

Print, Textile, Memory, and the *Dreamhouse*

Ana Perez-McKay

Bachelor of Fine Arts Thesis, Printmaking

University of Nevada, Reno

March 2022

Miya Hannan (Chair)

AB Gorham

Ahren Hertel

INTRODUCTION

My relationship with time and memory is complicated and impacts the ways that I see and understand myself, my personal history, and the world around me. The process of making art has been a way for me to process and document impactful moments and feelings that I otherwise struggle to grasp and remember, to acknowledge and honor my own emotions, and to connect with others. Growing into young adulthood while managing the major depression that has impacted me since I can remember, I find myself unearthing gaps in my identity and sense of self, which I could interpret and engage with in a multitude of different ways, but that I find myself attributing to and blaming on my memory, which I perceive to be flawed.

As a response to my own relationship and struggles with personal memory and identity, my artistic practice and Bachelor of Fine Arts Thesis Exhibition installation, *Dreamhouse*, engages with abstract and failing memory, using the methods of tracing and fiber in reference to historical and contemporary use of image making and reproduction to preserve, invent, and disseminate histories, and the use of materials and collections—in this case, textiles and patchwork—as primary sources psychically linked to memory and the past. My research has concerned the connections between the printed representational image and memory, and textile as artifact. I synthesize these concepts in the exhibition through the methods of quilting with repurposed materials from my own collection and other secondhand sources, modifying textiles through recontextualization, and forging ambiguously narrative and playful images tied deeply to personal memory, influenced by folk and outsider art, and feminist approaches to craft.

CONTIGUITY: AUTHENTICITY AND ARTIFACT

In the *Dreamhouse* quilts, with the notions of physical impression and authenticity in mind, I utilize ephemeral textiles drawn from my own archive that include worn clothes,

bedding, and fabric scraps from projects both fulfilled and abandoned (Figure 1). Some of the materials used include a gifted tea towel, the pillowcase I used in one of the more depressed periods of my life, an outgrown skirt, the remnants of the medical gown I was given during a hospital stay, and a tie of my father's. Some of these textiles have been with me for years, were present at important points in my life, and hold authentic memories within themselves. I also sourced used textiles that are not a part of my own history, including bedding, tablecloths, clothing, and scraps leftover from unknown sewing projects. These materials hold memory that is more obscure, and transformed and recontextualized in my work.

This notion of authenticity through contact is explored in Geoffrey Batchen's essay "Short Memory/Thin Skin," where the concept of contiguity is discussed—the idea of literal connection between past and present through direct contact.

Certain images and objects have gained their cultural resonance, their ability to move us, through a process of contiguous association with past events or people...These sorts of artifacts are not so much evidence of history as its embodiment. They don't look anything like the events to which they refer, but to have contact with them is to have a direct, physical relationship with the past. (Batchen 197)

Batchen argues that contiguity and history alone cannot provide an artifact with genuine and dynamic attributes of memory, and that entrusting objects and souvenirs to carry our memories for us is not enough to translate into and resonate in the present. Unlike museum curators or documentary photographers, who work to preserve objects of history, artists working with contiguous artifacts have the opportunity to reintroduce the complexity and emotion of human memory, and Batchen states that "this collapsing of memory into history, and history into memory, is, I believe, what is necessary if we are to overcome the processes of erasure...and in

this respect the work of our artists—both folk and fine—has much to teach us” (205). The work of installation artists Cornelia Parker (Figure 2) and Doris Salcedo (Figure 3) utilizes historical objects—respective examples including Parker’s *Cold Dark Matter: Exploded View*, which reassembles the remains of a destroyed garden shed in a dynamic mid-explosion suspension, and Salcedo’s *La Casa Viuda*, using the belongings of women forced by government-inflicted violence to flee their homes to construct an uncanny mirror of domesticity. These artists reactivate historic materials by transforming them in space, adding context, and imbuing more emotional power in them than they had when they were stored away and unseen, or simply entrusted to hold an innate memory through their physical connection to an event in the past.

My transformation of materials that have a contiguous link to the past is consistent with the idea that historic objects alone cannot provide the emotional spark of memory. By just looking at the materials that form the *Dreamhouse* quilts, even by closely inspecting each scrap of material and identifying physical marks like creases, tears, or stains, there would be no way to fully discern individual context or history, despite a genuine connection to the past. Approaches to making memory tangible in art are many, and work that invokes personal emotion and memory rather than being directly narrative of a history or relying upon contiguity alone can be the most effective. By assembling contiguous materials from a multitude of sources into quilts, new objects are made, which in themselves represent the transformation and decay of memory using narrative images in the form of applique layered with light and vinyl (Figures 4, 5). Individual scraps of material and memory are deconstructed before becoming part of a whole, by seam-ripping, ironing, and slicing them down into blocks of color and pattern, feeling and incomplete recollection. In the physical form of a quilt, separate histories can melt into larger pieces, analogous to the way that a body of memory constructs a whole identity. Even when I

find gaps in my recollection, perceived flaws in my sense of self that could have stemmed from periods of stagnation and sadness, these fragmentations do not change the fact that the sum of my history has made me who I am, and I exist as a whole and lucid person, whether or not everything that brought me here can be recalled. In the quilts, the imagery itself is based on feelings and fixations on the past rather than depicting a personal history literally, transforming the textiles from scraps of clothing, bedding, and unrealized projects into a substantial and whole installation, creating a fantasy space of built complicated memories, and using the power of simple images to tell a more tangible story than what scraps alone can convey.

STORYTELLING, IMAGE, AND MARK MAKING

Beyond the philosophical attributes of impression and memory in artwork made from historical materials transformed by process, the power of the representative image itself as a mode of storytelling has an indispensable role in the development of modern culture. Some of the earliest use of widespread reproducible narrative image in Europe, dating to the late Medieval period, was found in religious texts and carried spiritual and psychic authority. In this early period of print and publication, before widespread literacy and agreed upon conventions in print culture, the inclusion of image plates in printed books had a variety of impacts and intentions surpassing that of the accompanying text, including to delight, to teach, and to help structure the reader's memory, as discussed in Jonathan Green's "Visions of Visions." From these early uses of the printed image to now, visual storytelling and reproduction has consistently had a significant role in Western society and been essential to visualizing and crystallizing events, values, and culture.

Inspired by my confused memories and jumbled feelings, with a tendency towards creating simple images of people, my mark-making and decoration in any medium does not

attempt to be photorealistic or representational of real subjects. Rather, it results in imagined and careful distillations of narrative moments to address a larger emotional topic. In *Dreamhouse*, a simple visual narrative sequence of a figure wearing a dress and heeled shoes performing a cartwheel is spread across four quilted panels, repeated as colorful block applique stitched by hand, a sheer and shimmery silhouette aligned on the reverse of the quilt, sections of corresponding line art cut in glossy vinyl and aligned on the adjacent walls, where a silhouette of the applique is projected with a bright light through a panel of sheer material. The layers of applique, vinyl, and shadow all reference the same figure, with different qualities. Side to side, the pieces are as identical as possible craft-wise, using consistent color palettes, stitch styles, and scale. Layer by layer, information and image is separated and broken down for a deconstruction of any sort of complete image. The layout of the installation makes it impossible to view every piece at once — the front and back of each quilt is different and cannot be simultaneously seen. The broken-down imagery in each piece is simple, and through tracing can be understood to compose a single figure that is not fully seen. This dynamic is adjacent to the contrasting ideas of memory as a complete imprint, and decaying understandings of reality.

I seek to capture and duplicate some of the power of handmade images to explore and preserve memory, while not necessarily using methods or styles designed to directly visually duplicate history. There is a wealth of visual artwork in the canon of art history and contemporary art that does not attempt to depict physical truth, but draws upon surreal and fantastic imagery and is more akin to dreams. Surreal and whimsical representational mark making by more contemporary naive, faux-naif, and folk artists have greatly influenced my image creation, which is more akin to the spiritual and imaginative illustrations of early printing than to the production and spread of images meant to be understood as truth. Visual artists

recognized by the mainstream art world in their time whose unusual visual sensibilities have influenced mine also include the Hairy Who (Figure 6), a collective of graduates from the School of the Art in Chicago who published editions of comic books alongside their exhibitions and used surreal, humorous, and graphic imagery, and Swedish multimedia artist Marie-Louise Ekman (Figure 7), whose experimental soft sculpture is imaginative and surreal, drawing on domestic imagery that is made strange through the use of unconventional materials and unexpected perspectives.

UNDERSTANDINGS OF MEMORY THROUGH PRINT

The way that reality and identity are often constructed and understood on the levels of the personal and collective relies heavily on memory, whether it is a reliable source of information or not. Human memory is intangible and flawed—its actual operation remains relatively mysterious from a medical and scientific perspective despite the often serious consequences of memory loss, psychosis, and related conditions, and remains relatively abstract and subjective when explored for its philosophical and psychic attributes. My own memory and lack thereof ties deeply to my identity and grasp on reality. Although I do not fully understand it, it is my instinct to try to decode and preserve my memories by making them tangible, particularly using visual information like photos, drawings, and prints, whenever I find my confidence in identity faltering. This instinct is not unique, and I notice that throughout history, memory has been preserved, altered, and shared outside of literal individual recollection in a myriad of ways, with examples from oral storytelling to representative mark-making to the preservation of artifacts and heirlooms to photography and audio recordings, demonstrating the essential role of recollection in culture and identity. If we understand memory to be a core resource for a sense of self, and image and imprint as an attempt to capture memories and moments to preserve and

bring them into the present and future even in the face of unreliable internal recollections, the importance of image in many aspects of the human experience emerges, as well as the unique role of the printed image in culture and consciousness (Robertson). In order to discuss the work in my Thesis Exhibition, it is important for me as a printmaker to discuss the foundational philosophies of printmaking as a vehicle for memory. While *Dreamhouse* does not employ traditional printmaking, the concept and execution is parallel to this practice.

Print and multiples possess a quality that I find unique within visual art: the careful process of repetition demonstrates an artist's commitment to the image they have created, and while ideally uniform within an edition, retains physical qualities of the artist's process (Brollo). Undertaking the printing of an edition can feel like being stuck in a loop, reliving the same pull or wipe again and again with as close to perfect duplication as possible. This notion of repetition is connected to my own instincts with memory: I want to be able to recall and duplicate the past at will, precisely, and as many times as I would like to, in the pursuit of clarity about my feelings and identity. Print allows a physical mark to be captured, copied, and brought into the future, which the mind and memory alone cannot achieve, and drives my practice as a printmaker. As an example, my Midway exhibition, *Good As Gold* (Figures 8, 9), employed handmade prints depicting mythological narratives paralleling my internal feelings and struggles with my self-worth, referencing the early uses of the democratic multiple to convey meaning without relying on text, and retaining a connection to my own hand through mark-making directly translated to paper with drypoint prints.

The print has been seen as a source of memory and authenticity since early modern times, with representational woodcuts and engravings being valued for their direct connection to an original work of art by a master or skilled craftsman. MacGregor explains this in "The

Authority of Prints”:

Since the print had pressed against the form-giving object, some invisible quantity of that former presence might be thought to remain attached to the impression...[much as] clothing could acquire the status of a sacred relic when it had been worn by a saint...[each instance depends on] the belief that contact with the original form imparted special authenticity to the resulting image. (394)

The notion of impression and contact as a marker of authenticity has historically given authority to the print as an original artifact rather than a document or replica, and value is assigned to the preservation and dissemination of these images. MacGregor’s reference to clothing as relic will also be relevant as I discuss the use of repurposed textile in my work. The “authentic” nature of printmaking has also had a significant impact on the philosophy of human consciousness, and imprint as metaphor continues to inform how we think about memory to this day. The notion of “the mind as a receptive surface upon which memory is imprinted” emerged in classical times, with the Socratic notion of memory as a print upon the soul, like impressions of a signet into a block of wax (Brollo 196, Ricœur 9). In this philosophy, the mark (or *tupos*, like a plate or block or stencil) and impression (or *eikōn*, like a print) are equivalent, and, conversely, without an imprint, no recollection is possible.

As the printed image became more widespread, “terms like ‘imprint’, ‘impress’, ‘impression’, ‘engrave’ and even ‘print’...increasingly took on a double valence...The introduction and dissemination of this set of metaphorical concepts had fundamental implications for early modern ways of thinking, both enabling and constraining. To adopt the metaphor, to make it habit, was to understand, even experience but certainly not just speak of the operations and physiology of consciousness in terms of the production and

materiality of prints. (MacGregor 404-5)

The metaphor of the wax tablet, which describes a printmaking process, ultimately “influenced the way we memorialize, encouraging us to entrust our memory to objects, assuming that they can carry the past for us, that they will form the architecture of our own personal memory theatres” (Brollo 198). Combined with the notion of authenticity, the medium of print is closely tied to memory and history, and one of the first prominent art forms valued for capturing authentic history and process. My practice obeys this logic as I attempt to understand my memories and make them tangible in the form of repeated handmade images.

Alongside printmaking, I have taken on interdisciplinary projects, and chose to shift to a different medium altogether for my Thesis Exhibition. Considering my own desire not to simply record my memories and feelings, but to embody and preserve them in order to process and understand them, it makes sense that the medium of printmaking in a contemporary context is one of the most conceptually relevant to my practice. In my explorations in moving beyond this medium, textile and patchwork were a logical following step. Both of these practices employ a process-heavy method that involves tracing, repetition, layering, and repeated individual pieces assembled together to produce an image somewhere between 2D and 3D, with a final product closely tied to the process and craft itself.

My Midway prints on paper were integrated with quilted material and imaginatively referenced binary morality and self-worth. The sequence of pieces in *Dreamhouse* feel very different. I much more consciously used space and tracing and stitching to create fiber work utilizing the ethos of print for this exhibition, while excluding printmaking itself in favor of tracing shapes to make repeating images, which were cut from fabric, projected with light, and reimagined with pen and ink and applied to the gallery wall using a vinyl stencil that was traced

from my hand-drawn linework (Figures 1, 4, 10). Many of the processes contributing to this body of work are related to printmaking—the exposure of a plate (the gallery wall) to light or acid through a stencil, the pushing of ink (gallery lighting) through mesh in serigraphy, the arrangement of individual pieces of material in collagraph (applique), multiplate techniques that can be used to add depth to most types of prints by tracing layers (tracing and duplication of the shapes of applique and vinyl) (Figures 1, 4, 5). My choice to work in textile allowed me to work on a larger scale to make an immersive installation reflective of the worlds that our memories can trap us in; this material choice also allowed me to use more textiles from my archive, and to draw upon the history of traditionally feminine and “non-art” mediums finding a place in the gallery.

FIBER ART AND THE VALUE OF QUILTS

Fiber art and the use of textiles in fine art, especially quilting, overlaps with the “domestic” crafts where they originated. Due to its history and longstanding tradition, quilting retains a connection to femininity, domesticity, and repurposing of the old. While I do not actively consider my gender and expectations thereof to be a central theme in my work, it informs my practice and is the reason that I was taught crafts like sewing at a young age and have developed the skills to utilize them in my practice today. The feminist argument for craft to be respected and honored *for* its domesticity and feminine connotation, rather than in spite of it, is important to my work.

I am influenced by the sum of the extensive tradition of quilt-making. According to Karin Peterson, quilt-making can be considered the quintessential American craft. The intergenerational tradition of the Gee’s Bend quiltmakers, women descended directly from the enslaved people who worked on a cotton plantation established in 1816 continuing to reside in

the same part of Alabama (Figure 11) and the Freedom Quilting Bee, a co-operative established in 1966 by Gee's Bend craftswomen as a source of income for their community, were some of the most influential for the medium, putting "quilts in front of national audiences through art auctions, commercial partnerships, and museum exhibitions. Through its commissions, quilters secured resources such as electric lines and telephones, washing machines, school supplies, and transportation" (Hendricks). Quilts entered the museum space and were given intellectual and cultural value by the "modern eye," or culturally dominant view and appreciation of art in the twentieth century, in the 1970s through the advocacy of quilt-collectors Jonathan Holstein and Gail Van Der Hoof. Through the lens of the institutional modernist values of formalism, artistic autonomy, and originality, Holstein and Van Der Hoof constructed a framework likening quilts to abstract expressionist painting, persuading the Whitney to exhibit and view these pieces for their formal and design values, drawing attention away from their handiwork, personal meaning, and cultural history (Peterson).

I believe that the value of textile and quilts as an art form comes from the tradition and craftswomanship emerging from communities like Gee's Bend, and it is crucial to the work to retain a focus on craft, detail, and personal meaning when placing quilted work in a formal gallery space, regardless of the precedent set by Holstein and Van Der Hoof. My use of hand-sewing and recycling materials, using applique, and the overall format are influenced by the history of the craft. I attempt to balance formalism and meaning with craft and personal devotion to a project, following artists like Miriam Schapiro. Schapiro was one of the leaders of the Pattern and Decoration movement and the inventor of "femmage," two concepts that have influenced my use of textile in the gallery and complicated the binary of art and craft that Holstein and the modern eye bought into (Figure 12). This artist paid specific homage to

domestic “feminine” craft through the incorporation of textile and craft techniques in her practice as a subversion of Conceptual art and Minimalism, and was part of a movement that demanded the inclusion of women’s art and re-evaluation of craft in the mainstream fine art world (Greenberger).

The work of contemporary artists Renee Green and Frances Cannon, such as Green’s *Mise-en-Scène: Commemorative Toile* (Figure 13) and particularly Canon’s 2020 exhibition *Ungodly Woman* (Figure 14) are more recent demonstrations of textile installed at a large scale in the contemporary gallery space to explore themes of womanhood and history, and another source of inspiration. The radical painted story quilts of Faith Ringgold transformed the medium of quilting specifically, drawing on the tradition of the Tibetan *thangka* to frame scenes and original text in detailed textile (Figure 15).

Furthermore, I relate to the practice of contemporary artist Coulter Fussell, whose *River Raft Quilt* series (Figure 16) uses donated textiles to reimagine the stories and journeys of the people who once utilized them. In recycled textile, “the identity of the subject is called into question. For example, who did all this ‘stuff’ belong to and what is its significance to the present?” (Hunt 2014). I began to explore these notions of memory and the collection of artifacts in my Midway show, *Good As Gold*, by utilizing patchwork made from archived textiles alongside formal prints that more fantastically depicted my internal feelings. I continue with the practice of patchwork in *Dreamhouse*, and expand the use of these primary source materials—memory and reused material—to be the main medium and thematic focus. Reassembled textile artifacts, which I understand as fragments of memory and history, make up a whole, which represent an identity and sense of self.

ART AND MEMORY THROUGH DREAM

For some artists, root sources for fantastic and surreal artwork may ultimately derive from memory and personal and cultural history, especially when utilizing materials and subjects connected to history. Images change through layers of translation, like the hand and physical process of committing image to surface, but also with transformations forged by passing time, the process of forgetting, and, especially, dreams. I consider my own imagery and fixation on imagined illustrative figures and moments to be derived largely from my dreams, especially in the absence of a reliable internal memory. There is evidence to indicate that dreams have played a role in spirituality and art across time and cultures, while reflecting and refracting “true” reality and memories. Aaron Martin writes, “Since dreams are images from an individual’s life, and those images are constructed into commentaries on the image and the importance or unimportance to the dreamer, dreams are a vehicle of motivation, specifically when it comes to art and creativity” (99). Dreams derive from memory, and form a sublime bridge that pulls the past and present together, much like the artistic practices focused on memory. When one looks at my artwork, the impressions of my hand are visible, copied from a stencil or plate which was decorated with images that came from my brain, which generated ideas from my memories filtered through dreams, which are thus directly brought to life in the work in a present moment. I find that dreams and exploring the surreal visually are an effective way for me to understand my memories. The concept of dream is a way of expressing constructions of memory and imagination in *Dreamhouse*, which I conceived of as an immersive installation meant to bring a viewer outside of reality, and to experience the nonverbal and repetitive nature of dreams and fragmented autobiographical memory by physically moving through a deconstructed moment in time by exploring the gallery—the action and resolution of a cartwheel, a physical flinging of the body through space, which feels like a temporary loss of control. I find that this narrative and

implication are adjacent to the feeling of a loss of emotional control, corresponding to the confusion and failure of memory that the work explores.

CONCLUSION

Memory is incredibly multifaceted, and the scope of my Thesis Exhibition and focus of my current practice only centers upon personal memory and the psychic impact of artifacts that have come in contact with history, attempting to transform memory and artifact in the pursuit of understanding and accepting myself and my emotions and memories. It is important to note that the tradition of memorial art was not addressed here, nor was the concept of cultural memory, or an understanding of the past shared by a group of people, which encompasses many examples across time and space. My own work and research have been consistently self-centered as I use it to understand myself, which became apparent to me while conducting my research and encountering, and deciding to avoid, for now, many frameworks of shared memory and art. *Dreamhouse* is meant to introduce my own memories and thoughts and feelings and history back into the physical world. This practice has brought me a greater understanding of myself and my identity in a way that I would encourage others to explore—to examine their own archives and stashed ephemera, to give attention to their dreams, and to accept and attempt to embrace multiple possible understandings of truth. Going forward and continuing to work with the ideas of memory and artifact, I hope to return to concepts of the past in a broader sense, and center community and the collective, which could start by taking the form of collaborative work or sourcing materials intentionally beyond my own archive and random found textiles. I wish to take the feelings of uncertainty and insecurity which I address and combat with *Dreamhouse* and continue to reinterpret and engage with personal history beyond my own.



Figure 1: Ana Perez-McKay, *Dreamhouse* (exhibition view), 2022



Figure 2: Cornelia Parker, *Cold Dark Matter: Exploded View*, 1991



Figure 3: Doris Salcedo, *La Casa Viuda I* (detail), 1992-94



Figure 4: Ana Perez-McKay, *Dreamhouse* (exhibition view), 2022



Figure 5: Ana Perez-McKay, *It All Spins Past Movement II*, 2022



Figure 6: The Hairy Who, pages from comic book *Smoke Hairy Who*, 1968

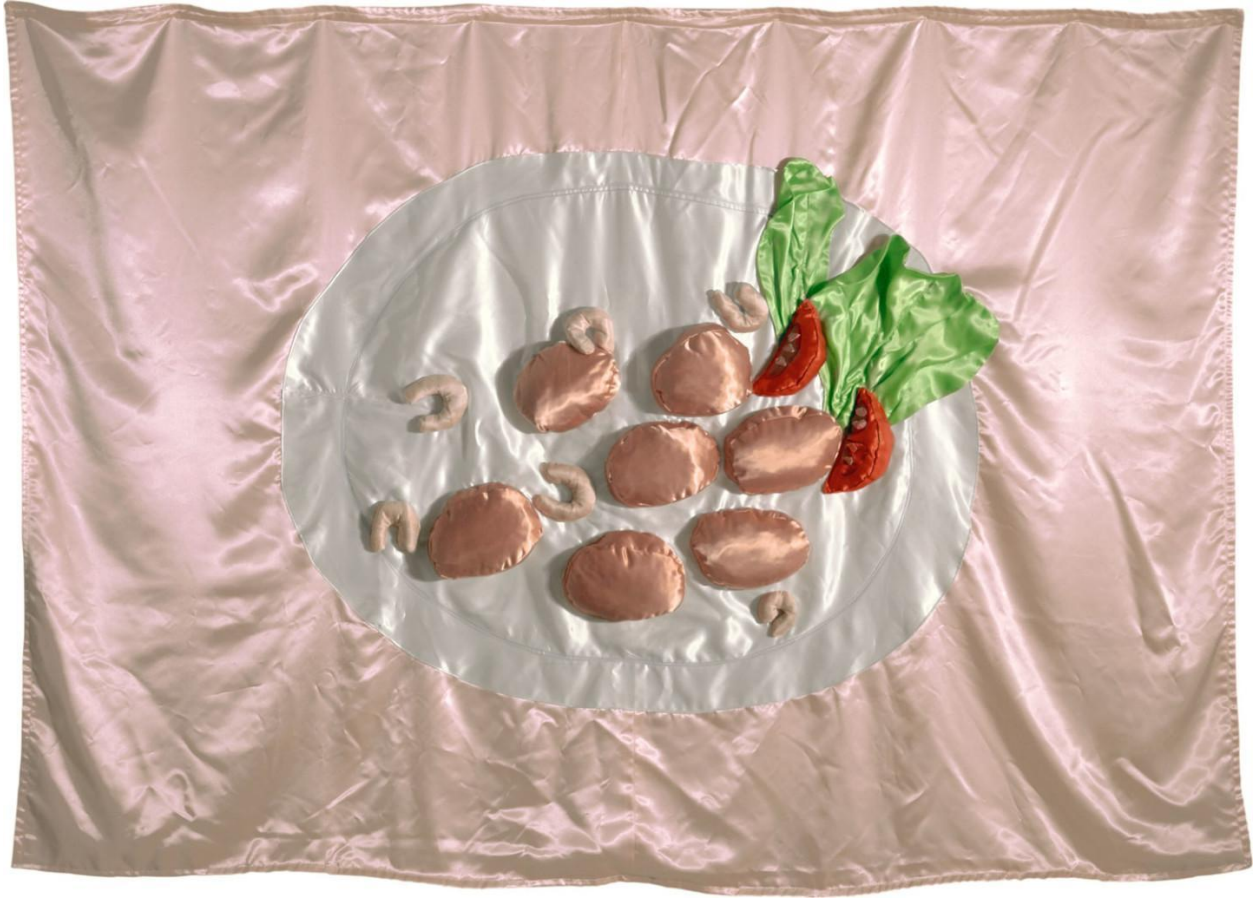


Figure 7: Marie-Louise Ekman, *Fiskbullar i hummersås*, 1968



Figure 8: Ana Perez-McKay, Trudging, 2021



Figure 9: Ana Perez-McKay, *Good As Gold* (exhibition view), 2021



Figure 10: Ana Perez-McKay, *Dreamhouse* (exhibition view), 2022



Figure 11: Mary L. Bennett, "Housetop"—four block variation, c. 1965



Figure 12: Miriam Schapiro, *Beauty of Summer*, 1973–74



Figure 13: Frances Cannon, from the exhibition *Ungodly Woman*, 2020



Figure 14: Renée Green, in collaboration with The Fabric Workshop and Museum, Philadelphia, *Mise-en-Scène: Commemorative Toile* (exhibition view), 1992



Figure 15: Faith Ringgold, *Dancing On The George Washington Bridge*, 1988



Figure 16: Coulter Fussell, *River Raft Quilts Series 1: Jubilee*, 2021

Bibliography

- Batchen, Geoffrey. "Short Memory/Thin Skin." 2001. *Australian and New Zealand Journal of Art*, vol. 2–3, no. 2–1, Art Association of Australia and New Zealand, 2001, pp. 191–206, <https://doi.org/10.1080/14434318.2002.11432711>.
- Brollo, Deidre. "Untying the Knot: Memory and Forgetting in Contemporary Print Work (2013)." *Perspectives on Contemporary Printmaking*, Manchester University Press, 2020, p. 196–, <https://doi.org/10.2307/j.ctv18b5gm2.29>.
- Cannon, Frances. *Ungodly Woman*. Platform Arts Gallery, Geelong. 2020, <http://francescannonart.com/ungodly-woman>.
- Craft In America. "Faith Ringgold." *Craft In America*, 2022, <https://www.craftinamerica.org/artist/faith-ringgold>.
- Fussell, Coulter. *River Raft Quilt Series 1: Jubilee!*. Holland Project Gallery, 2020, <https://www.coulterfussell.com/river-raft-quilt-series>.
- Green, Renée. *Excerpts*. Bortolami Gallery, New York, 2020, <https://bortolamigallery.com/exhibitions/excerpts/>.
- Green, Jonathan. "VISIONS OF VISIONS: FUNCTIONS OF THE IMAGE IN PRINTED PROPHECY." *Printing and Prophecy*, University of Michigan Press, 2017, p. 85-.
- Greenberger, Alex. "Miriam Schapiro, a Leader of the Feminist Art Movement, Dies at 91." *ARTnews*, 23 June 2015, <https://www.artnews.com/art-news/artists/miriam-schapiro-pioneering-feminist-artist-dies-at-91-4408/>
- Hendricks, Stella. "A timeline of the Freedom Quilting Bee." *BMA Stories*, The Baltimore Museum of Art, 8 March 2021,

<https://stories.artbma.org/timeline-the-freedom-quilting-bee/>.

Hunt, Carole. "Worn clothes and textiles as archives of memory." *Critical Studies in Fashion & Beauty*, Volume 5, Number 2, 1 December 2014, pp. 207-232,

https://doi.org/10.1386/csfb.5.2.207_1.

MacGregor, William B. "The Authority of Prints: An Early Modern Perspective." *Art History*, vol. 22, no. 3, Blackwell Publishing, 1999, pp. 389-420,

<https://doi.org/10.1111/1467-8365.00163>.

Marie-Louise Ekman, curated by Jo Widoff, Moderna Museet, Stockholm, 2017,

<https://www.modernamuseet.se/stockholm/en/exhibitions/marie-louise-ekman/>

Martin, Aaron, et al. "From Literal Dreams to Metaphorical Dreaming: Art, Rhetoric, and Self-Creation." *World Art (Abingdon, U.K.)*, vol. 10, no. 1, Routledge, 2020, pp. 95-113,

<https://doi.org/10.1080/21500894.2020.1722961>.

Michaelian, Kourken and John Sutton. "Memory." *The Stanford Encyclopedia of Philosophy*, Summer 2017 edition, edited by Edward N. Zalta, Metaphysics Research Lab, Stanford University, <https://plato.stanford.edu/archives/sum2017/entries/memory/>.

Peterson, Karin E. "How the Ordinary Becomes Extraordinary: THE MODERN EYE AND THE QUILT AS ART FORM." *Extra/Ordinary: Craft and Contemporary Art*, edited by Maria

Elena Buszek, Duke University Press, 2011, pp. 99-114,

<https://doi.org/10.2307/j.ctv11cw76n.10>.

Ricœur, Paul. *Memory, History, Forgetting*. University of Chicago Press, 2004.

Robertson, Jean and Craig McDaniel. *Themes of Contemporary Art: Visual Art After 1980*,

Oxford University Press, 2005, pp. 49-50.