. This surface is developed to entice the viewer to experience actual textures and explore the possibilities of where the specific piece might lead them in their own personal interpretation.

Life's Texture: Depth and Breadth

Introduction

My early creative efforts were for simple amusement or enjoyment and nothing more. I was regularly exposed to traditional art forms and media available to most high school and young art students. In my early twenties, I began traveling an increasingly more interesting road and not only did my art experience a shift but it also became more ingrained in my life. As an undergraduate at Virginia Tech, in Blacksburg, Virginia, I was fortunate to have contact with people who pushed and encouraged me to accept opportunities as well as actively create them for myself.

At that time, my work with clay in the form of raku was an abrupt awakening, giving me something that had been lacking in my previous work. Texture had arrived and I embraced it with enthusiasm. I continued my raku work and the power and sheer violence of the process afforded me an understanding of the importance of maintaining an open mind and receptive response to my media. It was serendipitous that I came to this understanding in my art when I did as my life was soon attacked by personal disruption. Not long after earning a Bachelor of Fine Arts, I was diagnosed with cancer and my life took a decidedly different path. The physical turbulence and violence experienced in many raku firings was now being realized in my own physicality. Cancer had come inside of my body and the fight I undertook for my life brought my artwork and process along for the journey. My art became the strategy I used to understand and cope with my circumstances giving balance to uncontrollable circumstances. In the end, my work was changed and even today the texture and quality are reflected and embraced in my own living continuum.

As life moved forward, I found I needed a catalyst to spur on my work and entered the

Master of Interdisciplinary Studies in Interdisciplinary Art (MIS-IAR) Program at Virginia Commonwealth University. Four years ago I was diagnosed with cancer again, and again I have been blessed to have defeated the disease. Methodically deciding on a medical course of action was a process in and of itself, and having a clear plan to survive and thrive enabled me to channel the energy and adrenaline in a positive direction, driving my creative process forward. These experiences have served to develop my outlook on life and have given me a roadmap and catalyst in my artistic endeavors.

Aesthetics

I have worked in many different media but gravitate to the ones having not only a visual but a physical texture. For example, clay afforded me the opportunity to create with a media that is responsive to the direct touch of my hand. I began working with primitive firing techniques such as raku, pit, anagama, and trashcan firings because these processes involved a particular element of chance. The resulting textures are typical yet each is unique to a specific piece which cannot be mirrored or repeated. There is something intriguing about being able to maintain control but only to a limited extent. During these firing processes, a certain degree of bravery and willingness to experience and release your work to the flame is required in order to enjoy the excitement in the journey. Not all results are beautiful but the process and experience gained is invaluable. My work with primitive firing techniques has provided me with the opportunity to realize that the strict control of media is limiting.

I do not accept the limitations of using materials only as prescribed and feel this confining concept can only place limitations on my work. I begin with the end concept and work towards it, considering media as I move through the technical options. Problem solving, whether

it is technical or aesthetic, is an active strategy in my work. Whether a piece is ultimately successful or a failure, I garner valuable knowledge.

Mixed media allows for the experimentation that drives working with atypical combinations and textured surfaces. When working with the human form, I visualize the rhythm of my life. The aesthetic value and results of my work have helped me to accept and understand myself and make sense of my course. If I am living my life, not simply counting the days until my next birthday, then I have achieved an understanding through the aesthetics of my work where even the small triumphs and challenges I encounter are brought to light.

Because I have become increasingly willing to experience what lies along my road, to incorporate the events from the beginning whether they are challenges with dubious results or successes, I continue to grow as an artist. I do not always accept what happens with an open heart and gracious mind but I do strive to incorporate and make every attempt to knot art and life together. For me, my process makes me both stronger and more productive.

Inspiration

I enjoy the visual conversation I have with the work of an artist who challenges me. It is not a matter of enjoying the view but internalizing the vision. By taking that vision apart and considering the process, I realize the value of the work to me as an artist. I respect and enjoy the philosophy and work of potters such as Peter Voulkos (1924-2002), Daniel Rhodes (1911-1989), and Michael Cardew (1901-1983). The concept that pottery should be a fine art form and not merely remain in the craft forum was championed by these artists. The asymmetrical, predominantly non-functional, thrown vessel was brought to life by these contemporaries and art pottery arrived in museums of renown largely as a result of their efforts. The inventive and

investigative approach these artist employed encouraged me to explore and push clay past ever-widening boundaries to discover possibilities through process not previously encountered. By concentrating on primitive pottery techniques, and honing these skills, I was able to produce singular pieces that addressed form, line, texture, and process.

Painters such as Hans Hoffman (1880-1966), Henri Matisse (1869-1954), and Paul Klee (1879-1940) consistently draw me to the form, line, texture, and color available to me as an artist. Their concepts of manipulating the accepted envelope of how the human form is depicted are engaging to me as the observer. They challenge me to consider how I depict the form and moves me towards more expressive renderings. Combining color with the physical surface to create visual tension intrigues me.

Pottery

I have worked for many years with primitive firing techniques, such as westernized raku, pit firings, anagama, and trashcan kilns. There is violence and strength in the very concept and method of these techniques. For example, the Japanese term *raku* literally means “contentment”. This meaning is ironic because the process is so volatile and full of intense energy. My raku pottery entails working with contemporary materials, such as a fifty pound propane gas top hat kiln insulated with an industrial ceramic lining and caged in steel mesh. Traditional raku work is formed by *pinching* where the potter manipulates the clay into a form using only his hands. When bone dry, called the *greenware* stage, the piece is placed in a small wood burning kiln for both bisque and glaze firing in a single step. There is significant loss of pieces due to the intense stress from expansion and shrinkage in this Eastern style. In my approach, I throw the majority of my pieces and after bisque firing in an electric kiln they are placed in a gas raku kiln. The

interior temperature is then forced to climb to 2000 degrees Fahrenheit in less than forty-five minutes. The rapid heating causes the clay to quickly expand spreading the glaze thinly over the surface in a red-orange molten layer. It is important to reach this stage in the firing so that the desired cracks will form when the pieces are suddenly cooled. Unfortunately, this rapid heating can also cause poorly made pieces to crack and fissures to open in the clay body that will not close in later stages and will weaken or totally destroy the piece. I assess the temperature and point of maturity of the pieces by observing the changing surface and glaze quality. This direct and constant visual evaluation involves gauging the technical and chemical reactions with my intended aesthetic goal for the work. I am able to manipulate the heat to bring the pieces closer to my envisioned final outcome. The act of constantly visually assessing the surfaces allows and requires me to be actively involved in the firing process.

After visually determining that the glazes have reached their mature temperature, I hold the kiln at this temperature for several minutes. Called *soaking*, this allows the glaze to meld with the clay surface by slowly melting and flowing together, giving the work a thick, deep shine. At this point, I turn off the propane, lift the kiln dome, and prepare to move the pieces to the waiting reduction chambers. As the pieces are exposed to the ambient air, you can hear a distinct tinkling sound as the glaze suddenly begins to shrink. I quickly move the work to the reduction chambers containing various combustible materials. These flammable materials burst into flames. Once the pot is fully engulfed in flames, the reduction chamber is sealed shutting off any additional oxygen and producing heavy smoke within the chamber. For me, the true magic and individuality of the process occurs here, in the dark soot-filled atmosphere of the chamber. The smoke is quickly absorbed into the clay body through the remaining open fissures in the glaze. As the glaze contracts, closing the cracks, the smoke is forever trapped underneath

the cooling glaze.

In *Yellow Pedestal Bowl* (Appendix, 1) I glazed the upper bowl portion with a commercial yellow glaze. During reduction, the smoke seeped into the clay body through the tiny fissures in the glaze. Smoke penetrated the clay body darkening the body and in contrast highlighting small linear cracks into a fine irregular spider web-like pattern. I left the pedestal unglazed, allowing the raw clay to absorb the smoke for over an hour, creating a soft surface. On portions of the pedestal, permanent marks were left by the leaves and twigs I used as combustibles and serve as a physical history of the fiery and violent process.

In *Small Raku Bowl* (Appendix, 2) I changed the combustibles to pine tags and coarse cedar chips to alter the final results in the glaze. The piece was glazed using a commercial red glaze applied diagonally across the *belly*, or central region of the bowl. I then completed the glazing on the remaining surface with a commercial jet black. The piece was placed in the reduction chamber and reduced a full hour to bring out the rich surface color and encourage significant smoke absorption. The choices I made in this process are permanent and cannot be reproduced or replicated, making this small bowl stand alone as a unique piece.

While using commercial glazes is rewarding, I can obtain even more interesting results using glazes specifically calibrated for use in raku, and adding a *freezing* stage to the process. Freezing the work entails removing the still very hot work from the reduction chamber and plunging it into water to stop all heat related chemical reactions. The *Green Raku Bowl* (Appendix, 3) was completed using a chrome green oxide raku glaze which can often have a blue tint when placed in a reduction chamber with newspaper. I quickly moved this bowl to the reduction chamber and allowed it to remain sealed inside for approximately thirty minutes then moved it to the water for freezing. By moving quickly to reduction and then freezing, I retained

swirls and flashing marks created by the flames wrapping around the bowl. Again, these marks are unique to this bowl.

In addition to raku, I also fire using anagama kilns. Anagama kilns are large single chamber wood burning kilns that are frequently built into the side of a hill for insulation. They can require as much as a week of total firing time depending upon the quality of the draft and the fuel. The process is very labor intensive. After preheating, the temperature is slowly ramped to 2500 degrees Fahrenheit by regular stoking with dry oak and other hardwoods. The fuel is inserted through the front *fire mouth* and several openings along the length of the kiln, called *side ports*. These kilns are large enough for a full grown man to stand inside the chamber and when properly stoked a powerful fireball created by a backdraft erupts and makes its way through the large single chamber. This fireball has enough force to knock down small fragile pieces and can even start a domino effect of falling pieces if the work is not stable enough to withstand the assault. The flaming ball makes a deep-throated rumbling sound as it roars through the large chamber vibrating to the outside of the kiln and surrounding ground. This powerful backdraft rushes through the chamber, taking the path of least resistance, and forces itself through the smaller flue at the rear of the kiln. Leaving the firing chamber and passing through the essentially horizontal flue to the chimney, the fireball forces a pillar of black smoke to belch from the top of the tall chimney followed by a ten to twelve foot tongue of fire as it finally exits the structure. The sound and shape of these kilns has earned them the nickname of *beasts* and they are often used as community kilns. The backdraft leaves in its wake flashings on the clay surface which is seen on the *Anagama Bottle Grouping* (Appendix, 4).

The bottle form is reminiscent of the human form. We refer to pottery forms as having a *mouth* for an opening and a *neck* near the top with *shoulders* just below the *neck*. Following the

form down, there is the *belly* of the piece then the *foot* at the bottom. This reference to the human body is universal in pottery, whether it is something traditional or more contemporary in shape.

The bottles in *Anagama Bottle Grouping* were created using PVC pipe as an armature to support the clay during the hand-building and leather-hard stages. I wrapped a clay slab around the pipe, scored and slipped it securely in place. A bottom was added to the form and I dried the cylinder to stiffness. I removed the PVC, centered the cylinder on the wheel head, pressed a large clay rope around the base, and secured it to the wheel head. Using another wheel, I threw a thick ring of clay that was sized to fit the top of my cylinder. I secured this clay ring to the top of the cylinder and threw the mouth of the bottle. By actually throwing the mouth while it is on the bottle, I create a more fluid line to the form and there are no distracting visual breaks. The only glazing is on the inside and neck area where I used a traditional Japanese glaze called *Shinto* to make the piece water tight. The earth tone colors on the body were created by the mixture of raw silica (within the clay body) rising to the surface and the falling ash (from the firing process) settling and melding into the hot glaze. The warm color and delicate flashings on these bottle forms are counterintuitive to the powerful process of this kiln. The strength of this process symbolically reflects my own struggle to flourish and emerge from powerful forces with such grace as these forms.

In contrast, *Porcelain Slab Vase* (Appendix, 5) from the same anagama firing had very different results. The smoothness of the completed porcelain surface, the gentle coloring created by the fire, and the silken feel of the undulating slabs gives the illusion of something more fluid. The clay, rolled to ¼” using a slab roller, was again gently wrapped around a PVC pipe to create the general form. The base was created by rippling a slab of clay from underneath and trailing it

up the sides to depict water crashing on the shore. To further manipulate the piece, I reshaped the opening to form an asymmetrical mouth. The vase was left to slowly dry before bisque firing in an electric kiln in preparation for the bisque and final anagama firing. In anagama firings porcelain clay turns a pure white. The contrast between the green oxide-based glaze I applied to the inside of this vase, the white of the clay, and the dark flashings contribute to another unique piece the fire has permanently marked.

I look at pottery with my hands. I touch and feel where the flames have permanently marked the clay, where the glaze has formed, and the combustibles have left their signature in the surface. I connect with the piece as I understand the chemistry and technical aspects, just as I see and understand the aesthetic value in each unique work. Each piece of pottery fired in a primitive firing is a singular event, and I value that individuality with the determination to have the piece survive such aggressive treatment.

The fragility of the pottery during certain stages of both raku and anagama firings brings my thoughts to my own life and how fragile I have been at times. The journey of those pieces that are successful is well worth the energy and commitment to process. I have learned patience through many hours of working with these processes. The lesson of patience and how important it is to release significant control and to trust in myself and my acquired knowledge helps me as an artist to see opportunities to do something more.

Painting

Life in general has been a fascinating teacher for me. I have had interesting and colorful challenges coupled with parenting that taught me not to run. It took me over two decades to remember both the lessons and the people who shared their wisdom. So, with renewed interest

(prompted by the MIS-IAR Program) and admittedly significant hesitation, I again ventured into the world of brushes and paint. I have matured as an artist and I was encouraged by a valued instructor to approach it with a more settled and secure attitude. I discovered that painting was not limited to traditional brushes, paint, and flat canvases. I focused on getting paint onto a surface, any surface that would accept the media. I also found that the painting process and methodology was as personal and inventive as the individual. Armed with a different view of painting and an artistic skin that was substantially thicker, I plunged into painting once again. My methodology was to be fearless and gutsy. The first efforts were tentative and reserved.

Considering my first piece to be unsuccessful, I quickly decided to cover the painted surface with several generous coats of gesso. In my haste to cover the original painting, I failed to sand or smooth out the paint to create a flat surface. Instead, I proceeded to gesso directly over the painting and left the canvas to dry. After several more coats of gesso I had created an interesting texture which sparked an interesting and more positive response from me to painting.

I found painting not to be what I remembered as a young artist but a much more interactive, energetic, and dimensional media. My approach to painting is almost sculptural. I raise the surface, bringing it physically closer to the viewer hoping they will want to reach out and touch the surface. For example, in *Security* (Appendix, 6) the rectangular areas in the background are relatively flat. Any textural quality is accomplished by liberally applying the paint to the surface. I intentionally negated the female's facial features making the figure more universal. By placing a geometric composition behind the more organic figure, I created a stark contrast between the gridded, angular forms in the background and the figure itself. I intended the contrast to create a sense of visual tension. This piece prompted me to search for other methods in creating a textural and dimensional surface.

In *Stoic* (Appendix, 7) I investigated the addition of gel mediums to paint. I found suitable possibilities in coarse gel mediums, granular gel mediums, modeling paste, cardboard, and sand. The majority of this painting was completed using a palette knife and older brushes, roughly scrubbing the pigments onto the surface. Although the entire work is textural, I literally sculpted the figure with gel medium and paint creating a significantly raised texture. I began to view the flat surface of canvas or board as a platform or a building foundation.

In *Yellow Dreams* (Appendix, 8) I created a physically textural structure in the composition by framing the figure with several vertical and horizontal ridges. I have used armatures for many years in my pottery work and this seemed to be a natural approach for relief painting. After deciding where I wanted to significantly raise the surface in the piece, I used corrugated cardboard and lightweight wood to build up the flat picture plane. These materials were adhered to the surface with glues or gel mediums and generously encased in multiple layers of gesso and a mixture of wall compound and modeling paste. In *Yellow Dreams* (Detail) (Appendix, 9) the texture created by the modeling paste and wall compound was carried through to the canvas surface and beneath the pigment in order to integrate the armatures within the painting's composition. I accomplished my goal of having the figure within an architectural area yet she was still the main attraction. Again, encouraging physical contact with the viewer is a significant component in my work.

Fiber

I also focus on surface treatments and the use of armatures in my fiber work. *Literature* (Appendix, 10) and *Process* (Appendix, 12) are two book pieces that employ the use of armatures and textures created with unlikely materials. The stitching lines are both practical and

aesthetic. They hold the books together serving as an armature or skeletal system in addition to creating a rhythm over the surface of the compositions. The threads cut through the negative spaces and connect to rectangular swatches of canvas and gauze creating a labyrinth of spaces for the text.

In *Literature*, I used inelegant and fragile cheesecloth in a very delicate and graceful fashion. I used a large sheet of wash away fabric stabilizer to hold the pieces in place while stitching. The edges are torn to give the work a worn and delicate feel and there is a small space between each of the four overlapping pages. I wanted the viewer to be able to see through each page to the next. The frailty of the cheesecloth belies the strength of the quotes from several of my favorite authors and artists printed on the muslin swatches, *Literature* (Detail) (Appendix, 11).

In *Process*, a sturdier canvas-type fabric was used to give the piece a more stable and rigid structure. To increase the textural qualities, I tore the canvas and further distressed the edges using a sanding disk. The general format is closely related to a scroll form of a book, with one single large page. The text squares and rectangles are held in place by a grid of stitched lines, as seen in *Process* (Detail) (Appendix, 13). This stitching remains as an armature for the piece after the wash away stabilizer was removed. The original text, printed on the suspended muslin swatches, references my thoughts and process of building my relationship with a troubled family member.

Mixed Media

Mixed media was a natural development for me. I routinely used materials in a wide variety of ways and in atypical fashion. In *Intrusion* (Appendix, 14), the figure reclines on a

crimson velvety surface, her arm pulled up beside her head which is tilted slightly up and away from the viewer. In the upper right-hand corner, there is a face gazing in the direction of the viewer. I drew this image on Stonehenge paper, chosen for its weight and surface quality, using charcoal and graphite sticks. Using a spray bottle, I dampened the drawing which floated the graphite and charcoal media. Then, I reworked the drawing in the dampened areas to give increased visual depth and surface texture. Next, I alternately layered washes of red, yellow, and orange acrylic paint along with charcoal to further give the figure form and dimension. The contemplative pose of the reclining figure is contrasted with the hovering printed face in the upper right. The face is framed with collaged papers containing random text to give visual interest. Lastly, I applied matte gel medium over the collaged areas to give the piece a soft visual feel.

In *Yellow Reclining* (Appendix, 15) the figure languishes below eyelevel and floats in an ambiguous space. To create this piece, I first coated Stonehenge paper with a thin irregular layer of gesso and allowed it to dry. Then, I dry brushed a thin film of yellow ochre acrylic paint over the rough texture of the paper. I drew the figure in charcoal and graphite, again floating the media with water. The irregular linear work and ghost lines of the preliminary drawing along the neck, arm, and foot provided this piece with a visual record of its evolution.

Art making for me is a learning and growing experience but I have yet to reach the end of that journey. Just as I can see my own history visually recorded on my form, the history of my work can be seen in the scarred and delicate surfaces of clay, the frayed formats and text of my fiber, and the remnants of the preliminary drawing in my mixed media work and paintings. Choosing a new media, a different way to use a supply I already possess, a new direction to take in my work is the flexibility I see for myself.

Conclusion

The MIS-IAR Program pushed me to return to painting and introduced me to the possibilities of mixed media. I will forever celebrate that push. It also served as a vehicle to provide increased structure to my artistic path. Through the program, I have been able to synthesize and see the value of a unified approach to process regardless of the media. Discovering common ground in the approach has created more content and surface detail in my work as a whole. The necessary structure to further explore and drive my art materialized in studio courses that offered a place to connect with like-minded people, giving me the opportunity to garner future possibilities for my own process.

Bibliography

- Acero, Raul. *Making Ceramic Sculpture*. New York, New York: Lark Books, 2001.
- Bayles, David, and Ted Orland. *Art and Fear: Observations on the Perils (and Rewards) of Artmaking*. Santa Cruz, California: The Image Continuum Press, 1993.
- Dalton, Daniel, and Tony Scherman. *Pop: The Genius of Andy Warhol*. New York, New York: Harper Collins Publishers, 2005.
- Pink, Daniel. *A Whole New Mind: Why Right-Brainers Will Rule the Future*. New York, New York: Riverhead Books, 2005.
- Spivey, Nigel. *How Art Made the World: A Journey to the Origins of Human Creativity*. New York, New York: Basic Books, 2005.
- Steinhart, Peter. *The Undressed Art: Why We Draw*. New York, New York: Vintage Books A Division of Random House, 2004.
- Waller, Jane. *The Human Form in Clay*. Ramsbury, UK: The Crosswood Press Limited, 2001.

Appendix

List of Figures

- Figure 1. *Yellow Pedestal Bowl*, raku clay and commercial glaze, 14"x9"x9", 2009.
- Figure 2. *Small Raku Bowl*, raku clay and commercial glazes, 5"x6"x6", 2009.
- Figure 3. *Green Raku Bowl*, raku clay and glazes, 6"x7 1/2"x7 1/2", 2009.
- Figure 4. *Anagama Bottle Grouping*, from left to right: 14 1/2"x3 1/2"x3 1/2", 12"x3 1/2"x3 1/2", 14"x3 1/2"x3 1/2", 28"x4 1/2"x4 1/2", 23"x3 1/2"x3 1/2", stoneware clay, white Shinto and natural ash glazes, 2008.
- Figure 5. *Porcelain Slab Vase*, porcelain clay and commercial green glaze, 34"x6"x6", 2008.
- Figure 6. *Security*, acrylic on canvas, 40"x32", 2008.
- Figure 7. *Stoic*, acrylic on canvas, 36"x30", 2009.
- Figure 8. *Yellow Dreams*, acrylic on canvas, 48"x18", 2009.
- Figure 9. *Yellow Dreams (Detail)*, acrylic on canvas, 48"x18", 2008.
- Figure 10. *Literature*, muslin and cheesecloth, 72"x18"x1 1/2", 2009.
- Figure 11. *Literature (Detail)*, muslin and cheesecloth, 72"x18"x1 1/2", 2009.
- Figure 12. *Process*, canvas duck cloth and muslin, 68"x18"x1 1/2", 2009.
- Figure 13. *Process (Detail)*, canvas duck cloth and muslin, 68"x18"x1 1/2", 2009.
- Figure 14. *Intrusion*, mixed media on Stonehenge paper, 24"x36", 2010.
- Figure 15. *Yellow Reclining*, mixed media on Stonehenge paper, 36"x24", 2010.



Figure 1. *Yellow Pedestal Bowl*, raku clay and commercial glaze, 14"x9"x9", 2009.



Figure 2. *Small Raku Bowl*, raku clay and commercial glazes, 5"x6"x6", 2009.



Figure 3. *Green Raku Bowl*, raku clay and glazes, 6"x7 ½"x7 ½", 2009.



Figure 4. *Anagama Bottle Grouping*, from left to right: 14 ½"x3 ½"x3 ½", 12"x3 ½"x3 ½", 14"x3 ½"x3 ½", 28"x4 ½"x4 ½", 23"x3 ½"x3 ½", stoneware clay, white *Shinto* and natural ash glazes, 2008.



Figure 5. *Porcelain Slab Vase*, porcelain clay and commercial green glaze, 34''x6''x6'', 2008.



Figure 6. *Security*, acrylic on canvas, 40"x32", 2008.



Figure 7. *Stoic*, acrylic on canvas, 36"x30", 2009.



Figure 8. *Yellow Dreams*, acrylic on canvas, 48"x18", 2009.



Figure 9. *Yellow Dreams* (Detail), acrylic on canvas, 48"x18", 2009.



Figure 10. *Literature*, muslin and cheesecloth, 72"x18"x1 1/2", 2009.

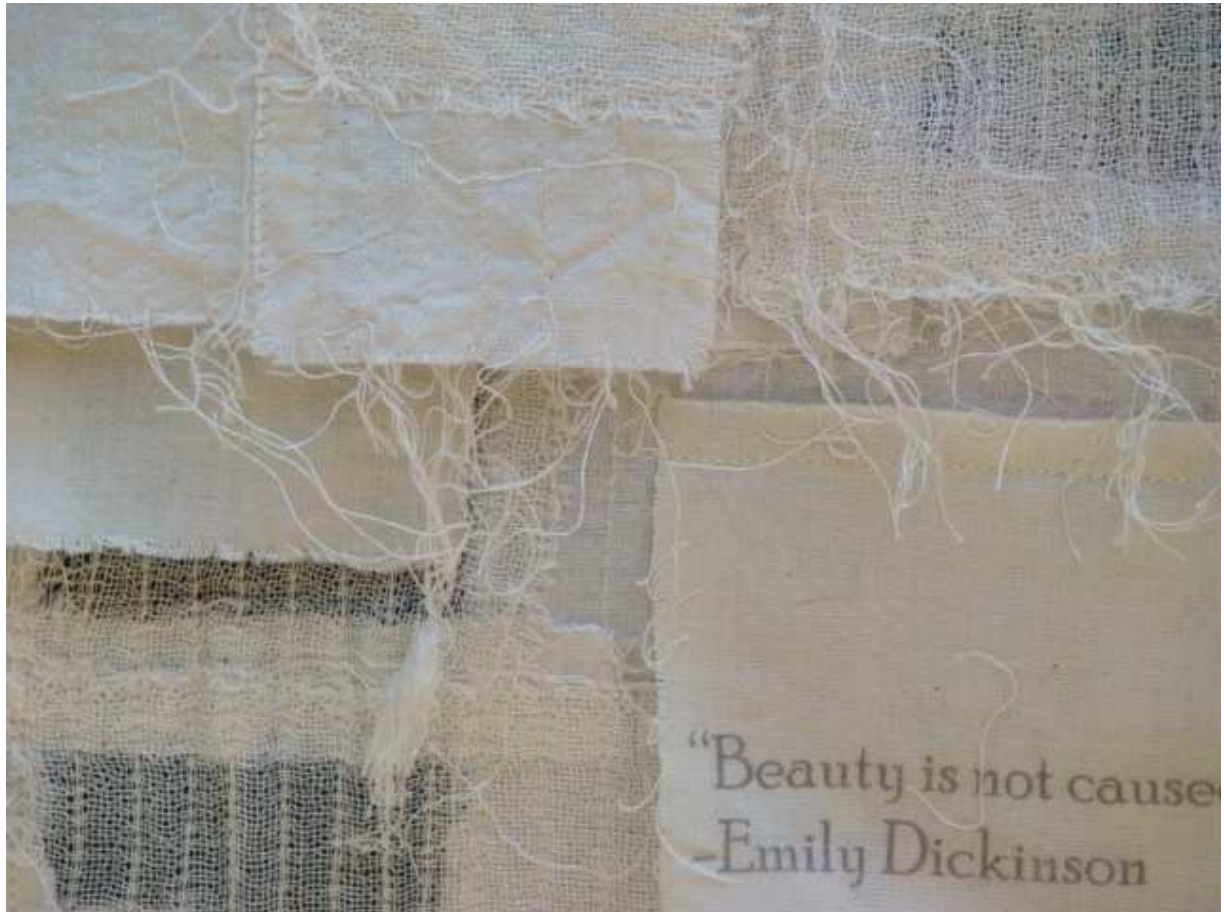


Figure 11. *Literature* (Detail), muslin and cheesecloth, 72"x18"x1 ½", 2009.



Figure 12. *Process*, canvas duck cloth and muslin, 68"x18"x1 1/2", 2009.



Figure 13. *Process* (Detail), canvas duck cloth and muslin, 68"x18"x1 1/2", 2009.



Figure 14. *Intrusion*, mixed media on Stonehenge paper, 24"x36", 2010.



Figure 15. *Yellow Reclining*, mixed media on Stonehenge paper, 36"x24", 2010.

Susan Wynn Trent Musselman

Education:

- 2011 Master of Interdisciplinary Studies in Interdisciplinary Art, Virginia Commonwealth University, Richmond, Virginia
1977 Bachelor of Fine Arts and Education, Virginia Tech, Blacksburg, Virginia

Other Education:

- 1992-present CPR Instructor Certification, Henrico Division of Fire, Richmond, Virginia
1984-present Emergency Medical Technician Certification, Henrico Division of Fire, Richmond, Virginia
2009 Arrowmont School of Arts and Crafts, *Exploring the Monoprint Workshop*, Gatlinburg, Tennessee
2008 Arrowmont School of Arts and Crafts, *Anagama Kiln Two-Week Course*, Gatlinburg, Tennessee
2006 Arrowmont School of Arts and Crafts, *Exploring Clay and Mold Making*, Gatlinburg, Tennessee

Teaching Experience:

- 2004-present Sewing, Embellishing, and Quilting Instructor, Bernina of Richmond, Richmond, Virginia
1992-2011 CPR Instructor for Henrico Division of Fire, Henrico County, Virginia
1995-1997 Quilting Instructor, The Quilt Shack, Mechanicsville, Virginia
1991-1995 Quilting and Fiber Embellishing Instructor, Sew Special Quilt Shop, Chesterfield, Virginia
1988-1991 Adult Art Educator, Newport News Parks and Recreation, Newport News, Virginia
1988-1991 Arts and Crafts Coordinator KIDS (Kindergarten Imagination and Discovery Seekers), Newport News Parks and Recreation, Newport News, Virginia
1986-1989 Quilting Instructor, Quilters Corner, Newport News, Virginia
1982-1984 Adult Education Quilting Instructor, Chesterfield County Parks and Recreation, Chesterfield County, Virginia

Exhibits:

- 2012 *Life's Texture: Depth and Breadth*, Master of Interdisciplinary Studies in Interdisciplinary Art Thesis Exhibition, Virginia Commonwealth University, Richmond, Virginia at TBA, New Kent, Virginia
2010 *Greater Lanexa Studio Tour*, Lanexa, Virginia
2009 *MIS 605 Graduate Painting Show*, Plant Zero, Richmond, Virginia