

VISIONS ART MUSEUM

January 18 to April 5, 2020



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Hover over the QR code to the left with your camera. A drop down should appear that will allow you to download the app. Follow the prompts to download and create an account. Search for Visions Art Museum and select the Gallery Overview audio tour.

The slides follow the audio tour stops - play the audio when you get to the correct slide, admire the artwork and continue to the next slide at your own pace.

Thank you to Stak Tours for providing this audio tour.

On Exhibit

Ruth B. McDowell: A Collector's Vision

by Ruth B. McDowell

Personal Landscapes

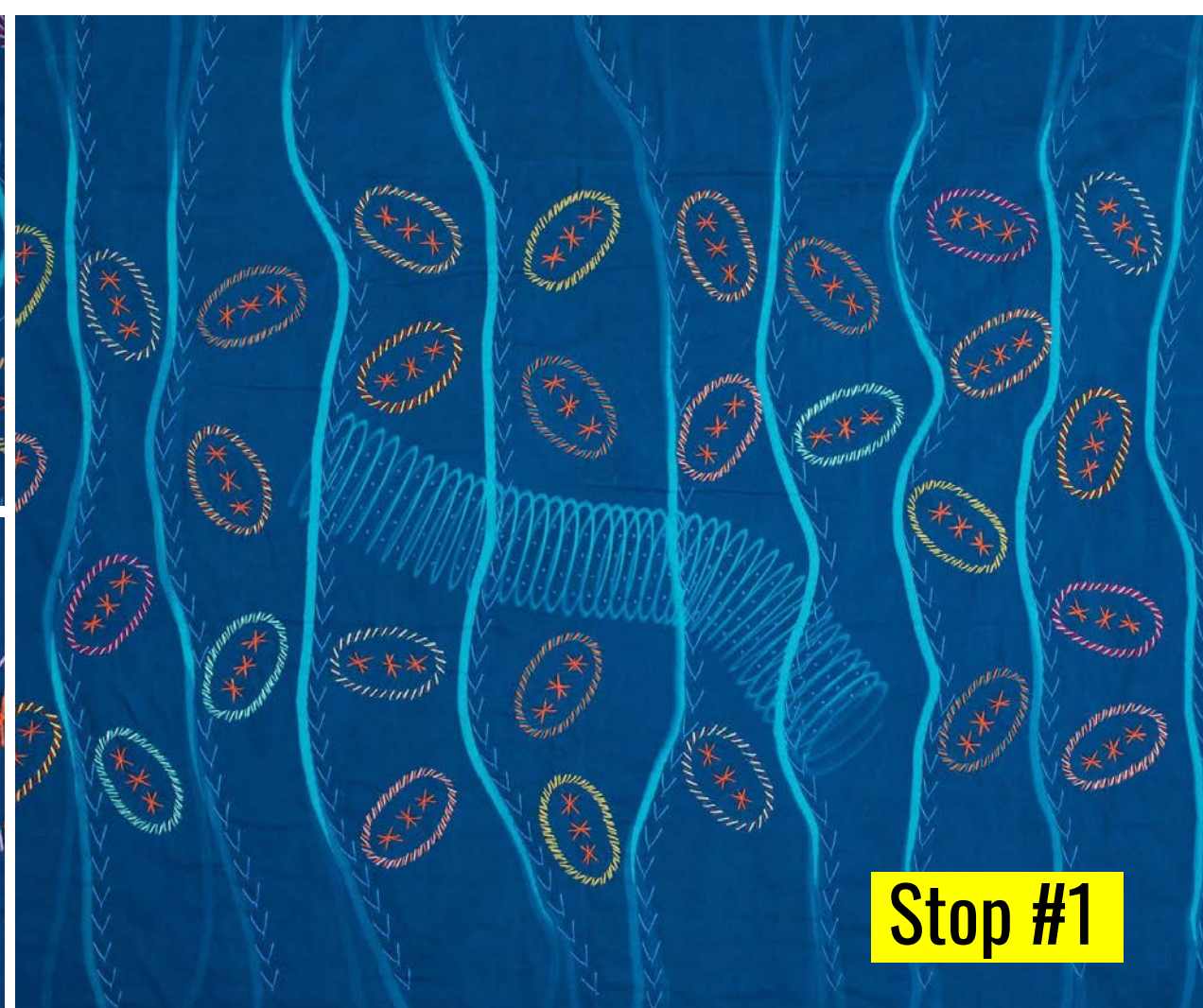
by Bonnie Bucknam

Surface Current: Cyanotypes

by Sandra Sider



Tunicata IV: Grass Party by Sandra Sider



Stop #1

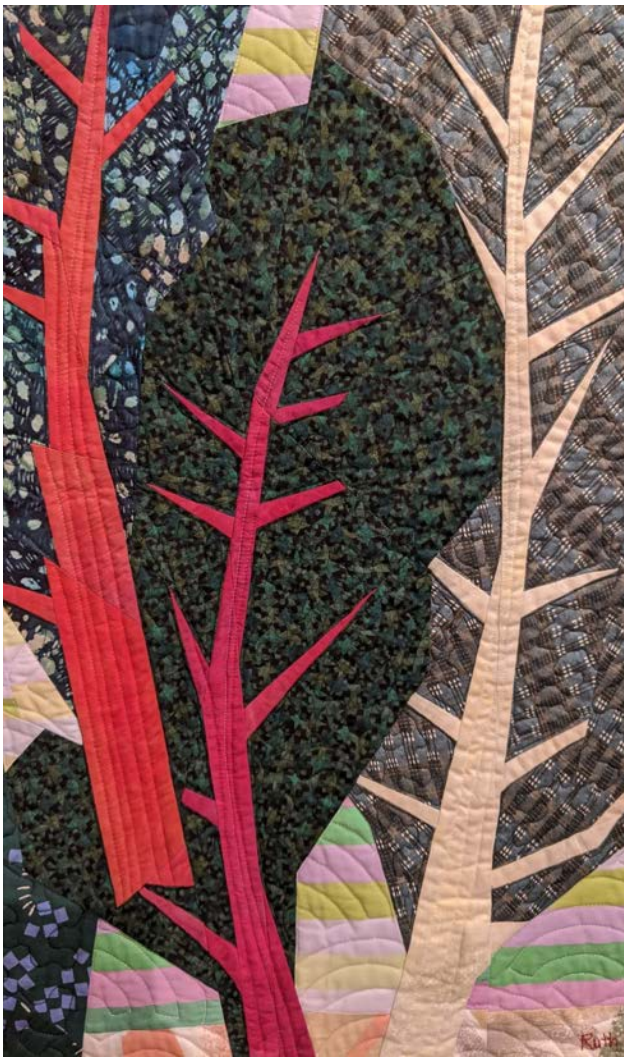
Stop #1

This series by Sandra Sider is inspired by salps, marine invertebrate creatures which can be found in both colonies or individually. Scientists have recently determined that salps play a major role in carbon reduction, a crucial process in the battle against global warming by countering carbon emissions.

Sandra is famous for her cyanotype printing, a process which involves exposing chemically treated fabric to sunlight which alters its color. By placing objects such as ropes and a slinky onto the fabric, Sandra is able to print fantastic designs directly onto the material. Changing your gaze to the piece on the left side wall, I'll give you a minute to guess how she created these shapes... They were created by the shadows of drinking glasses when the light was not directly overhead.

Tunicata IV: Grass Party images by Deidre Adams





Stop #2

Stop #2

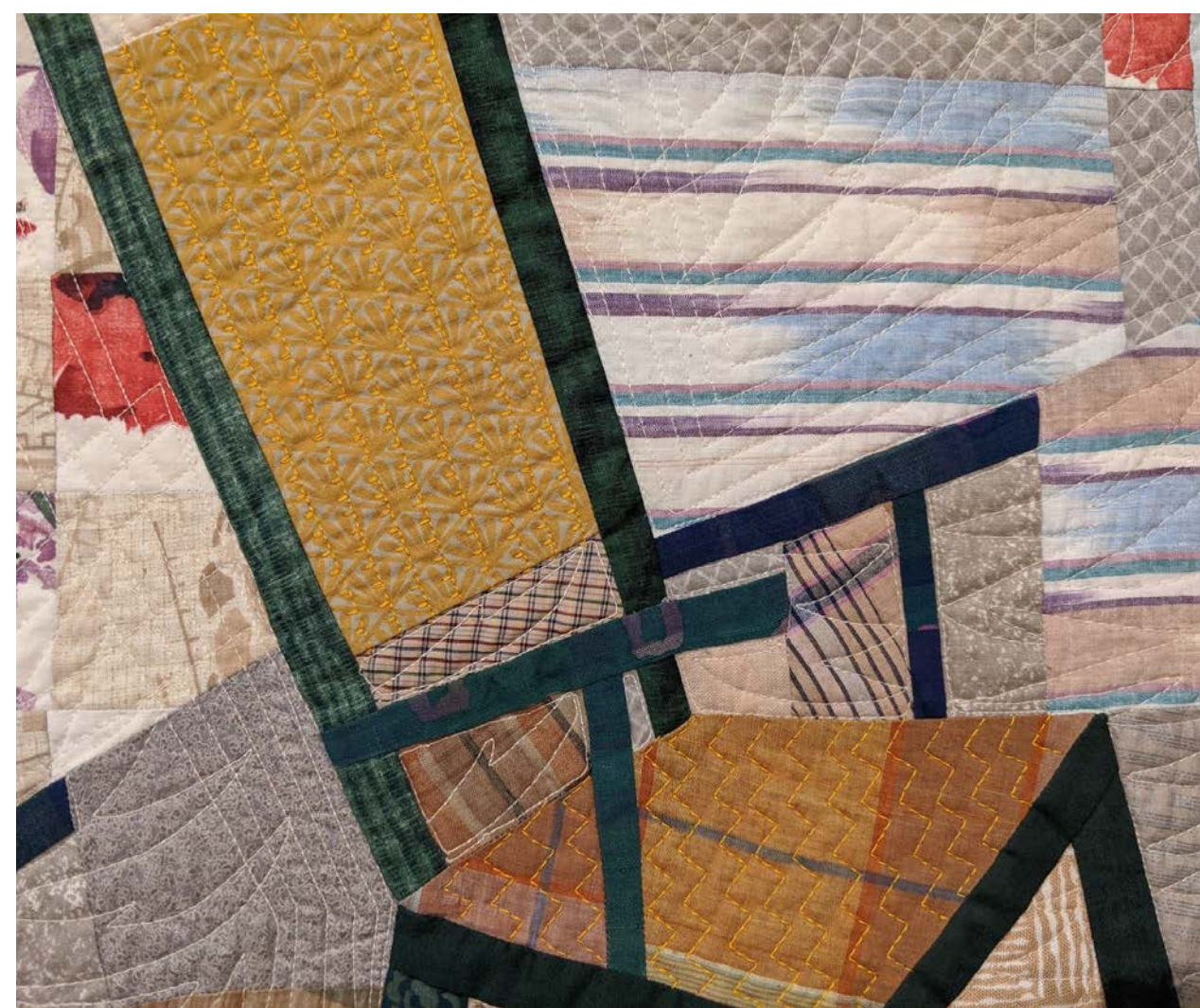
This gallery houses Ruth McDowell quilts from the Thomas Contemporary Quilt Collection. Del Thomas began quilt making at the age of 7. She worked in traditional patterns and designs until the 1980s when she was first exposed to contemporary quilt making. No longer attractive yet labor-intensive decorations for the backs of chairs and beds, quilts now belong next to paintings and sculptures.

The Thomas collection values technical innovation breaking away from traditional quilting, yet still adhering to the essential format of a quilt.





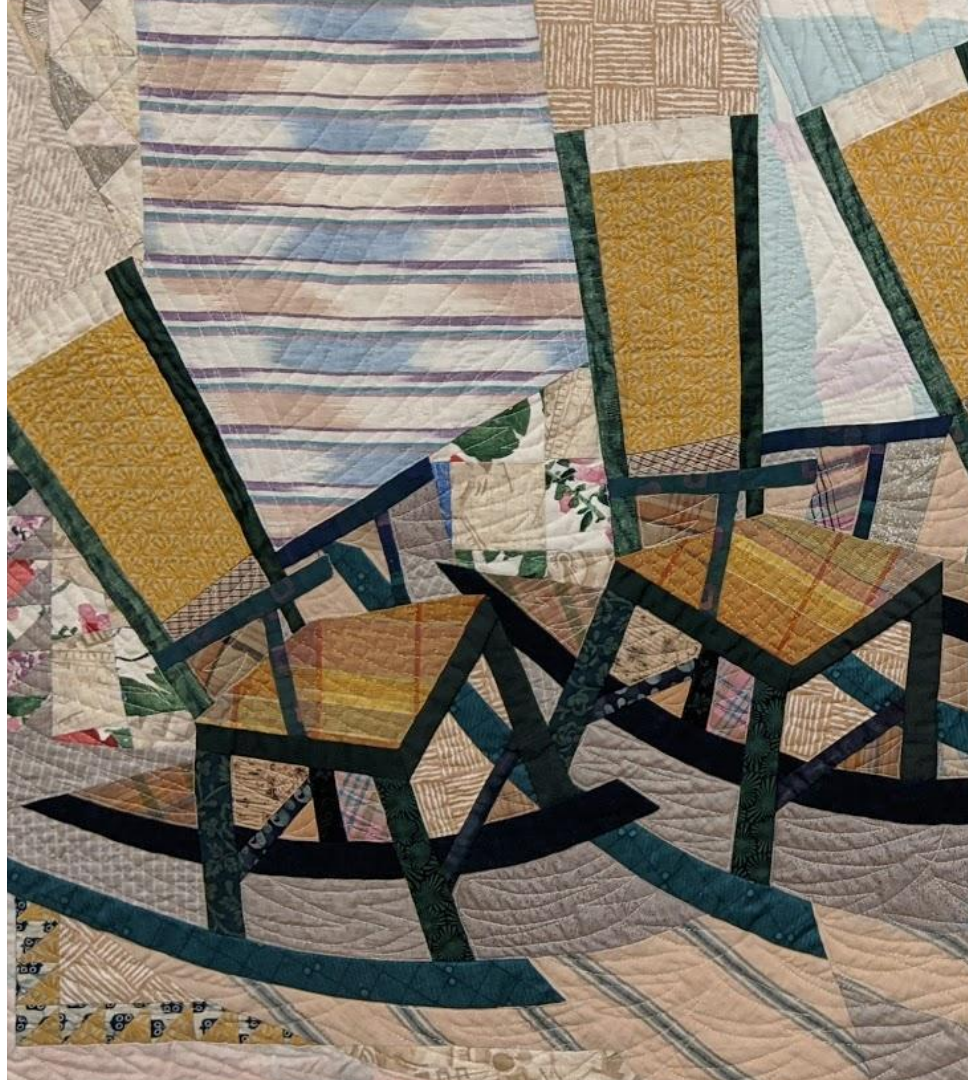
Conversations on the Porch by Ruth B. McDowell



Stop #3

Stop #3

This piece was the first that Del Thomas purchased from contemporary quilting legend Ruth B. McDowell. It exemplifies everything Ruth is famous for, such as the meticulous planning of where each piece will fit into the pattern. She sews each piece together in the traditional style, seam to seam without any use of appliqué.





A Rash of Flamingos by Ruth B. McDowell

Ruth B. McDowell 2008



Stop #4

Stop #4

Ruth McDowell's process is a painstaking one. With the aid of freezer-paper templates, a blueprint on the wall and meticulous notions of each seam's type and sequence, McDowell plots the process to go from scraps of fabric to the 2-dimensional puzzle we see before us. As you can see in this piece titled "A Rash of Flamingos," McDowell is famous for using only commercially printed fabrics. She is respected for her ability to match (sometimes surprisingly) various patterns and colors to a piece on the quilt.





Hollyhocks on Black and White by Ruth B. McDowell





Stop #5

Stop #5

On this piece titled “Hollyhocks on Black and White”, notice the illusion of circular flowers. I use the word illusion, as there are no curved seams on the entire piece, It’s made completely out of quilt blocks which have been sewed together.





Jacaranda Tree by Ruth B. McDowell



Stop #6

Stop #6

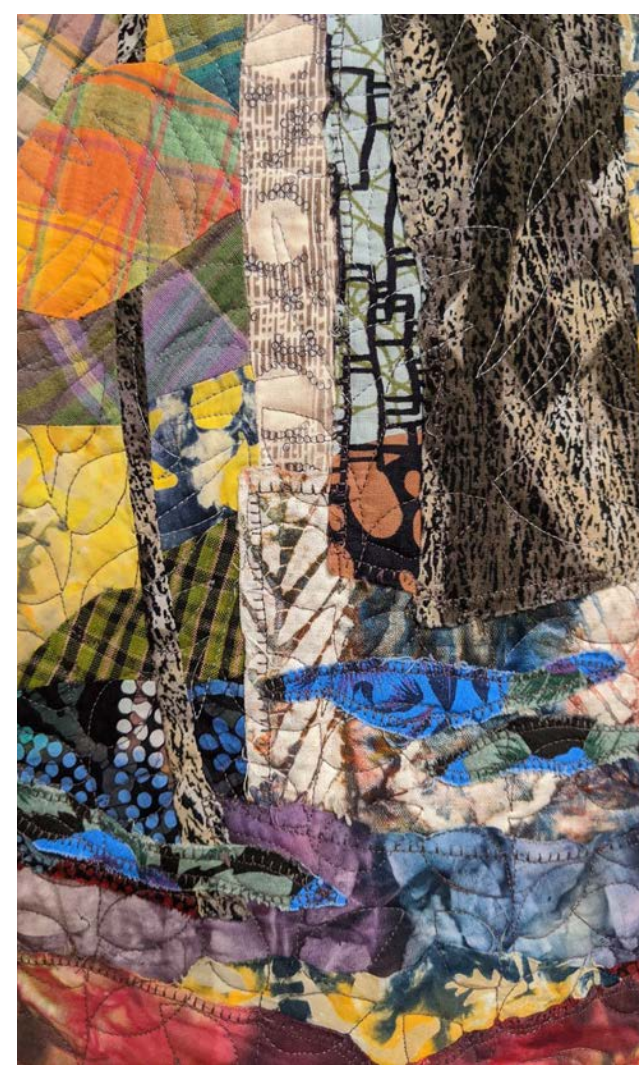
“Jacaranda Tree” was based off a photograph Ruth took while visiting San Diego. During her visit she was amazed at the beauty of these purple trees she had never seen before. Looking at this photo you will notice the color is perhaps a bit pinkish.

At the time, when film had to be developed, color wouldn't always be completely accurate. She based so much of this piece on the photograph that you'll notice her inclusion of pink and red undertones resulting in a more accurate depiction of the photograph rather than the physical tree itself.





Middlesex Fells - Late Fall by Ruth B. McDowell



Stop #7

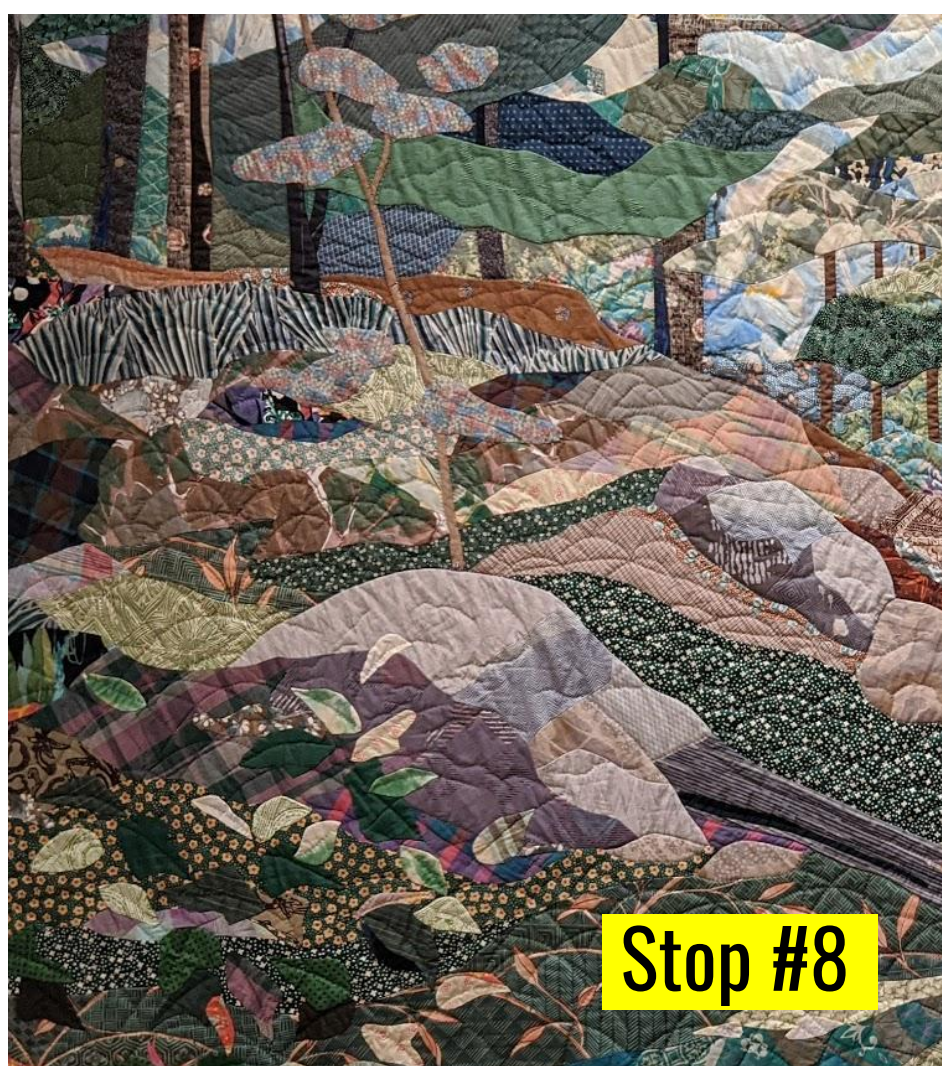
“Middlesex Fells - Late Fall” is an example of McDowell’s use of plaids and right angles to represent organic shapes. During its creation, Ruth brought this quilt in to her critique group to get some feedback.

One member suggested she stagger the border at the top to create a sense of movement. This movement was exactly what the piece needed, however resulted in Ruth having to uncharacteristically appliqué on pieces below the trees in the center.





A Carpet of Gold Thread by Ruth B. McDowell



Stop #8

This is the only example in the collection which was entirely stitched by hand. Notice how different each stitch is compared to the more common machine stitching displayed on her other works throughout the gallery. Not being able to find the perfect piece of fabric for the tree trunk, Ruth again did something out of character and painted over the fabric to create a bark-like texture.





Chickens in the Poppy Patch by Ruth B. McDowell

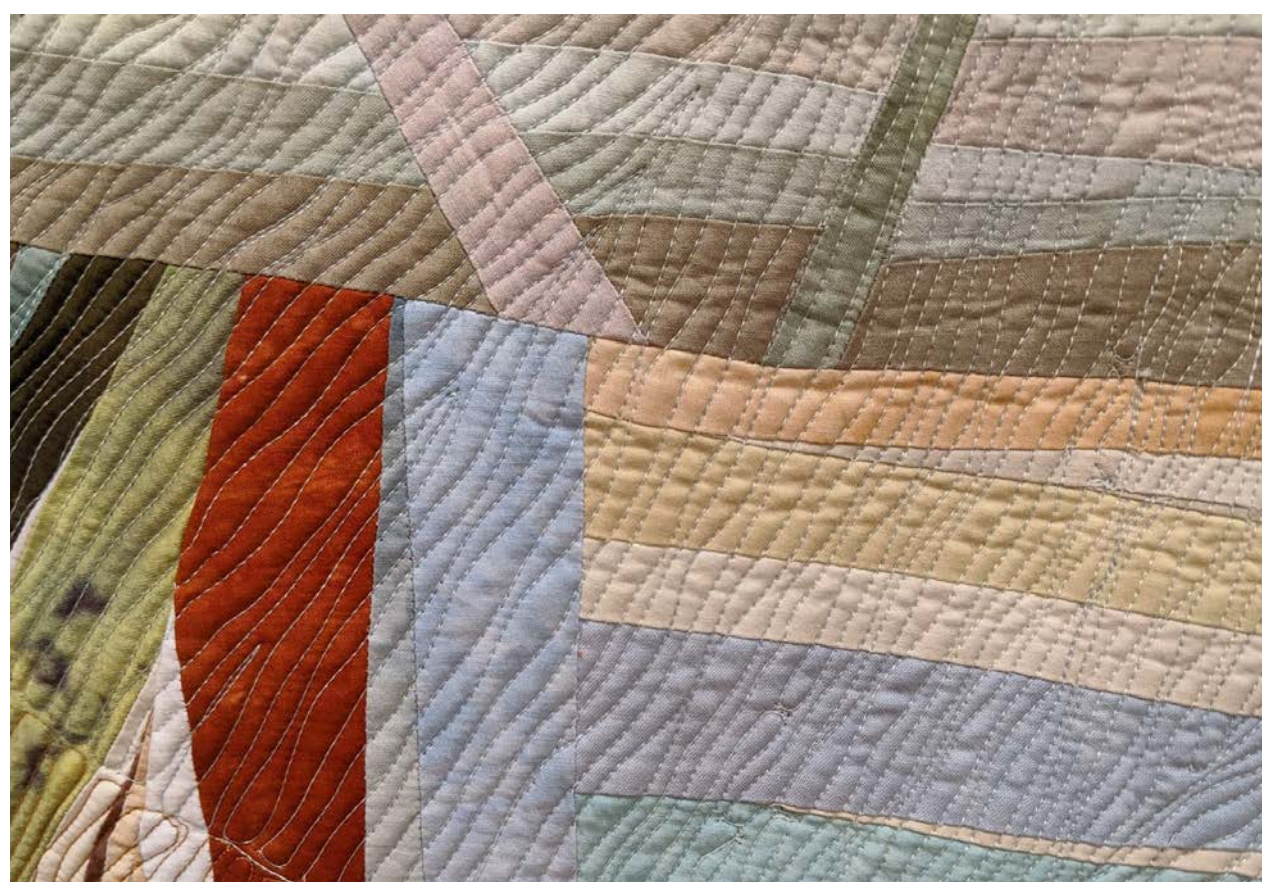


Stop #9

Stop #9

Traditionally a quilt has a border that acts as a frame for the subject displayed. Ruth breaks those boundaries, by moving parts of the subject outside of the frame, and giving the work a three-dimensional feeling. The chickens are stepping out of the quilt and into the gallery.

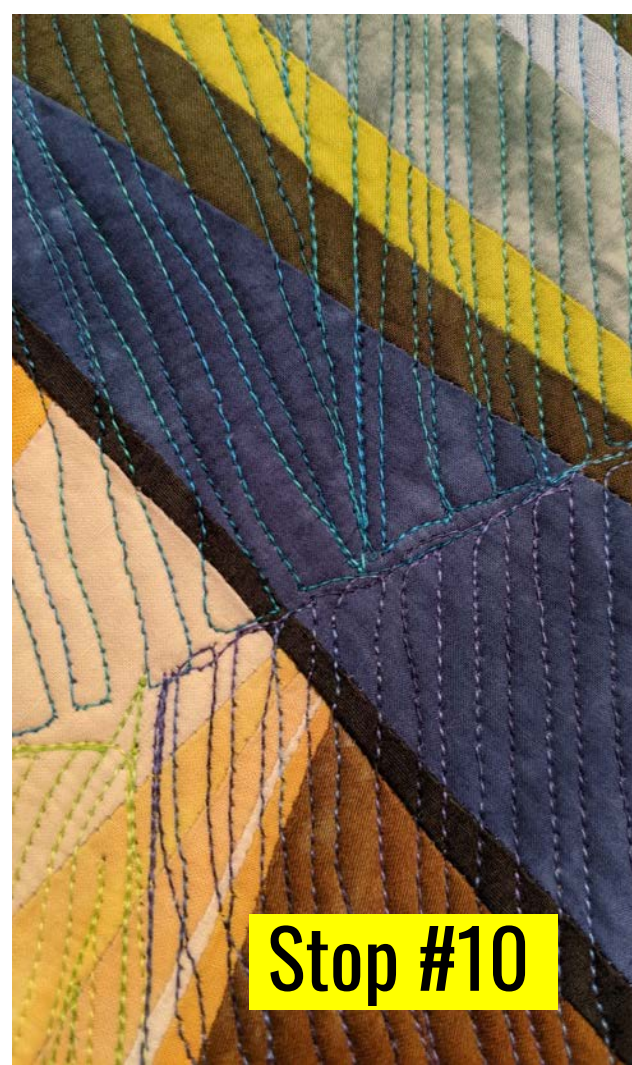




1000 Palms Oasis by Bonnie Bucknam



Inspiration Photograph by Bonnie Bucknam

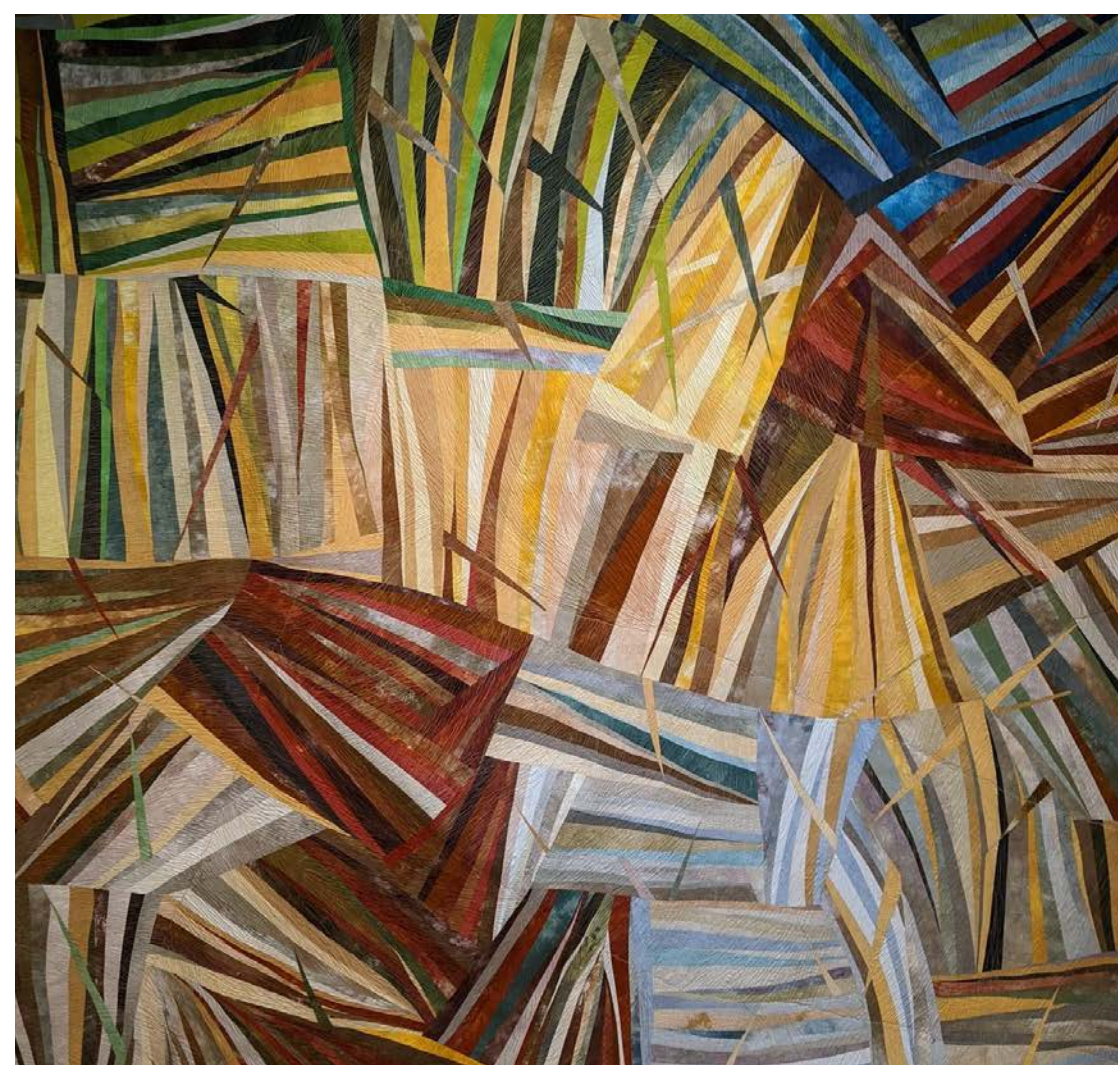


Stop #10

Stop #10

Works of Bonnie Bucknam are a perfect contrast to Ruth McDowell's style. Where Ruth used all commercial fabrics, Bonnie prefers to paint her own fabrics, creating the intended color. Her more spontaneous process aides her depiction of color and light.

Our physical environment offers vistas that are both tangible and intangible -- a source of inspiration for many artists. For Bonnie Bucknam, the landscapes and lightscares of the places she has lived, worked and visited are central to her life as an artist. Starting with her youth in southern California, 1000 Palms Oasis represents the place where McCallum Spring rises from the San Andreas Fault.





Sea Ice - Cook Inlet by Bonnie Bucknam

Stop #11

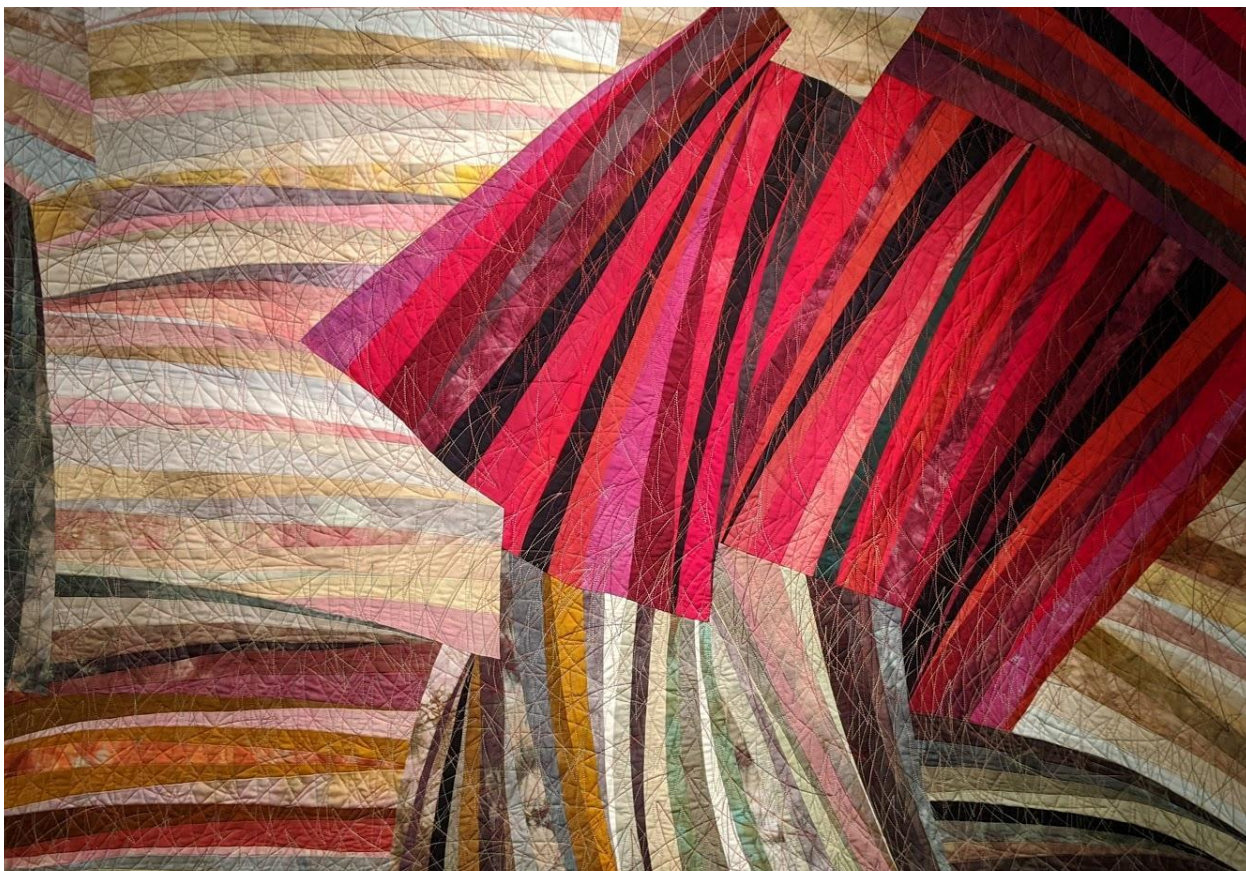


Inspiration Painting by Bonnie Bucknam

Stop #11

After California, Bonnie lived in Alaska for many years. This quilt represents the view from her office window of Cook Inlet where she watched sea ice float in and out with the tide reflecting the pink light of the short days during an Alaskan winter. This is an excellent example of how Bonnie portrays color and light in her pieces.

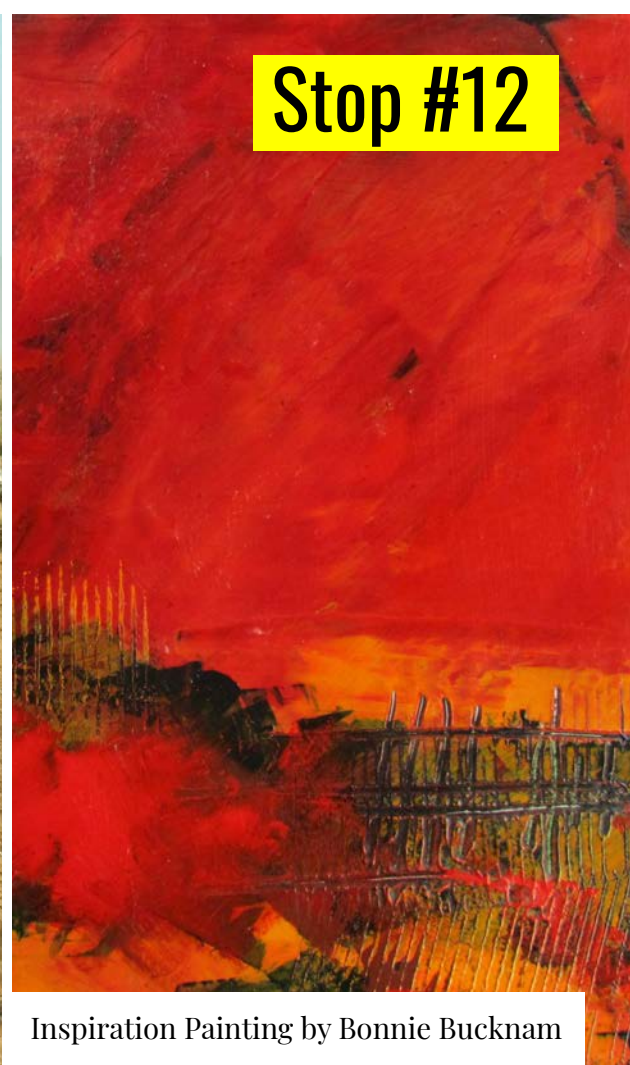




Holding Back the Sahara by Bonnie Bucknam



Inspiration Photo by Bonnie Bucknam

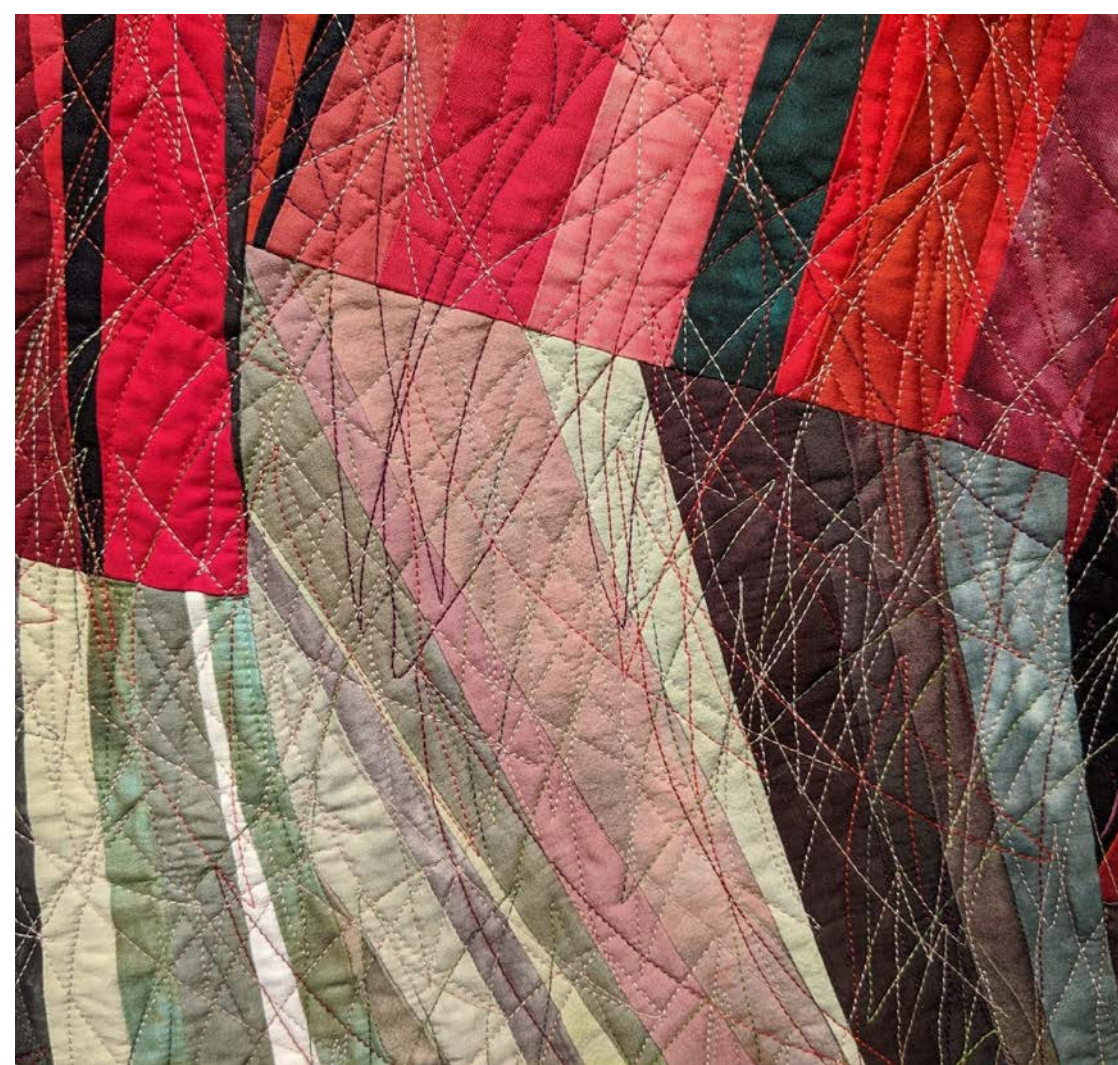


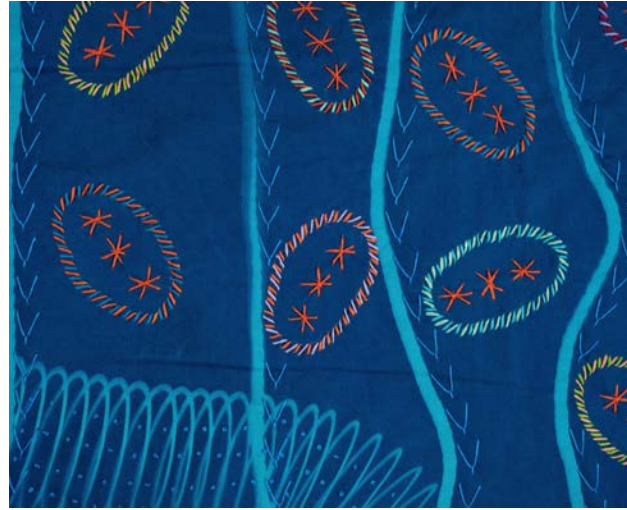
Stop #12

Inspiration Painting by Bonnie Bucknam

Stop #12

As you may have noticed, each piece in this collection is paired with an inspiration image. “Holding Back the Sahara” possesses bold colors not represent in the photo to the right. This eye catching red color could be a representation of how Bonnie felt while visiting Morocco, or perhaps how she felt physically due to the heat. While traveling down windy roads throughout the Moroccan desert, Bonnie would notice small fences made from flimsy sticks and palm fronds created to prevent the strong winds in the area from covering the roads with sand. Perhaps the red represents the forceful winds on the small makeshift fence.





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