

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 21

Notes from a gallerist

Lucille Packard Children's Hospital

Women's Voices, Women's Votes

SAQA's Ebb and Flow

128 art
quilts

\$14.99US / \$17.99CAN



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Getting back to normal, or perhaps better?

I am writing this column in early June, with the fervent hope that the coronavirus has abated by the time this issue appears, and that museums across the globe may have been able to open during the summer to bring us a multitude of postponed exhibitions. In recognition of the heroic lifesaving work of hospitals everywhere, Kris Sazaki reports on art quilt commissions at the Lucille Packard Children's Hospital in Stanford, California. Margaret Geiss-Mooney, an art conservator since 1979, addresses special problems concerning quilts during a pandemic crisis. Noted gallerist Jennifer Tansey gives tips on working with a gallery and assesses possible affects of the pandemic on the market. As we approach the presidential election in the United States, independent curator Allison

Wilbur showcases an invitational exhibition on women's voting rights. Several of the quilts address racial inequality in the Suffragist Movement and the long, continuing road toward true equality for all women. Our book reviewer, Patricia Kennedy-Zafred, went to her own bookshelves during self-quarantine to share two inspirational publications with our readers, and inspirational images from SAQA's *Ebb & Flow* exhibition remind us of the unpredictable yet inevitable rhythms of nature.



Sandra Sider, Editor
editor-aqq@saqa.com

Correction:

We apologize to both Denise Miller and Karen Miller. Denise's quilt *Sanctuary* was published on p. 80 of Issue 20 with the caption for Karen's *Tidepool Treasures*, which appears correctly in this issue on p. 77. Denise Miller's *Autumn Glow* appears in this issue on p. 76.

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Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications.

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Cover: Gic to Har by Mita Giacomini

22 x 22 inches, 2019
see p. 18

Notes from a gallerist

by Jennifer Tansey



From medium to Meaning

I was co-owner of a contemporary art gallery from 2013 until 2019 (Tansey Contemporary, with locations in Denver, Colorado, and Santa Fe, New Mexico). During that time, I was contacted by many artists who asked if we were looking to add more art quilts or fiber art to our program. But no one shopping for art really ever came in the door, called, or emailed specifically asking if we had art quilts or fiber art. They also didn't ask if we had art glass or ceramics. In general, we didn't work with very many collectors who were still actively buying art that were focused only on one specific medium. Most buyers we dealt with were just looking for art. The range of art they were willing to consider was usually quite broad, and medium was rarely the most important aspect of the work. Quite often, the focus of their search was simply about finding artwork that was not only beautiful, but also meaningful, and that would add something positive to their living or work space.

It is certainly true that, in the past, many buyers in our segment of the market tended to be focused on developing a collection of works in a specific medium. They were curating a collection of works in a specific medium over a lifetime. But today, more buyers seem to be focused on curating their spaces to reflect who they are and what's important to them. The artwork they buy and display in their homes or offices reflects what resonates with them at a deeper level, and in order to make decisions, they often need to gather a lot of information about the work first.

Internet = Access

When you think about it, the way we shop for everything has changed. In the recent past, we relied on department stores and subject matter experts

(like galleries) to help “curate” many of our major purchases for us. But today, the internet gives buyers access to everything and everyone directly. Every brand is constantly competing for buyers' direct attention. With so many options for every item we may need or want, we all have to curate, and most buyers have become accustomed to being able to find online information about the artists and artwork that interest them.

It's rare now that a collector will come into the gallery and purchase work on the spot by an artist with whom they were not previously familiar. When they see something they like, they immediately pull out their phone or go home and search for the artist online. In general, they want to be able to verify everything they've been told, get a sense for the artist's full range of work, and see that prices are accurate and consistent. They're looking to verify the gallery's credibility, the artist's credibility, to see the full range of options, and compare.

What's your story?

Most brands have taken advantage of this approach to users by optimizing their “brand story” (who they are, what they make, how they make it, and why) and telling it online over and over again in different ways, through websites, Facebook, Instagram, email newsletters, blogs, etc. We've all become accustomed to expecting to learn the story behind the brands that make the products we use: who started the company and why, how they treat their workers, where they source their materials or ingredients, and more.

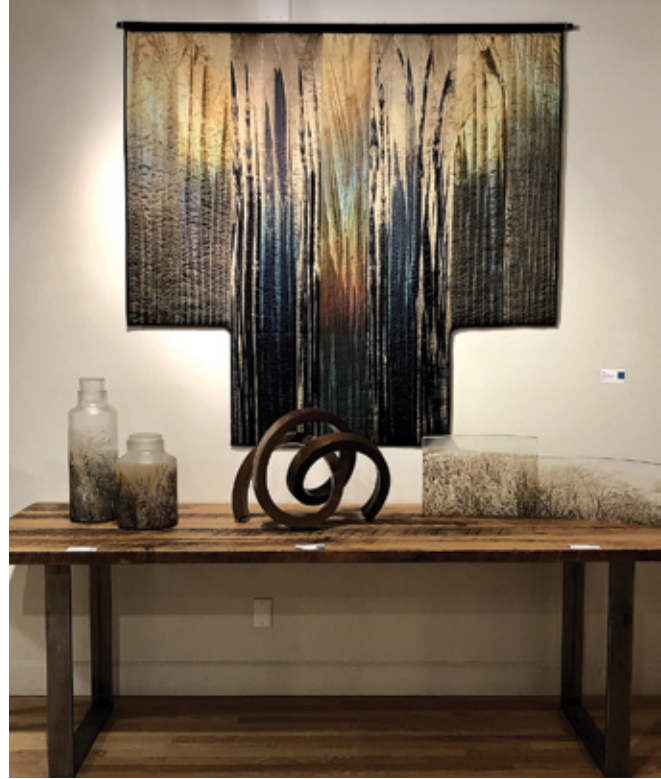
Today, at some level, money equals endorsement, and many buyers want to fully understand the story and the details related to what they're buying — particularly when they make a major purchase.

Judith Content

Refuge

64 x 61 inches, 2012

at Tansey Contemporary



In the art world, this type of marketing often translates into an increased interest in the context of the work. Many artists are reluctant to talk about the context or meaning of their work; they want the work to speak for itself. There is definitely value in letting viewers come to their own conclusions and connect with the work in their own way, but more and more we're seeing that buyers really want to know what the artist intended, believes in, is trying to communicate. If this makes you uncomfortable as an artist, it might make sense to pause and consider whether in today's world it is fair to ask for money in exchange for something you made if you're not willing to explain your intentions in the making.

Many buyers are uncomfortable buying work they don't understand, and very uncomfortable buying something made by someone they can't find more information about online. Whether we agree with this attitude or not, as artists and gallerists, it's an aspect of selling artwork that is a reality in today's market. If you don't have a strong online presence, and if you don't have your prices online, you are at a major disadvantage when it comes to sales potential. It makes sense to invest some time in building a strong online presence to tell your story.

Focus on this simple phrase as you develop your content: who you are, what you make, how you make it, and why. Your online presence should include these four simple elements:

- **Your biography:** a clear, concise explanation of who you are and how you came to be the artist you are today
- **Your artist statement:** a clear, concise explanation of what you make, how you make it, and why

- **High-quality images** of currently available works, with prices and a summary of recent sales
- **Your formal c.v., or resume:** highlight education, awards, exhibitions, public and permanent collections owning your work, art fairs where your work has been shown, gallery representation and publications that have featured your work

Galleries are Communities

A gallery is a community — a network made up of the gallery owners, staff, clients, vendors, and others. You will benefit from this community, but you also need to contribute to it. Gallery/artist relationships that are not mutually beneficial don't usually last very long and can be traumatic for both sides. In general, joining a gallery should bring your work to a much broader audience than you could reach on your own, and the primary thing you should be prepared to give up is control — over how your work is displayed and over knowing whom the buyers are in many cases. Before you commit to a gallery, it is imperative that you sign a formal agreement that outlines the terms and conditions under which you will work together and under which the relationship will be terminated at some point.

A reputable gallery will have a standard agreement template that can be modified based on your unique offerings to the gallery and where you are in your career. The gallery should help you optimize your



Judith Content preparing to do a dry dye demo at the gallery, with her quilt *Spires*, 41 x 63 inches, 2017

photo by Reed Content

online presence. To bring all of these ideas together, I'd like to highlight our gallery's relationship with Judith Content, a contemporary artist working in fiber with whom most of you are familiar.

Success Story

Before we closed our doors at the end of 2019, the gallery represented Content's work for many years. She provided professional images that did her work justice, and we always had images of all available works (and past works for context) on our website, with pricing. We posted her resume, biography, and artist statement on our website, updated them with new exhibitions, awards, etc., and helped fine-tune each document over the years. When new works became available, in addition to exhibiting them at one of the galleries or an art fair, we would reach out directly to our database of collectors.

A gallery's database is developed continually through many channels. Ours grew over the years as we added visitors to the physical gallery locations, including active members of the art community locally and nationally, people we met at art fairs, art centers, museums, and industry events all over the U.S. and in the U.K., people who signed up for gallery emails online, and people we met at community events, etc. We also placed images of Content's work in various art-focused publications through paid

advertising and constantly pursued relationships with relevant publishers. As a result, the gallery was often featured in local and national publications, bringing attention to all of the artists in our program.

All of this work helped promote Content's work to a broad audience of contemporary collectors, and the artist, in turn, maintains a high-quality online profile with frequent and consistent Instagram postings that really give you a sense of who she is at her core, and the beautiful personality behind her beautiful work.

When we brought her solo exhibition from the San Jose Museum of Quilts & Textiles to our Denver gallery in the summer of 2019, we sold five works to a variety of buyers. One buyer received the exhibition announcement we sent to our database well in advance of the opening and called in from another state to purchase a work based on the online images we linked him to from the email. One buyer was a local client who lives near the gallery in Denver and visited frequently. One buyer was visiting Denver, saw an ad we placed and visited the gallery while sight-seeing downtown, and another was a member of the local fiber community who purchased a work at the opening reception.

Over the years, we sold Content's work to designers, art consultants, private buyers, and museums, and in the end we purchased our favorite piece for our home

see "Gallerist" on page 101

Engaging art in a hospital setting

by Kris Sazaki

When I was little, I had to have two operations in relatively quick succession: the typical tonsillectomy and an exploratory ear surgery on my deaf ear. Both surgeries took place at Letterman Army Hospital at the Presidio in San Francisco. Let's just say I don't remember thinking the hospital was cool or, "ooh, I get to go back." It was sterile, white, and I remember the industrial clean smell of the bath towels. There was little to distract me from my situation. Hospitals have certainly improved since the 1960s. The Lucile Packard Children's Hospital (LPCH) is a stunning example of the importance hospitals now place on the patients' environment for their successful hospital experience.

On December 9, 2017, LPCH opened a new main hospital building. As part of the Stanford University Medical Center, LPCH is located next to the main university campus in Palo Alto, California. From the moment you enter the hospital campus through to individual patient rooms, the art engages everyone. This is intentional. LCPH explains: "Through commissions from living artists, the art collection is



photo by Steve Babuljak

integrated into the architecture, landscape, and hospital community to create a healing journey for anyone served by Stanford Children's Health."

Commission art sets a high bar for acceptance, and LPCH is no exception. Betty Busby, Sue Siefkin, and Joan Sowada have a total of five pieces at the hospital. They kindly agreed to give us valuable insight into the commission process with their successful proposals. They worked with Pam Nickell, Arts Project Manager of Aesthetics, Inc (San Diego, California), who oversaw the LPCH project.

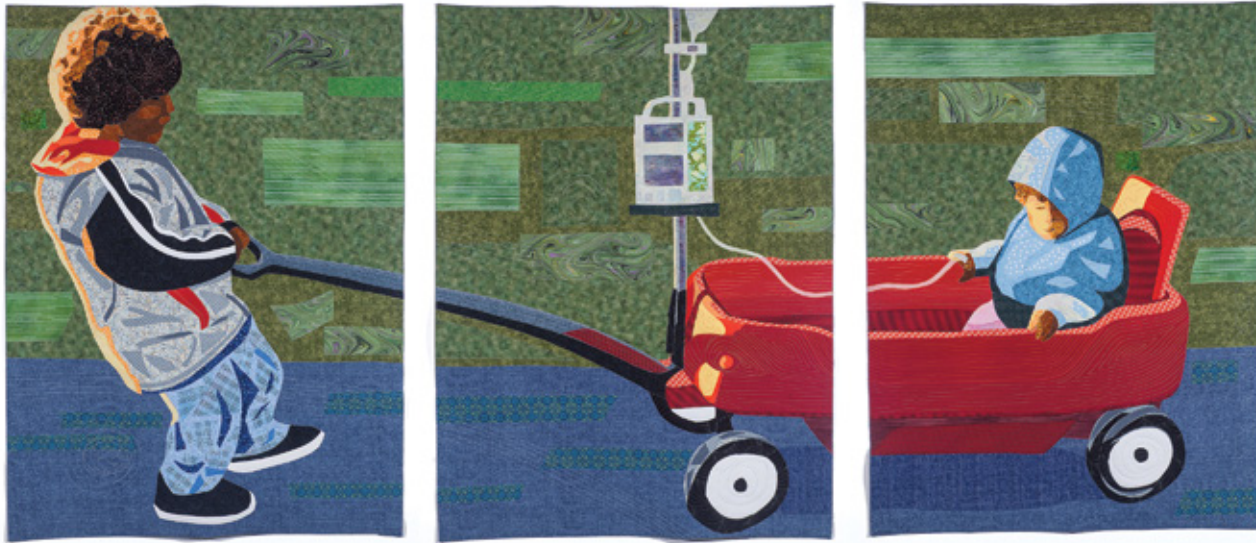
The importance of exposure

Busby, Siefkin, and Sowada were asked to submit proposals to LPCH because their work was well known, partly because all three have work in other hospitals. Siefkin, who lives in Modesto, California, and Sowada of Gillette, Wyoming, are members of their regional or state art associations, giving them greater exposure to possible commissions. In addition, Siefkin got her first hospital commission because that particular hospital was looking for regional artists. That's how CodaWorx found Siefkin. CodaWorx, an online aggregator for art commissions, lists open requests for proposals (RFPs) on its website.

In contrast, Busby, who lives in Albuquerque, New Mexico, works with two art consultants, one on the west coast, one on the east. She explains that having art consultants allows her to concentrate on her artwork and spend less time seeking commissions



Betty Busby
Friends on the Reef
30 x 40 inches, 2019



Joan Sowada
Wagon Ride
 40 x 30 inches each
 2019
 photo by Ken Sanville

herself. These artists may have different methods of obtaining commissions, but they still achieve success.

Sound proposals

The degree of specificity required for the LPCH project bears witness to the quality of the art on its walls. Busby focused on the requirement to make the pieces “friendly and non-threatening.” Because she is used to working according to the parameters of varying commissions, she views the specifications with little consternation: “It’s a job!” she says.

Siefkin was asked to prepare a proposal that featured Palo Alto wildlife. Since her previous hospital commission was in a similar vein, it came as no surprise to Siefkin that LPCH would ask her to concentrate on this subject. Sowada’s case is another example of how having known work draws clients to contact you. Her work looks to the relationship of people to one another, especially in outdoor settings. The hospital wanted her to show children cooperating, a natural fit for her.

Preliminary sketches were a critical requirement of the artist proposals, and the three artists used different methods to complete them. Sowada used oil pastels, as well as colored and charcoal pencils, to create a rendering of one of the countless reference photos she takes that concentrate on light and shadow. Siefkin painted in watercolor on graph paper to scale, but she also included photos of fabric swatches. “I can’t convey the texture of the fabric in my drawings,” she explains. Busby created her renderings in with photo editing software. By copying elements from previous works and pasting them into a new file, she was able to quickly resize elements, add

see “Hospital” on page 102

Sue Siefkin
Three Blue Heron
 30 x 40 inches, 2019



Women's Voices, Women's Votes, Women's Rights

by Allison Wilbur

2020 is a landmark year for women.

It marks the 100th anniversary of the 19th Amendment to the Constitution, meant to end American women's struggle for the ballot, and the 25th anniversary of Hillary Rodham Clinton's ground-breaking proclamation that "women's rights are human rights

Patty Kennedy-Zafred

Shoulder to Shoulder

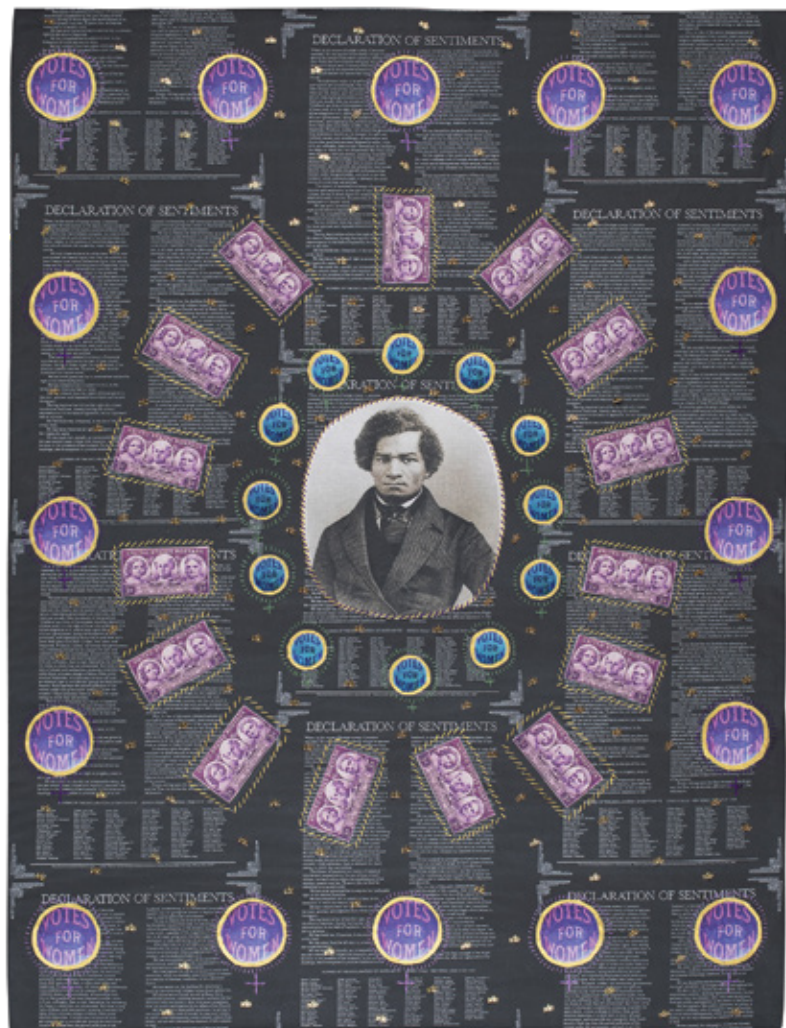
61 x 75 inches, 2020



and human rights are women's rights." It is also an election year where women will determine which candidates win elections within the United States and around the world.

To recognize the power of women's voices and the courage they exhibited when fighting to vote, lead their communities, and run their governments, the Clinton Presidential Center has commissioned a powerful, bold, and unique exhibition inspired by a conversation Secretary Clinton had with historian Dr. Allida Black. Together, they envisioned telling a story that no exhibition had told before, using new artifacts, quilts and other artwork, glass portrait shards, and documents.

Rather than just celebrating a landmark accomplishment, *Women's Voices, Women's Votes, Women's Rights* explores the risks women and their male allies took to win the vote, expand democracy, and elevate human rights. The exhibition hones in on the adoption of the 19th Amendment and further examines the fissures in that campaign, the courage it took to correct those biases, and how the struggle to recognize women's rights continues today around the globe.



Sandra Sider

**"Right Is of No Sex, Truth Is of No Color":
Frederick Douglass and the 1848 Declaration
of Sentiments**

55 x 41 inches, 2020

photo by Deidre Adams



Alice Beasley
When and Where I Enter
 44 x 70 inches, 2020



Organized around three chronological themes — women’s suffrage, civil rights, and human rights — the exhibition pays homage to this courage by merging treasures of history with specially commissioned art quilts. Recognizing the ability of artists to bring the viewer into the moment, Dr. Black worked with the author to invite 16 quilt artists renowned for their commitment to women’s and human rights to create work that amplifies the historical artifacts.

The art quilts created for this exhibition span almost 200 years of history in a variety of styles including abstraction, portraiture, folk art, and maps and documents interwoven into the fabric. The quilt depicting South Carolinian abolition feminists Sarah and Angelina Grimke uses hand embroidery on antique blocks to introduce visitors to an era when free women could not own property, have custody of their children, or control their wages, and when enslaved women, legally labeled property, had no rights at all. Sandra Sider’s piece depicting the 1848 *Declaration of Rights and Sentiments* combines images of that seminal treatise with a portrait of Frederick Douglass, one of the 32 men (along with 68 women) who signed the document in support of women’s rights and the printer who issued the first edition.

Over the next 117 years, women risked their lives and livelihoods to secure legal recognition in the U.S.

Constitution. They organized hundreds of petition drives, confronted violent opponents, and developed innovative information campaigns to demand that all Americans have the right to vote. As artist Patricia Kennedy-Zafred says of her piece *Shoulder to Shoulder* depicting the first national March on Washington, “Countless women, of varied ages and of diverse backgrounds and geographic origins, marched with determination, not only in their local towns, but all the way to Washington, D.C.”

Alice Beasley’s quilt *When and Where I Enter* confronts the racial tensions that divided the movement and the complex relationships some of its leaders had with those who prioritized voting rights for African-American men over voting rights for women. “Although the suffrage movement was populated with many heroines, its reality was more complex and often turbulent when it came to the relationship between white suffragist leaders and black women,” she notes.

The 19th Amendment may have inserted women’s right to vote in the Constitution in 1920, but states controlled the voting lists and set the qualifications each voter had to meet. It took another 48 years to secure the civil rights legislation that negated the states’ discriminatory laws. This fight was not easy, safe, or quick. Women were arrested, beaten,



Valerie Goodwin

Because of Them, We Can

32 x 48 inches, 2020

and murdered. Nevertheless, they persisted — adopting the early suffragist tactics in ways that demanded the nation confront the bias that barricaded their rights.

Valerie Goodwin's piece *Because of Them, We Can* showcases the role women played in organizing the 1965 march across Selma, Alabama's Edmund Pettus Bridge, the beatings they endured on that Bloody Sunday, and the overlooked role they played during the march from Selma to Montgomery. "It is so important," Goodwin notes, "to understand history with all its actors and how it relates to the present." From Shirley Chisholm's pioneering run for president, to Mary Robinson's (Ireland), Michelle Bachelet's (Chile), and Ellen Johnson Sirleaf's (Liberia) victorious campaigns, and to Hillary Rodham Clinton's campaign for president in 2016, women have spoken out, run for office, and changed the world.

Shin-hee Chin's quilt *The Future is Female* portrays international leaders who have risked themselves to further global peace, equality, social and political rights, and environmental justice. In describing her work, Chin says, "The circle is meant to signify the state of wholeness in which human beings are created. The nonhierarchical placement reinforces each one's independence as well as interconnectedness and solidarity in a world where people work together to make it more peaceful, sustainable, and inclusive."



Michael Cummings

Shirley Chisholm for President

85 x 75 inches, 2020

Shin-hee Chin
The Future is Female
 52 w x 52 inches, 2020



Susan Shie's narrative quilt *Hillary 2016 Herstory: 8 of Potholders (coins) in the Kitchen Tarot* harnesses the powerful excitement of Secretary Clinton's historic 2016 campaign. Shie packs the quilt with historical details and a personal testimonial. She also included lines from the concession speech in which Clinton addressed the little girls who'd been rooting for her. "I loved it then and love it now, that Hillary took the time to address the younger girls in her talk that day."

The exhibition closes with work by young artists of the Social Justice Sewing Academy, led by the dynamic Sara Trail, whose quilt blocks speak to this history and the need for constant struggle.

Women's Voices, Women's Votes, Women's Rights will be on display at the Clinton Presidential Center in Little Rock, Arkansas, November 7, 2020 – April 2021. Artists in the exhibition: Alice Beasley, Hollis Chatelain, Shin-hee Chin, Michael Cummings, Valerie Goodwin, Sylvia Hernandez, Patricia Kennedy-Zafred, Lea McComas, the Pixieladies (Deb Cashatt and Kris Sazaki), Luana Rubin, Sandra Sider, Susan Shie, Gail Sims, Nancy Turbitt, Allison Wilbur, and the Social Justice Sewing Academy.

Allison Wilbur is a member of SAQA and founder of Quilt for Change, which raises awareness on global issues that affect women and empowers quilt artists to become agents for social change. She brings global textiles, color combinations, and design elements into her quilts, creating collaborative work that celebrates the international language of fiber shared by women around the world.



Susan Shie
Hillary 2016 Herstory: 8 of Potholders (coins) in the Kitchen Tarot
 60 x 60 inches, 2020

Maggie Dillon

Textile portrait
artist

Interviewed by Sandra Sider

Kamish in the
Garden of Friends
52 x 36 inches, 2018



Maggie Dillon's remarkable talent in stitched fabric collage first came to my attention two years ago when Diane Howell featured her quilts in AQQ's Artists to Watch feature. She manipulates batik fabrics to produce intricate tonal effects, a technique that Dillon teaches in her studio workshops. Recently her award-winning work was showcased in *Art Quilting Studio* magazine.

Please tell our readers about your background.

I have been surrounded by fabric since I was 11 years old and have been a portrait artist in one way

or another since before college. I was doing figure drawing in high school, then photojournalism and portrait photography in college. Once I got to Flagler College (St. Augustine, Florida), armed with the freedom to create with my own voice, I used batik fabrics to create collaged portraits as my senior portfolio in 2008-2009. I took photos of my friends to experiment with textiles. I taped them onto a sliding glass door that became my "lightbox," and I created my first fabric portrait. Once I got the hang of things, I made five more pieces to finish out the year.

After graduation, I got rid of my traditional art supplies. All of my art now involved fabric. I use raw-edge appliqué, without fusing anything or painting the faces. All aspects of my art quilts are raw-edge, appliquéd by machine.

How did you develop your personal style?

I answer a lot of calls for art. When a particular show called for “traditions,” that made me think of vintage imagery. I have been inspired by and working with portrait images from the 1930s to 1950s since 2011. I enter a minimum of nine juried shows a year. The challenge to create a piece in my own voice that also fits the parameters of the prospectus fuels me to create new pieces. I’m driven by deadlines, so entering competitions encourages my artistic growth.

Over the past few years, I have connected with quilters and other creative people with an appreciation of art quilts through trunk shows and workshops on my textile collage techniques. I’m active on social media, posting my works in progress, and I welcome feedback. While I take on commissioned work, I also keep busy with personal projects. Who can work on just one piece at a time? At present, I’m busy continuing my series of vintage-inspired pieces. I have featured women in many of my works. Recently, I started focusing on portraits of elderly men.

Tell us about one of your commissions.

This commissioned piece fit perfectly with my series. It features a man in his eighties, whom I placed in a rocking chair in a lush garden with his dog, Kamish. This particular collector is an artist himself. He loves creating stylized butterflies by painting with colors from his own imagination. I incorporated many species of butterflies in this piece to reflect this whimsical love of his. The Florida box turtle was from his memory of Kamish meeting a turtle for the first time. I have pet bunnies, so he asked that I incorporate a bunny to put a little bit of myself into the piece.

How did the commission come about?

At the opening of my solo show, *This Life: Portraits in Fiber*, a local social media follower of mine approached me with a commission idea. He wanted

me to take a deposit check on the spot. I insisted that we sit down and discuss the particulars first.

Then we did a walk-through of the space where he planned to hang the quilt and discussed his vision for the piece. He’s an art collector, so I was happy to see his collection to get a better idea of his personal taste. We decided on the specific elements that would be included and made a list. We chose the wall that the piece would be displayed on, which helped us determine the appropriate size. I went home and created a collage of the different elements together and sent him a proof of what it would look like. Once the proof was approved, I began working.

How did working under a deadline affect your work?

We met in September, and I was given a deadline of three months. My patron wanted to throw an “art reveal” party with his friends around Christmas or New Year’s. I didn’t have any problems but added the bunny and the turtle after we had decided on the schedule. Because those images were not included in the original design, this extra work required a slight extension of the deadline.

How much were you paid for the work?

I was paid for the quilt at a rate of \$2.50 per square inch.

How has your work been influenced by commissions?

I’m very specific in what I display, so it helps collectors choose their subject matter. I’m a portrait artist, so they know to come to me asking for a portrait. I will incorporate other elements, but ultimately my art quilts involve portraits of people and animals.

Do you have more commissions planned for the future?

I do enjoy working on commissions. I’m currently working on a series of eight pieces for a patron. It keeps things interesting, and getting paid as an artist is one of my goals!

Do you have a quilt potentially exposed to the COVID-19 virus?

by Margaret Geiss-Mooney

As of May 31, 2020, the U.S. Centers for Disease Control and Prevention (CDC) states, “The primary and most important mode of transmission for COVID-19 is through close contact from person-to-person. Based on data from lab studies on COVID-19 and what we know about similar respiratory diseases, it may be possible that a person can get COVID-19 by touching a surface or object that has the virus on it...[and then touching one’s face].”

The Journal of Hospital Infection reported in March that “Human coronaviruses can remain infectious on inanimate surfaces for up to 9 days. We expect a similar effect against the SARS-CoV-2.” Therefore, it seems that after 9 days, any COVID-19 virus present would self-destruct. Information from videos created by the NPS National Center for Preservation Technology and Training (NCPTT) recommends isolation of 9 days as the means of safely dealing with actual/possible exposure to COVID-19. The three videos can be found by using the search terms “NCPTT videos” in any Internet search engine.

As a textile/quilt conservator in the field of preservation, I recommend the principal of “K-I-S-S” (Keep It Simple, Silly). In this particular situation, applying solutions, sprays, or treatments are neither needed nor warranted. You would be wasting your time and money as well as potentially causing future damage from the contamination resulting from these treatments. Doing nothing is still doing something. You must make educated decisions about the care and preservation of your work and the treasures that have been entrusted to your care after answering some questions about your own quilts and quilts by others in your collection.

What is your work made from?

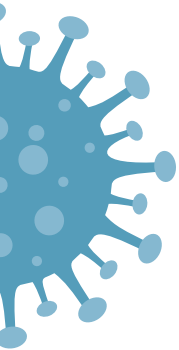
If the media is fabrics (woven, felted, nonwoven, commercially dyed, hand dyed) and sewing/quilting threads constructed using a range of different fibers, perhaps augmented/decorated with paints, pastels, pencil, vinyl, paper, films, etc., then the recommendation of isolation of 9 days is the least damaging, least expensive, and least time-consuming option. This option means that you don’t have to worry about whether your materials might bleed or become damaged by solutions and sprays.

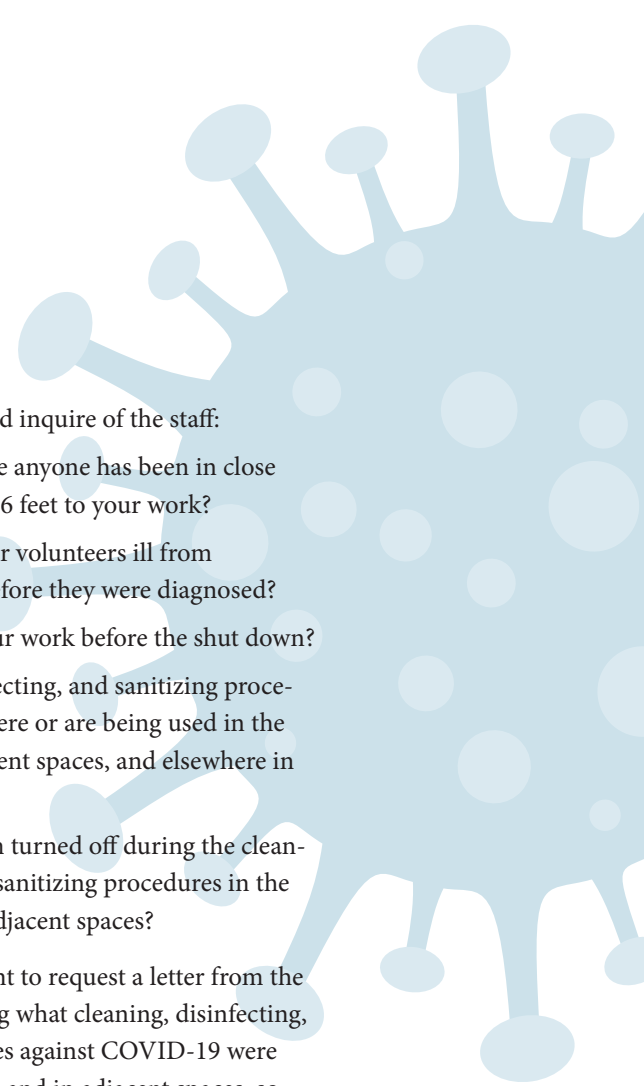
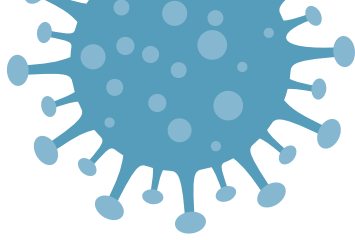
Where is your work? When was it exposed to COVID-19?

If your work is located where there is COVID-19 illness — whether at home, in transit, or on loan at an exhibition venue — and at least 9 days have elapsed since the work was exposed, then the isolation appropriate for preservation has already occurred. If it has been less than 9 days since the work was exposed, then isolate that space until 9 days have elapsed.

If fewer than 9 days have elapsed since the work was exposed, and it’s not possible to close off the space, you can isolate the work itself. Ideally, the handling of the work should be undertaken by someone with no underlying health issues and in good health who can wear personal protective equipment (PPE). Please first watch the video from the NPS NCPPT about effective use of PPE. Gather your PPE and isolation supplies ahead of time. The isolation supplies are:

- Clear, unscented polyethylene garbage bags in the size needed, or clear polyethylene sheeting;





- Clean, flat bedsheets or fabric larger than the work itself;
- Fabric ties (ribbons or torn strips of fabric);
- Tape (polyethylene film tape for piecing polyethylene sheeting together or overlapped garbage bags if needed — all seams and openings taped completely over).

The use of opaque garbage bags is not recommended because the filled bag could be assumed to be filled with garbage by others, and your quilt could be discarded as trash.

You must work in the same space where the quilt is located so you do not potentially spread the virus. Do not move the work to another space until you have isolated it. After putting on the full set of PPE before you enter the space, and having your supplies in hand, begin the isolation process for the quilt. If the work must be folded or rolled to fit inside the clear garbage bag, first place a sheet in between the folds or as a separating layer as you are rolling the work. After the folding/rolling process is completed, and using another sheet, wrap the work completely. Place the wrapped work inside the clear garbage bag, adding a piece of paper with identifying information and the date on it, and then gently press the air out by working from the bottom of the bag towards the bag opening. Tie off tightly with a tie or two.

You can now move the isolated work if needed. Leave the isolated work for 9 more days — the space should be normal room temperature and relative humidity, out of direct sunlight. Do not stack isolated quilts on top of each other. Remove your PPE per the video already cited. After 9 days, you can then remove the quilt from the isolation bag and machine wash the sheets for reuse.

If your quilt is currently, or recently has been, uncovered in an exhibition where the general public was present, you should let the staff know that you do not want your work exposed to any cleaning, disinfecting, and sanitizing procedures and materials since 9 days of isolation is all that is needed.

In addition, you should inquire of the staff:

- Did 9 days elapse since anyone has been in close proximity of less than 6 feet to your work?
- Were any of the staff or volunteers ill from COVID-19 at work before they were diagnosed?
- Did the staff cover your work before the shut down?
- What cleaning, disinfecting, and sanitizing procedures and materials were or are being used in the exhibit space, in adjacent spaces, and elsewhere in the building?
- Was the HVAC system turned off during the cleaning, disinfecting, and sanitizing procedures in the exhibit space and in adjacent spaces?

Finally, you might want to request a letter from the exhibit site staff outlining what cleaning, disinfecting, and sanitizing procedures against COVID-19 were used in the exhibit space and in adjacent spaces, so you can keep track of any possible contamination from these products. Most likely there is nothing to worry about, but it never hurts to have as much information as possible about the environment where your quilts have been on view.

[NOTE: The reader will not hold SAQA and/or Margaret Geiss-Mooney responsible or liable for any consequential, special, or incidental losses or damages by following the advice provided to the best of our knowledge, information, and belief in good faith.]

Margaret (Meg) Geiss-Mooney is a conservator in private practice since 1979 based in California. In addition to providing conservation, collections care, and management services (including disaster preparation and response), she offers lectures and workshops. With her background in textile science, she makes low-cost, low-tech, common-sense recommendations. Geiss-Mooney was elected to Professional Associate status in the American Institute of Conservation in 1992, and served on the Board of Directors of the California Heritage Quilt Project 1985–1997. She can be reached at meg@textileconservator.com, www.textileconservator.com.

“Artists to watch” feature stories are edited by Diane Howell

Shin-hee Chin

McPherson, Kansas

Shin-hee Chin’s body of work supports the overlooked role of women in society in the most poignant of ways—through fiber and stitch. Her message and her materials are linked, bound by countless hand stitches. Her story is one of cultural connectedness.



photo by KuSup Chin





Florence Nightingale

48 x 78 inches, 2013

All artwork photos by Jim Turner



Silence

16 x 11.5 x 11 inches
2001

Art quilt discovery

I began my art career in Korea creating surface design works and oil paintings. As a graduate student in California in 1995, I made fiber sculptures out of old clothes and weaving thrums [loom waste threads] incorporating stitches into my work. My graduate show, *A Room of My Own*, featured recycled materials to address the historically confined role of women in the home. In 2002, a different opportunity presented itself. My ninety-year-old neighbor gave me a box of scraps that I made into yo-yos. From those yo-yos, I constructed a self-portrait — my first art quilt.

Since 2004, I have taught at Tabor College in Kansas. While my teaching schedule interrupted my personal work, I found time to make approximately 22,000 yo-yos. In 2008, I had a solo exhibition titled *Human Family* as part of Tabor College's centennial. My body of work consisted of 15 art quilts made from yo-yo quilt blocks.

Gender conversations

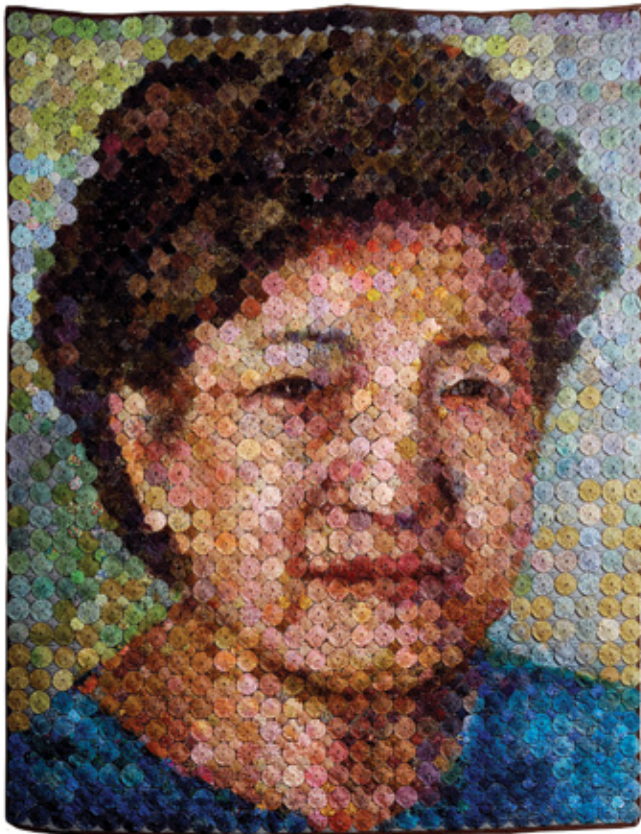
Christian faith and feminist ideas on gender equality challenge me to seek an art space where the voices of effaced and silenced women can reverberate. I trans-

late experiences common to women into artwork, making them accessible to people from different ethnic backgrounds and giving viewers a way to sympathize. I convert the conventional “feminine” activity of needlework into a useful medium for making art. The process of arbitrary wrapping and stitching — similar to the tedious, repetitive activities that preoccupy women at home — enables me to call on the creative potential that lies within the trivial and devalued labor performed by women.

My various ongoing series explore humanity and dignity in human beings and highlight our interconnectedness. I also have a series that depicts marginalized people who are voiceless, faceless, and nameless. My work acknowledges the trials endured by victims and minorities. Along with my focus on humanity, I explore text and image, language and identity, landscape and environment.

Materials, techniques combine

After I immigrated to the United States [from South Korea] with my husband, I became a stay-at-home mother. I felt that the materials required for oil paint-



left: Choonsan Spring Mountain

60 x 48 inches, 2008

below: Ryu, Gwan-Sun

40 x 40 inches, 2013



ing and batik were unsafe for kids, so I leaned toward fiber art for safety and affordability. Fiber became my voice and freedom.

The common threads that connect all of my work are the materials and techniques used for quilt making. I appropriate and valorize craft techniques such as stitching, random wrapping, basketry, and binding. Techniques hold great meaning for me as a compositional device. In experimenting with a variety of domestic media, such as clothes, threads, and paper, my hands participate in the process of the intricate linking of the irregular pattern of threads. The slow, repetitive nature of stitching enables me to be more mindful of the present moment.

When I embark on a new project, I generally conduct exhaustive research on the subject matter. I often make numerous sketches and refine my designs. Style and message are intricately intertwined in my work. Most often, the medium is a message, and I strategically choose both media and techniques that are traditionally associated with the feminine. Like Annette Messager and Eva Hesse, I utilize needle, thread, and fabric to call into question the deep-seated bias that women's work is trivial, menial, and marginal.

I constantly experiment with various methods, a practice that has led to the emergence of new tech-

niques such as yo-yo portrait quilts, random weave and stitch, fabric coiling, and abstract mixed-media collage. Using yo-yos as building blocks, like pixels in a digital image, I realize the correspondence between my work and the gridded surfaces of my precursors Chuck Close and Roy Lichtenstein.

When I discovered the great potential of thread as an art medium, I used recycled thrums from the weaving loom and developed my random weave and stitch method. Applying this method, I have been creating a series of representational and abstract fiber quilts. These works are constructed by unraveling threads of similar shades or complementary colors and randomly stitching them down by hand. This method may seem reminiscent of the gestural painting style of Jackson Pollock.

As for my coiling technique, I developed it by appropriating a traditional Korean paper-twisting method called *ji-seung*, which literally means paper cord, used for basket weaving. I substitute recycled fabric for rice paper to construct fabric tubes. Then I connect the tubes with blanket stitching. I dye some of the strips to achieve the desired tonal quality.

I'm also currently creating abstract mixed-media collages. These works are a metaphor for global and transnational cultures. They are marked foremost by



One Night as I Count the Stars
72 x 360 inches, 2020

Gravity and Grace
48 x 32 inches, 2019



heterogeneity, hybridity, and multiplicity, and are produced by mixing characters/texts of Chinese, Korean, and English on paper and fabric. The two major constituting media — text and cloth — are arranged as equal ingredients, signifying the co-existence of different cultural legacies in one's life and communities. I see hand sewing as a process of joining two elements without sacrificing the integrity of either, thereby precluding any hierarchy.

What's next

As part of an ongoing project, I'm exploring cultural hybridization. The media I choose, as well as the method I select to link them, reflect how I view my identity and American culture. As I begin to see my "Koreanness" not as intrinsic and immutable, but rather in constant flux, I conceive of American culture as being molded by its carriers into new arrangements.

In addition, I will explore the abstract and nonfigurative aspects of the art quilt. Alongside my current focus on humanity, I will continue to pursue the issues of text and image, language and identity, landscape and environment.

www.shinheechin.com



Mita Giacomini

Dundas, Ontario, Canada

Mita Giacomini's art quilts invite the viewer to meet a curious bird or a regal toad eye to eye. Created with a technique she calls surface weaving, the works resemble pointillist paintings. They shimmer with color and possess an appreciation for the habit of looking.



Trio
18 x 30 inches, 2017



above: **Aloft**
18 x 18 inches, 2019

right: **Abide**
20 x 20 inches, 2018



Art quilt calling

I've been compelled to draw since I was old enough to hold a pencil. I studied graphic design in the 1980s, but chose health policy in graduate school. Because I am a visual thinker, I brought that trait to my role as a researcher and a professor of almost twenty-five years.

About ten years ago, my need to make art became overwhelming. I committed to a daily studio art practice and found relief and joy in work that steadily consumed me. Art became my full-time vocation.

I knew fiber was the right medium to create the pieces I envisioned: rich in imagery and powerful as objects. I've always loved beautiful textiles and needlework. The mark-making approach feels similar to drawing to me, and I take pleasure in the process as well as the results. I began by learning standard techniques, but over time I invented my surface weaving approach to achieve more texture and complex color effects.

Surface weaving

Pointillist color work breaks areas of one color into many smaller marks of its constituent colors. For example, many yellow and red marks blend at a distance to suggest an orange hue. Because of the laws of optical color mixing and perception, the viewer experiences a dynamic flickering sensation that's visually exciting.

In surface weaving, each strand of fiber is woven in a random path that becomes many strokes of color. Also, fiber itself is naturally a "pointillist" medium, as many fabrics and yarns possess some variegation.

Besides yarns and strings, I also weave with torn fabric strips. Surface design makes these materials more expressive and exciting. I dye, print, or paint many of my fabrics. I also use a lot of commercial, vintage, and artisanal fabrics and yarns.

Observing as habit

One of the great joys of living as an artist is that everything becomes intensely interesting and full of instruction and possibility. Before I devoted full-time to my art practice, this habit of looking



Constant

31 x 31 inches, 2019

with detail, above



was distracting. Now it's essential, a great blessing, and how I work around the clock.

I am drawn to transient moments that might ordinarily be barely noticed, but when held in focus, they expand into wider and more vibrant experiences. Right now, most of my pieces are inspired by fleeting, intimate encounters in nature, particularly with individual creatures or light in flux. For birds, I focus on moments of meeting eye to eye or the privilege of observing a bird who is wrapped up in its own private world.

I often draw inspiration from poetry and consult poems for visual imagery, insight into concepts, and snippets of language that might be inspiring as well as fitting for titles. In the spirit of portraying individuals rather than species, I rarely use a bird's species to name a piece.

Most of my series have been fairly realistic, inviting the viewer to see through the fiber to a

Reprieve

31 x 17 inches, 2017

subject as well as to see the fiber work itself. The represented image is always the first impression people see from across the room — a bird, a toad, a shadow, a landscape, etc. But as they approach, other things appear — a confetti of stitches, yarns, and fabrics, a densely woven textile. Close up, the pieces explode with abstractions.

I work on themes and with materials that captivate me, and the process of surface weaving is deeply contemplative. Just as I spend a lot of time creating a piece, I want to offer viewers the opportunity to look at it for a long time and always find something new to see.

My relationship with my materials is a force of its own and leaves its imprint on everything I make. This attitude is influenced by the many and serendipitous ways I collect the strands, and how I organize and access them in the studio. I reorganize my studio regularly, not so much to tidy up as to get reacquainted and develop new connections with my materials.

Creative process

All work begins with the concept underlying the series, and each individual piece involves numerous preliminary studies. Surface weaving is time-consuming, and I need to really be invested in an image to commit to weaving it.

I start with observations and often my own photos. I select images that best capture the feeling of the moment, the subject, and my own response to it. I make many preliminary drawings to work out the general composition, colors, and so forth.

Once I'm satisfied with the studies, the fiber work begins. I create a base fabric with a color-blocked version of the drawing either painted, appliquéd, or printed onto it. This guides the first layer of weaving and disappears as I work.

The surface weaving stage involves stitching — by machine, hand, or both — onto the base fabric, then needle-weaving over the surface among these stitches until a dense textile forms. I weave with all sorts of yarns, fabric strips, string, and so forth, choosing each strand as I go. I weave mostly with



silk, wool, and cotton, but also use other natural or synthetic fibers for effect.

When the hand-weaving stage is complete, I free-motion quilt the surface-woven fabric to batting and one or more layers of backing material.

What's ahead?

I'll be investigating the potential of surface weaving for a long time. It's as versatile a medium as painting or drawing. I have many more bird portraits in progress, particularly a subseries focused on local urban wildlife. Other series I have underway are inspired by textiles themselves or semi-abstract impressions of broader natural environments — landscape, forest, water, and air. I've also ventured into three-dimensional work, and am excited to explore surface weaving's sculptural possibilities.

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Susan Rienzo

Vero Beach, Florida

A life-long creative journey allowed Susan Rienzo to discover and embrace her signature style: colorful, whimsical artwork that brings joy. She draws inspiration from fabric, photography, typography, and the natural world, and she shares how each of those elements find a place in her art quilts.



Road to art quilts

A love of textiles runs through my family history. Both of my immigrant grandfathers were tailors, and my father worked as a marker in a dress factory in the 1930s.

Creativity was encouraged in my family. I grew up loving my box of crayons and sewing. My father was an amateur photographer and inspired my love of photography. I studied art in high school and had teenage dreams of becoming a fashion designer. I went to the Fashion Institute of Technology in New York and graduated with a two-year degree in fashion design. Still unsure of what I wanted to do — it was the 1960s — I received a BFA in graphic design from the University of Georgia.

I met my husband at school and we were married soon after moving back to New York. I worked as a graphic designer until my daughter was born, and then I explored different crafts. I joined a newly formed local quilt guild and made a pinwheel quilt for my ten-year-old daughter. To learn more, I delved into a stack of quilt books from the library.

The Art Quilt Movement was developing at this time, and it was a major inspiration to me, along with Amish quilts. By the 1990s, I joined a new quilt guild that included many budding quilt artists. I knew that making art quilts was what I wanted to pursue, and I began to enter quilt shows.

Follow your heart

After exploring different directions to find my niche, I realized that the cliché “follow your heart” really does matter. I accepted my quirkiness and refocused. Color blocking, abstract



Always for You
20 x 18 inches, 2019



Heat Wave
22 x 23 inches, 2020

Unknown Stories
34 x 28 inches, 2020



design, whimsical images, and playfulness define my style.

My work makes use of fusing, collage, raw-edged appliqué, painting, and mark making. I mainly use commercial fabrics, along with batiks and hand dyes. I also create and use my own ice-dyed, painted, and surface-design fabrics. I often free-cut my fabrics, intuitively choosing what's needed, but I love starting out with my scraps. Scraps offer surprises, and I obsessively save them down to one inch in size.

Finding inspiration

I am excited by saturated and vibrant color. A good starting point is fabric itself, but cues are to be found everywhere — the work of other artists, trends in fashion, typography, photography. I'm inspired by illustration styles, indigenous designs, and colorful commercial products. My love for children's art and illustration started when I fell in love with the Richard Scarry books that I read to my kids when they were little. Illus-



By the Sea, By the Sea
36 x 24 inches, 2019

trations for children are so full of joy, and I've always loved the expressive spirit of children's art.

My love for the beach and oceans is equally high on my inspiration list. I have happy memories of going to the beach as a child. We moved to Florida fifteen years ago, and I enjoy sharing whimsical beach themes with viewers. Sunsets and sunrises are also part of my work, another Florida-related development.

I fell in love with typography in high school and college, learning typesetting and printing along with graphic design. You often see hints of typography and writing in my work, and mark making allows me to explore this theme further. I'm also fascinated with linear and structural design, thanks to the influence of my brother, an architect.

Art making

I am not structured when I create. I discovered I create better when I work intuitively. In my twenties, I saw an exhibition of Louise Nevelson's monumental sculptures. I was inspired by her composites of found elements, which I found quite quilt-like. Reading her biography years later, I was inspired by how she struggled and created, gathering found objects for her art. And isn't gathering and collecting the source of quilt making? For me, how to merge disparate design elements took a lot of introspection and time. Now my colorful quirkiness has given me my distinct style and is very rewarding.

My process to create new work used to involve sketching out ideas, but it has progressed to improvisational piecing, collage, and being more spontaneous. I select and fussy cut whimsical illustrations from novelty fabrics and include them in my designs.

What's ahead

In the past few years, I have stepped slowly into teaching locally. Teaching is a new adventure for me, and I was surprised at how much I love to share what I do. I find it very rewarding and I look forward to more teaching opportunities.

I also have more creative ideas and projects in the works. The fun is in the discovery.

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Point Break

20 x 20 inches, 2018

Take Two

34 x 29 inches, 2018



Grietje van der Veen

Therwil, Switzerland

Nature provides a wealth of inspiration for Grietje van der Veen. From depictions of tree bark to the use of recycled textiles, her work signals care for our world.



Early steps

I was born in the Netherlands in a region that was known for its textile industry, a market that has since shifted to other countries with lower production costs. Most of my relatives worked in a textile firm, and from the age of four, I learned to knit, crochet, sew, and embroider from an older cousin. Nearly every Wednesday afternoon was booked for this occasion until my family moved, but my interest in handcraft continued.

When I was 20, I moved to Switzerland, got married, and started a family. Early on, I sewed and knitted all of our clothes. As my youngest child entered elementary school, I resumed my training as well, first at high school and then at university where I studied linguistics and literature. My course work took ten years, leaving no time for textiles.

In the mid-1990s, a friend invited me to an international quilt festival in Karlsruhe, Germany. Such events were new to me, and I was overwhelmed to see the marvelous works. I immediately started to quilt as a balance to my full-time job as an information manager. For a couple of years, I reserved part of my holidays for taking workshops to learn new techniques and materials. After that, I stopped, because I wanted to discover what I liked to do and which techniques and materials I liked to work with. I wanted to find my voice.

New perspective

I've always been a passionate photographer, and I like taking photos on long walks. My favorite subjects are trees and their structures — bare trees in winter, all kinds of bark and roots, and scenes with trees aligned with brooks and rivers.

I took a course in digital photo processing, which led me to include photos and digital printing in my quilts. I processed my photos, printed them on fabric, and embroidered the fabric to create texture and to hide the seams, as I could print only standard A4-sized sheets. *Forest Fringe* was my first work using this technique.

left:

December in the Vineyard

35 x 31 inches, 2012



Forest Fringe

16 x 16 inches, 2006





above: **Lamellibracchia**
35 x 23 inches, 2007



right: **Abandoned Mines and the Aftermath**
47 x 32 inches, 2016-2018

On the basis of this series, I was invited to have my first international solo exhibition in the *Carrefour Européen du Patchwork 2008*, in Sainte Marie aux Mines, France. There I also presented a work depicting an old vineyard, a theme that had attracted me for a long time. In this quilt, *Lavaux*, (not shown), the tree trunks were made solely with painted and heated Tyvek strips sewn onto felt. The rest of the quilt was heavily hand embroidered. Many visitors thought that I had used real bark. Tyvek was my companion as long as trees were the main theme in my works. I can't think of a better material to represent tree bark.

Style evolution

My early nature quilts were realistic. In my tree quilts, I love the depth induced, the shimmering light through the leaves, and the glittering water.

My works about water are more abstract. In 2007, I started wrapping all kinds of cords with strips of used fabric and yarns to sew onto quilts. The technique started with the *Lamelli-*

bracchia series after I saw an exhibition on deep sea life at the Natural History Museum Basel. The exhibition included photos of creatures who live in absolute darkness. I wanted to express the overwhelming feelings I encountered by creating this series.

I gradually shifted from my Tyvek tree quilts to depicting nature through other means. In *December in the Vineyard*, I didn't want to show the bark, but rather the layout of the vineyards. I'm thrilled by the lines of the vines, how they abruptly change direction and seem to become smaller and smaller in the distance.

I also used fabric rolls to express myself when I slid into a crisis. I realized that rolls could express the idea of hiding things or of feelings you do not want to see. This resulted in the quilt *Wrapped in Lies*. It was a healing process.

Main messages

At the beginning of my career, I created work to please myself and my viewers. I did not feel the need to send a message to the world. I had a

demanding job in a pharmaceutical plant, and quilting provided a distraction.

When I realized how rapidly our natural world is declining, I started my pollution series in 2014. To me, my quilts on abandoned mines are frightening. But as depicted in my quilts, the shockingly orange water that flows from these abandoned mines made a positive impression on the visitors who came to my latest exhibition. They didn't realize that the work has an accusational aspect; they just thought it was beautiful. Maybe I was not drastic enough. It is an ongoing series.

My choice of materials makes another statement. The production of textiles involves an enormous amount of water and pesticides, and I believe that fiber artists ought to shoulder

some of the responsibility for that situation. That's why I work exclusively with used, recycled textiles.

What's ahead

In 2017, I was struck with cancer and rheumatoid arthritis. Due to the medicine I have to take, I am not strong enough to work long hours. In order to create artwork within a reasonable period of time, I upcycle my old quilts. I cut them apart, dissect them, remove excess things from the surface — maybe for further use somewhere — and then I reconstruct them into three-dimensional objects: tree trunks, tubes, spirals, or whatever the quilt tells me to do. I thoroughly enjoy it. It keeps my brain busy. It's like playing. For example, *Wrapped in Lies* was transformed into *U-Tubes* and *Migration*.

What is coming next? We will see. I'll find a solution.

www.textileart.ch

Wrapped in Lies
45 x 35 inches, 2012



U-Tubes
Dimension varies; height 4 to 9 inches, 2019

Migration
18 x 37 inches, 2019



(((Ebb & Flow)))

Many things in life and history demonstrate recurring patterns of growth and decline. From movements in history to the phases of our lives, the seasons, the position of the stars and planets, tides, conversations, even the progression of a piece of music or literature. Change is a constant, and this exhibition explores how it affects all different aspects of our lives.



Donna Deaver
Stranded
50.25 x 41.75 inches | 2016



Joan Claire Sowada
Many Fires Burning
47 x 26 inches | 2012
photo by Ken Sanville



Kathy York
Floating in a Sea of Symbols
40 x 40 inches | 2017



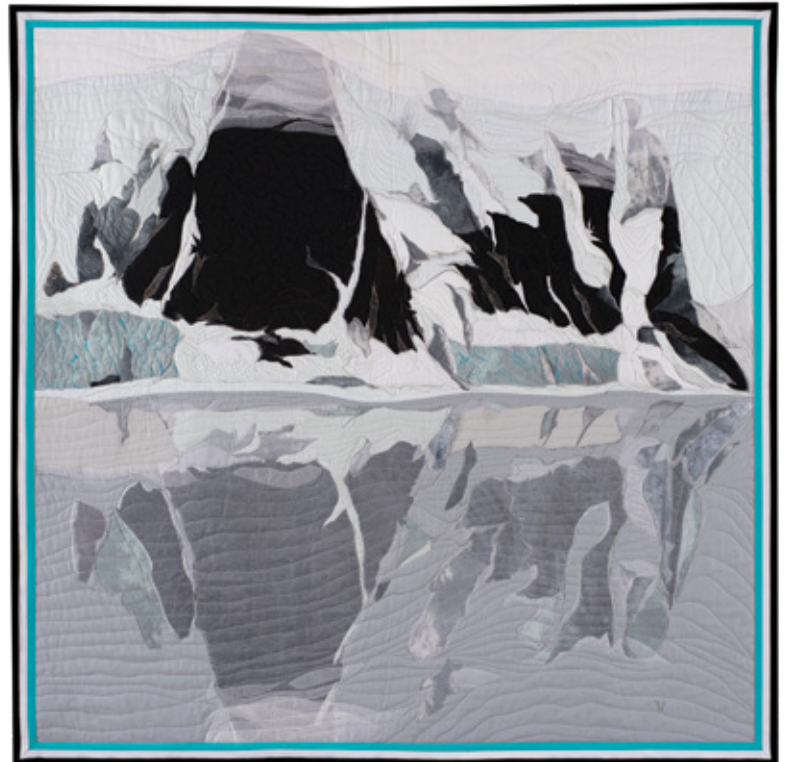
Olena Nebuchadnezzar
Two Drifters
40 x 42 inches | 2020



Heidi Koenig
Bipolar
39 x 39 inches | 2020



Sigrid Simonds
Memories
32 x 35 inches | 2019



Marilyn M. Lone
Antarctic Stillness
45 x 45 inches | 2019
photo by Bret Corrington, Artist Eye Studio

the bookshelf

Reviewed by Patty Kennedy-Zafred



Stitch Stories **Personal places, spaces and** **traces in textile art**

By Cas Holmes

Published by Batsford, 2015 an imprint of
Pavillion Books Group Ltd.

128 pages, hardcover, full color, \$29.95
ISBN 978-1-84994-274-4

Although textiles have been stitched and created throughout history for functional domestic use, surviving historical pieces that are richly embroidered, reflecting decorative motifs and illustrative concepts, prove that cloth and stitch have been utilized for centuries to communicate a story. In *Stitch Stories*, Cas Holmes builds on design ideas and creative processes to discover how these concepts can be formulated to create textiles that are not only beautiful, but also reflect a personal narrative.

Trained in painting and drawing, Holmes turned to the world of cloth and stitch in a free, undefined way, cutting, painting, and sewing without set boundaries to create new meaning in her work. *Stitch Stories* examines and presents starting points to develop personal stories fueled with ideas for unique projects and illustrated with examples of work from some of the world's best textile artists.

Organized in a way that takes the reader through the journey of making, beginning with initial thoughts and design concepts, Holmes reflects on her personal practices of developing a vision for future work. She sketches, takes photographs, writes in her journal, and collects found objects during her daily travels. Making samples and recording the processes used, she creates a useful repertoire for potential new work. Inspiration can come from nature, other forms

of art, and architecture, as well as the tactile appeal of worn, torn, vintage pieces of cloth.

The natural world is reflected in mixed media, varied processes, and stitch, all of which are clearly explained, with pages of color photographs. Holmes' work is diverse in execution and size, yet each piece reflects the common thread of her personal style. A multitude of techniques is displayed, including wet appliqué, heat transfer printing, collage, mono-printing, dyeing, and machine and hand stitching.

Holmes encourages readers to seek inspiration in the details of their everyday worlds, translating color, texture, and light into a visual resource. Stunning examples of works from artists across the globe fill the pages with graphic examples of each concept and process presented. She also addresses the use of textiles to comment on historical or social narratives apart from personal or family stories, encouraging the artist to develop commentary and express dissent or political statements.

Various stitching methods are explored, featuring delightful uses of intricate hand stitching, traditional embroidery, sashiko and kantha, each variation clearly defined with instructions and materials.

Stitch Stories is a superb addition to any textile artist's bookshelf, particularly those looking for the inspiration and tools to develop their unique personal form of visual communication through stitch. Holmes has brought together a diverse and intriguing group of ideas, processes, and artists to express one of her fundamental beliefs: "With making comes meaning." She articulates this concept in a personal, intimate way that's both relatable and universal.

Cas Holmes is also the author of *The Found Object in Textile Art* and co-author of *Connected Cloth*.



A Big Important Art Book (Now With Women)

Profiles of Unstoppable Female Artists— and Projects to Help You Become One

By Danielle Krysa

Published by Running Press,
Hachette Book Group, 2018
308 pages, hardcover, full color, \$25.00
ISBN 978-0-7624-6379-4

Inspiration is typically at the heart of creation, whether through textiles or other art materials and tools. In *A Big Important Art Book (Now with Women)*, Danielle Krysa presents a visual delight featuring the work of 45 contemporary female artists representing all genres of making. Quilt and textile artists can benefit from visual stimulation and observation of the creative process of those outside the quilt genre, particularly if the desire is to hang side by side in a gallery with art of other media. Krysa delivers that experience.

Interviews and images from some of the best of today's female artists, along with historical references to influences of the past, are certain to motivate. Krysa, the creator of the popular website *The Jealous Curator*, is well informed. *A Big Important Art Book* also includes projects, prompts, and assignments to motivate artists in every aspect of creativity.

Krysa's personal interviews with each featured artist not only ask about motivation, process, and obstacles, but also address an issue relevant to fiber artists—that of art versus craft. She is personally drawn to the work and stories of women artists and felt a mission to document the diversity of these women and the unique work they are producing.

The fifteen chapters are each based on a specific genre or theme, beginning with a project to jump-start readers, helping them to interpret the information from the viewpoint of their own vision. The projects are an excellent way to break down creative blocks, and readers are encouraged to make them without any self-criticism. Portraits, narrative work, nature-inspired work, and more are all interpreted by talented painters, weavers, ceramists, printmakers, and stitchers from all around the world.

In the chapter entitled “Make Craft into Art,” Krysa addresses the issue faced by so many textile artists, questioning whether the definition of craft is based on materials or on content. Is it “women’s work” because it is sewn, stitched, or woven? The inspiration behind the work of artists in this book blurs the line. The artists working in abstraction could easily have produced their imagery in paint, ink, or fabric, inspiring with color and shape. “Layer Layers of Layers” is a stunning display of collage and mixed media techniques, many utilizing stitch, along with various types of imagery, all of which are readily transferable into ideas for art quilts.

A Big Important Art Book is a feast for the eye, filled with page after page of inspiring stories, beautifully photographed work, and artist prompts that will move any hesitant creator, and every quilt artist, back into the studio. Krysa's fascination with the featured artists is contagious. The stories are personal and moving, the questions thoughtful, and the responses revealing.

Danielle Krysa is the author of several other books: *Creative Block*, *Collage*, and *Your Inner Critic Is a Big Jerk*.

Portfolio

Studio Art Quilt Associates (SAQA) is pleased to present our Portfolio gallery. Each issue of *Art Quilt Quarterly* features a selection of artwork by juried artist members of SAQA, the world's largest organization devoted to art quilts. We hope you enjoy this opportunity to immerse yourself in these pages of wonderfully innovative artwork merging the tactile, technological, and traditional aspects of quilted art.

Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt. Now composed of more than 3,700 members in 39 countries, SAQA promotes the art quilt through exhibitions, publications, and professional development opportunities. We host an annual conference, publish a quarterly Journal, and sponsor multiple exhibitions each year.

In 2020, exhibitions of SAQA member work will travel to Australia, England, France, Germany, Italy, Spain, Switzerland, and thirteen states across the U.S. They will be displayed in seven museums and 21 major quilt festivals and seen by several hundred thousand visitors. Information about SAQA and these exhibitions is available at www.saqa.com. Full-color catalogs of many of the exhibitions are also available.

Mary Lou Alexander

Hubbard, Ohio, USA
Maryloualexander.net



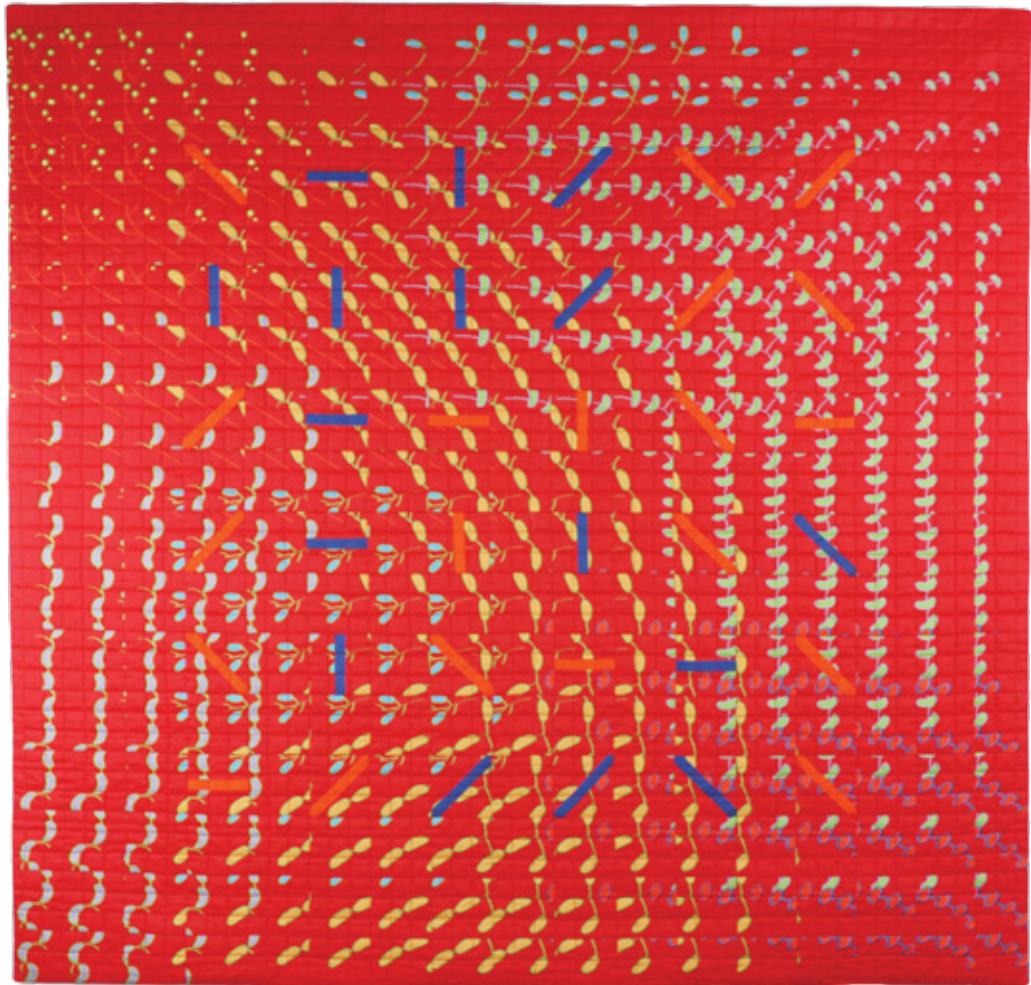
New Growth

19 x 19 x 3 inches (48 x 48 x 7.6 cm) | 2019

private collection | photo by Joseph Rudinec

Jill Ault

Ann Arbor, Michigan, USA
www.jillault.com



No Crossbars

49 x 50 inches (124 x 127 cm) | 2018

Sharon Bass

Lawrence, Kansas, USA

www.smwbass.com



Waterline #2, Willamette River

48 x 26 inches (122 x 66 cm) | 2018

private collection | photo by Ken Sanville

Mary Beth Bellah

Charlottesville, Virginia, USA
www.marybethbellah.com



Respite Under a Blue Sky

44 x 39 x 3.5 inches (112 x 99 x 8.9 cm | 2019

Charlotte Bird

San Diego, California, USA
www.birdworks-fiberarts.com



Southland Odyssey

18 x 102 x 16 inches (44 x 259 x 40.6 cm) | 2019

photo by Gary Conaughton

Melani Kane Brewer

Cooper City, Florida, USA

www.melanibrewer.com



When The Last Clinic Closes

37 x 34 x 7.5 inches (94 x 86 x 19.1 cm) | 2019

private collection | photo by Matt Horton

Pat Budge

Garden Valley, Idaho, USA
www.patbudge.com



Cow Lick

63 x 70 inches (160 x 178 cm) | 2016

JoAnn Camp

Greenville, Georgia, USA



Reflections

39 x 30 inches (100 x 75 cm) | 2019

photo by Kenny Gray

Anna Chupa

Easton, Pennsylvania, USA
www.annachupadesigns.com



Barcelona Impressions

36 x 36 inches (91 x 91 cm) | 2019

Sharon Collins

Arnprior, Ontario, Canada
www.sharoncollinsart.com



Requiem

40 x 30 inches (102 x 76 cm) | 2018

private collection

Vicki Conley

Ruidoso Downs, New Mexico, USA

www.vicki-conley.com



Paths Seldom Traveled

48 x 28 inches (122 x 71 cm) | 2020

photo by Doug Conley

Sherri Culver

Portland, Oregon, USA
www.sherriquilts.com



Just Don't Touch My Dad's Tools...

21 x 50 inches (53 x 127 cm) | 2018

private collection | photo by Hoddick Photography

Daniela e Marco Sarzi-Santori (Damss)

Milano, Italy
www.damss.com



pop supper series 102-103

59 x 118 inches (150 x 300 cm) | 2019

private collection

Jennifer Day

Santa Fe, New Mexico, USA
www.jdaydesign.com



1952 Buick Chieftan

26 x 24 inches (66 x 61 cm) | 2018

Ellen Deschatres

Vero Beach, Florida, USA
www.ellendeschatres.com



Off on a Tangent

21 x 20 inches (52 x 51 cm) | 2008

Chiaki Dosho

Kawasaki-shi, Kanagawa-ken, Japan

www.chiakidoshoart.com



Cocoon 2

47 x 40 x 6 inches (119 x 102 x 15.2 cm) | 2013

private collection | photo by Akinori Miyashita

Susan Else

Santa Cruz, California, USA
www.susanelse.com



Inheritance

8 x 11 x 11 inches (20 x 28 x 27.9 cm) | 2020

photo by Marty McGillivray

Susan Ball Faeder

Lewisburg, Pennsylvania, USA
www.qejapan.com



the sacred combs of empress Jingu (169-269 CE)

47 x 32 inches (118 x 81 cm) | 2020

photo by Gordon Wenzel

Linda Filby-Fisher

Overland Park, Kansas, USA
www.lindafilby-fisher.com



Unity 10 Medicine Wheel series

20 x 10 x 0.75 inches (51 x 25 x 1.9 cm) | 2015

Katriina Flensburg

Storvreta, Sweden

www.katriinaflensburg.se



Serenity

69 x 53 x 10 inches (175 x 135 x 25.4 cm) | 2019

private collection

Judith Quinn Garnett

Portland, Oregon, USA
www.blackdogdesignpdx.com



Correspondence with Hope

48 x 48 inches (122 x 122 cm) | 2020

photo by Sam Garnett

Jo-Ann Golenia

Venice, Florida, USA
joanngolenia.com



Gifts from the Sea

33 x 55 inches (84 x 140 cm) | 2010

Cindy Grisdela

Reston, Virginia, USA
www.cindygrisdela.com



Kaleidoscope

57 x 57 inches (145 x 145 cm) | 2018

photo by Gregory R. Staley

Cara Gulati

San Rafael, California, USA
caragulati.com



Three Modern Blooms

35 x 31 inches (88 x 77 cm) | 2020

Michele Hardy

Silverthorne, Colorado, USA

www.michelehardy.com



Surfaces #22

45 x 36 inches (114 x 91 cm) | 2018

Carole Harris

Detroit, Michigan, USA
www.charris-design.com



Time and Again

37 x 44 inches (94 x 110 cm) | 2018

photo by Eric Law

Jim Hay

Takasaki, Gunma, Japan
jim-hay-artist.com



Comes The Wind

46 x 38 inches (117 x 97 cm) | 2020

Sue Holdaway Heys

Ann Arbor, Michigan, USA
www.sueholdawayheys.com



Hershey Road

40 x 40 inches (102 x 102 cm) | 2020

photo by Teri Elwood

Laura Jaszkowski

Eugene, Oregon, USA
www.joyincloth.blogspot.com



Kelp Forest

36 x 27 inches (91 x 69 cm) | 2020

Ann Johnston

Lake Oswego, Oregon, USA
www.annjohnston.net



The Contact: Arc Plumes

25 x 73 inches (64 x 185 cm) | 2018

private collection | photo by Aaron Jacobson

Jill Kerttula

Charlottesville, Virginia, USA

www.jillkerttula.com



Ginkgo

54 x 39 inches (137 x 99 cm) | 2019

Catherine Kleeman

Ruxton, Maryland, USA
www.cathyquilts.com

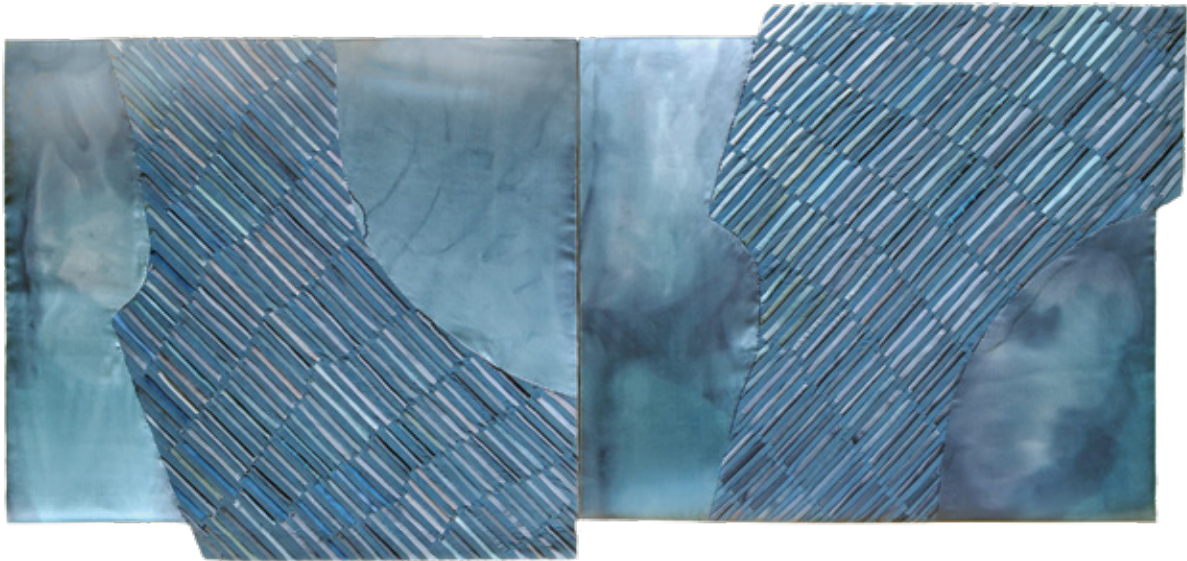


Echoes

42 x 31 inches (105 x 79 cm) | 2020

Brigitte Kopp

Kasel-Golzig, Germany
www.brigitte-kopp-textilkunst.eu/



Diving into thoughts

36 x 59 x 0.5 inches (90 x 150 x 1.3 cm) | 2019

Karol Kusmaul

Inverness, Florida, USA

www.kquilt.com



Emerge

40 x 26 inches (102 x 66 cm) | 2020

Judy Langille

Kendall Park, New Jersey, USA

www.judylangille.com



Facade 5

32 x 32 x 4 inches (81 x 81 x 10.2 cm) | 2019

photo by Peter Jacobs

Tracey Lawko

Toronto, Ontario, Canada
www.traceylawko.com



Red-Spotted Purples

10 x 8 inches (25 x 20 cm) | 2018

photo by Peter Blaiklock

Hsin-Chen Lin

Tainan City, Taiwan, Republic of China
www.linhsinchen.idv.tw



Please Pour Some Rain!

36 x 24 inches (91 x 61 cm) | 2018

Jeanne Marklin

Williamstown, Massachusetts, USA
www.jeannemarklin.com



Go Back Where You Came From

33 x 28 inches (84 x 71 cm) | 2019

Penny Mateer

Pittsburgh, Pennsylvania, USA



You Don't Own Me #14 Protest Series

60 x 60 inches (152 x 152 cm) | 2018

photo by Larry Berman

Sharon McCartney

Belchertown, Massachusetts, USA
www.sharonmccartneyart.com



Details of the Journey

50 x 7 x 2.25 inches (127 x 18 x 5.7 cm) | 2018

photo by John Polak Photography

Alicia Merrett

Wells, Somerset, United Kingdom
www.aliciamerrett.co.uk



Quagma

47 x 26 inches (119 x 66 cm) | 2019

Denise Oyama Miller

Fremont, California, USA

www.deniseoyamamiller.com



Autumn Glow

30 x 41 inches (77 x 103 cm) | 2019

photo by Sibila Savage

Karen I. Miller

Corvallis, Oregon, USA
www.nautilus-fiberarts.com



Tidepool Treasures

28 x 40 inches (71 x 102 cm) | 2019

Susie Monday

Pipe Creek, Texas, USA
www.susiemonday.com



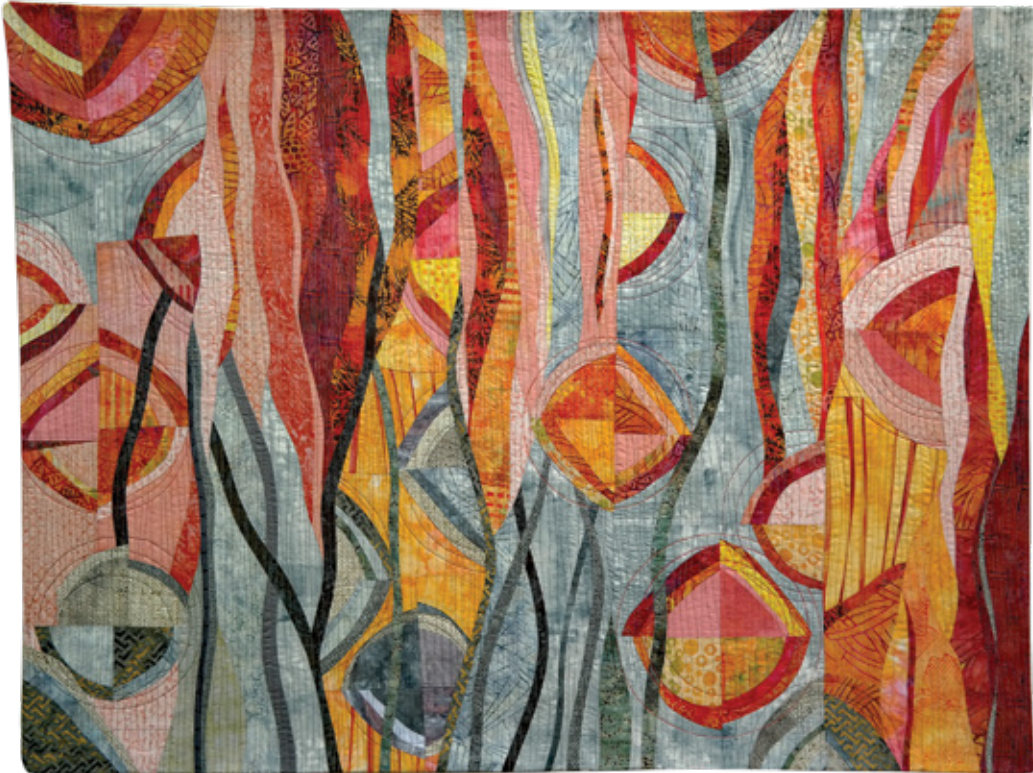
On the Day You Were Born: The Sun Flared

40 x 78 inches (102 x 198 cm) | 2019

photo by Ansen Seale

Hilde Morin

Portland, Oregon, USA
hildemorin.com



Tulip Envy

30 x 40 inches (76 x 102 cm) | 2019

Paula Nadelstern

Bronx, New York, USA
paulanadelstern.com



Kaleidoscopic XLI: The Prague Spanish Synagogue Ceiling

79 x 64 inches (201 x 163 cm) | 2018

photo by Jean Vong

Kathy Nida

El Cajon, California, USA
kathynida.com



Womanscape

82 x 54 inches (207 x 137 cm) | 2018

photo by Gary Conaughton

Marty Ornish

La Mesa, California, USA

www.marty-o.com



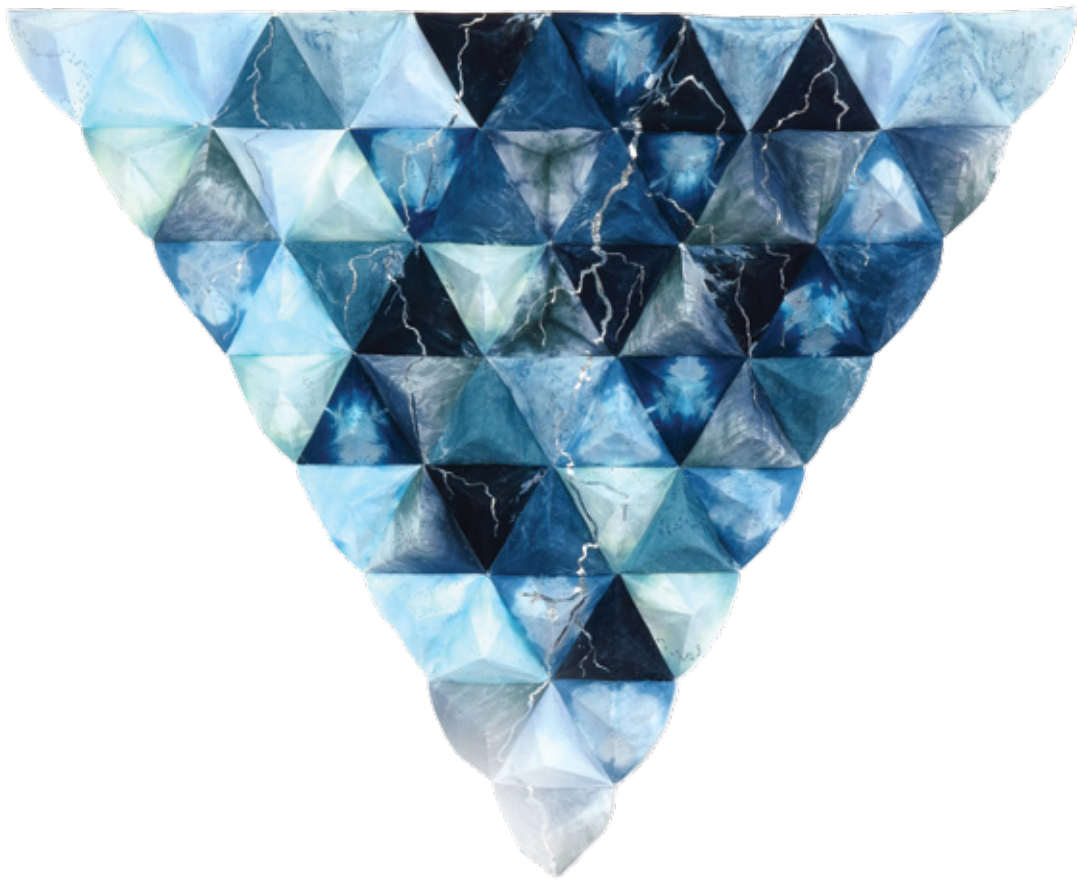
She gazed at the carousel through rose-colored glasses.

67 x 49 x 57 inches (170 x 124 x 144.8 cm) | 2020

photo by Steven Ornish

Claire Passmore

Plymouth, Devon, United Kingdom
www.clairepassmore.com



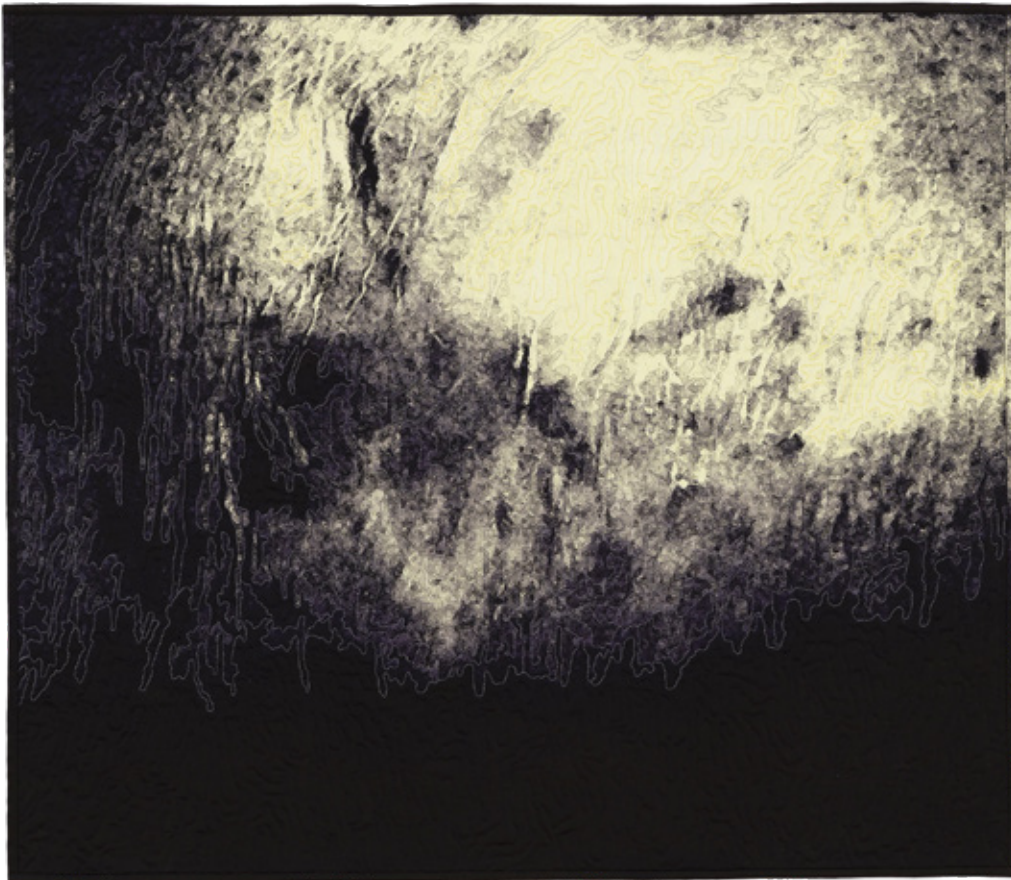
Storm

40 x 47 x 3 inches (100 x 118 x 7.6 cm) | 2019

Julia E. Pfaff

Richmond, Virginia, USA

www.juliapfaffquilt.blogspot.com



Artifact 3.1

30 x 35 inches (77 x 89 cm) | 2019

photo by Taylor Dabney

Judith Plotner

Gloversville, New York, USA

www.judithplotner.com



America Interrupted

36 x 35 inches (91 x 90 cm) | 2018

Elaine Quehl

Ottawa, Ontario, Canada

www.elainequehl.com



Fleur du Soleil

48 x 96 inches (122 x 244 cm) | 2019

private collection | photo by Patrick Blake

Martha E. Ressler

Hamburg, Pennsylvania, USA
www.martharessler.com



Unmown

40 x 33 inches (102 x 83 cm) | 2020

photo by Jay M. Ressler

Lora Rocke

Lincoln, Nebraska, USA

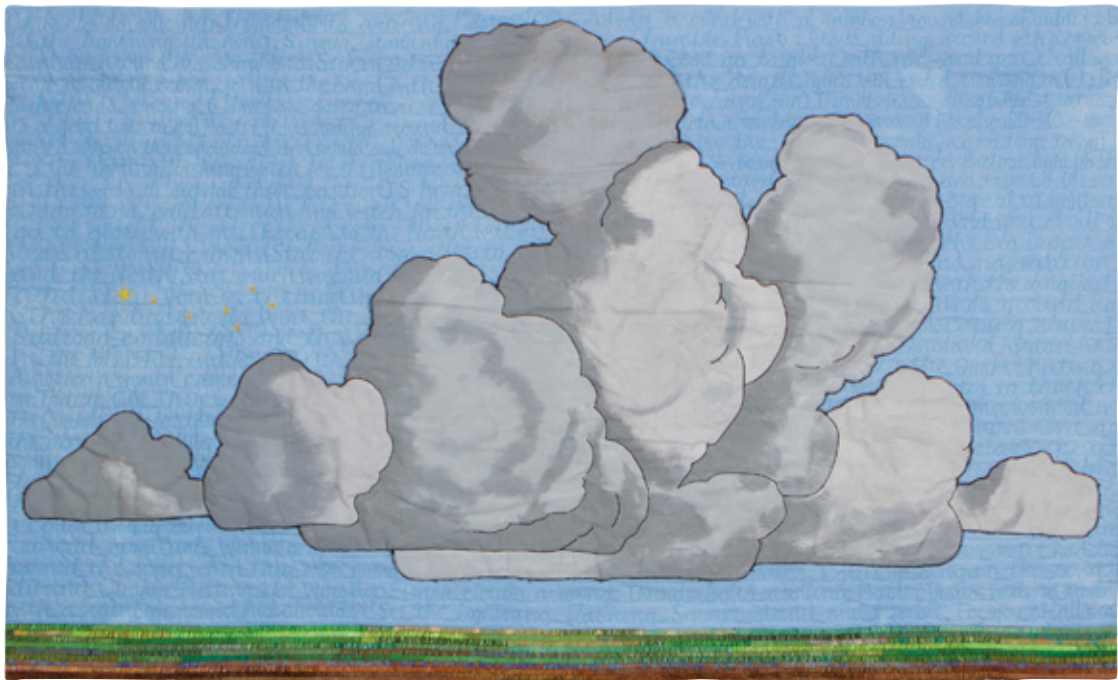


The Correspondent

42 x 27 inches (107 x 69 cm) | 2020

Connie Rohman

Los Angeles, California, USA
www.connierohman.com



Dark Clouds Arising

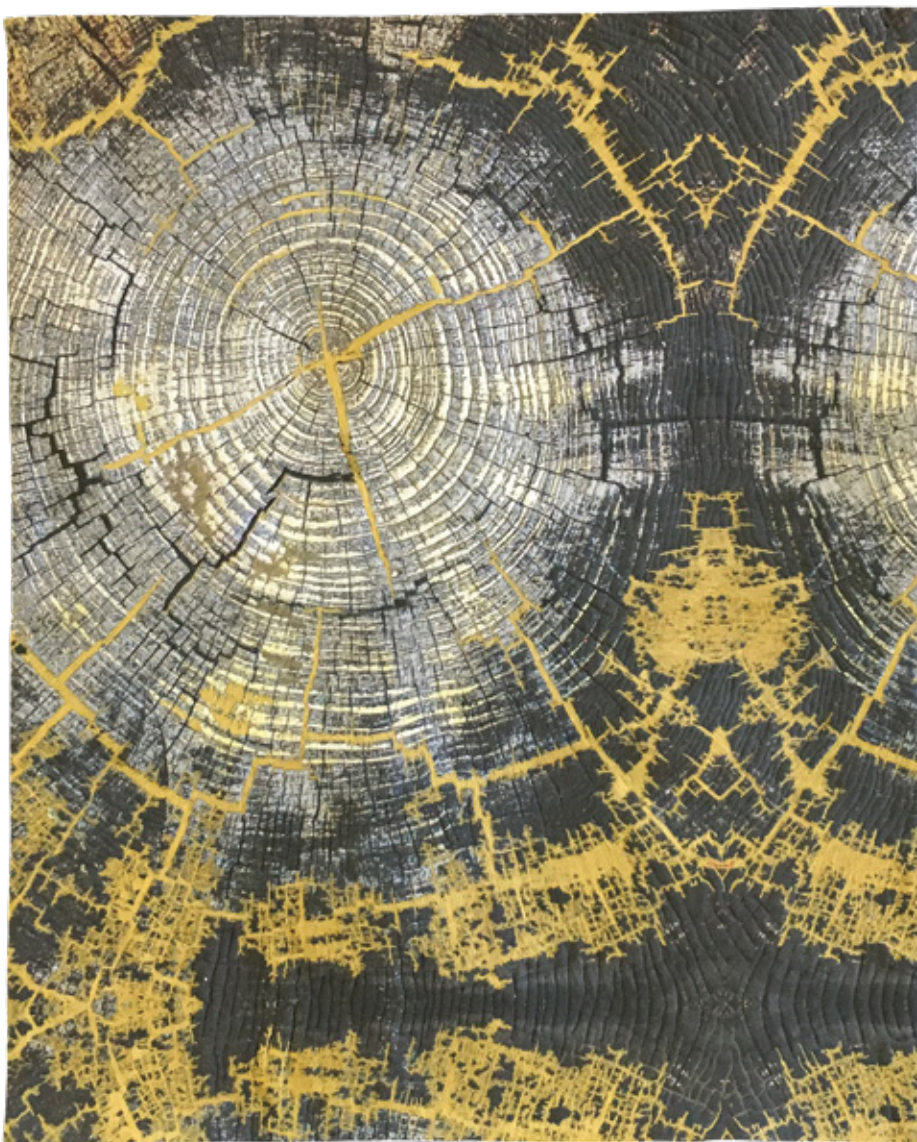
32 x 52 inches (81 x 132 cm) | 2019

photo by Upgraded Images

Barbara J. Schneider

Woodstock, Illinois, USA

[www. barbaraschneider-artist.com](http://www.barbaraschneider-artist.com)



Line Dance, Tree Ring Patterns, var. 15

52 x 39 inches (132 x 99 cm) | 2016

Alison Schwabe

Montevideo, Uruguay
www.alisonschwabe.com



About Red

39 x 24 inches (100 x 60 cm) | 2014

photo by Eduardo Baldizan

Teresa Shippy

Santa Ana, California, USA
www.teresashippy.com



54 Buick Skylark Convertible

25 x 30 inches (62 x 76 cm) | 2018
private collection

Mary Ruth Smith

Waco, Texas, USA



Structure and Flow

17 x 24 inches (42 x 61 cm) | 2019

private collection

Jean Sredl

Shawano, Wisconsin, USA
www.sredl.com



Coral Sea

64 x 45 x 12 inches (163 x 114 x 30.5 cm) | 2018

photo by Steve Ryan Photography

Tiziana Tateo

Vigevano, Pavia, Italy
www.tizianatateo.com



Lost in Lace

50 x 60 inches (127 x 152 cm) | 2019

Judith Tomlinson Trager

Portland, Oregon, USA

www.judithtrager.com



Forest Guardian

84 x 42 x 2 inches (213 x 107 x 5.1 cm) | 2016

photo by Ken Sanville

Maggie Vanderweit

Fergus, Ontario, Canada
www.stonethreads.ca



Written in Stone

43 x 52 inches (109 x 132 cm) | 2019

Terry Ann Waldron

Anaheim, California, USA
www.terrywaldron.com



Breezy

48 x 48 inches (122 x 122 cm) | 2015

Sylvia Weir

Beaumont, Texas, USA
www.sylviaweirart.wordpress.com



Rock Wall

20 x 30 inches (51 x 76 cm) | 2019

Marianne R. Williamson

Mountain Brook, Alabama, USA

www.movinthreads.com



Japanese Water Garden

42 x 53 inches (107 x 135 cm) | 2020

photo by Gregory Case Photography

Gallerist from p. 3

collection. She always mentioned the gallery when her work was included in museum exhibitions and helped by promoting her own work online, sending more visitors to the gallery who at times purchased works from other artists. While the gallery community benefited Content and her career, she was also an appreciated asset to the gallery community — truly a mutually beneficial relationship.

Fine-tuning your story

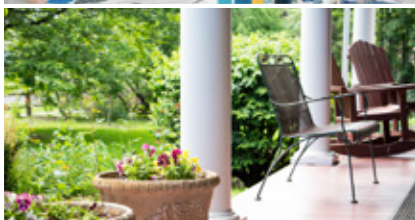
Based on my experience in today's art market, talking with people all over the world who buy art, I sincerely believe there is a lot of potential for artists who use fiber as a material. We are seeing it more and more at major contemporary art fairs, exhibited by the world's leading galleries. Fiber is familiar and people connect with it immediately. Artists who are building or updating their online profiles should consider that people don't generally ask for art quilts, they ask for art that's beautiful and meaningful and that has a story that resonates with them.

Instead of defining your work as a quilt — even an “art” quilt, consider this simple change: Define your work as art, and define yourself as an artist who uses fiber as a material, and quilting as a technique. Incorporate the aspects of the quilting process that are significant to you as an artist, such as the historical significance of quilts as cultural objects, as well as the unique aspects of your practice. Your full story — who you are, what you make, how you make it, and why — is probably fascinating. Tell it properly and fully, so that buyers can recognize and connect with your work at its deepest level.

Author's note: This article was written last fall, just before we made the decision to close our gallery business. While the dynamics of the market have drastically changed in the past few months due to COVID-19 and it's difficult for any of us to predict what the full impact will be, some of the changes discussed here in the way that people shop for art began much earlier, and may even be intensified and possibly transformed by the closure of many physical gathering spaces.

Hudson River Valley Fiber Art Workshops

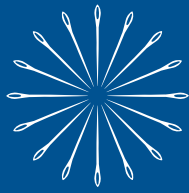
Create, experiment, and learn with us at our historic Victorian property in New York's inspiring Hudson Valley.



Mar 22-28	Velda Newman
Apr 4-8	Betty Fikes Pillsbury
Apr 19-25	Paula Nadelstern
Apr 26-May 2	Sue Benner
May 10-16	David Taylor
Jul 16-Aug 1	Pat Pauly
Aug 2-8	Lyric Kinard
Aug 9-15	Katie Pasquini Masopust
Aug 16-22	Seth Apter
Aug 23-29	Betty Busby
Sept 13-19	Elizabeth St Hilaire
Oct 11-17	Fran Skiles
Oct 18-24	Judy Coates Perez
Nov 1-7	Philippa Naylor
Nov 8-14	Sue Spargo
Dec 2-6	Natalya Khorover Aikens
Dec 6-12	Katie Fowler



www.fiberartworkshops.com | (518) 966-5219 | @HudsonRiverArt



International
Quilt Museum
UNIVERSITY OF NEBRASKA-LINCOLN

UNCOVER THE WORLD



www.internationalquiltmuseum.org



Hospital from p. 5

new ones, and change the composition to suit this particular commission.

The artwork

Busby's art quilt *Friends on the Reef* hangs in one of the public corridors in the neo-natal intensive care unit. While Busby does not see this piece as typical of her work, she points to the use of color gradations as the connecting thread to her artistic voice. Another aspect of *Friends of the Reef* is the high contrast, which Busby maintains is critical in textile work. She used warmer colors for the octopus to draw focus to it. The leafy sea dragons become the happy discovery for closer inspection.

Siefkin's piece was commissioned to hang in the neo-natal intensive care unit waiting room, so she was explicitly instructed not to depict baby animals or anything else that might trigger anxious parents. Her quilt *Three Blue Herons* conveys calm in its palette and composition. In fact, it's the most naturalistic of the three pieces and speaks to Siefkin's work in general. "I try to evoke the magic of these hidden places in my artwork with fabric, thread, and paint," she says.

Sowada was asked to create a triptych, with each part measuring 40 by 30 inches. This expansive piece now hangs on a corridor wall in one of the patient units. Little did Sowada know when she submitted her initial sketch for *Wagon Ride* that red wagons are a hallmark of the LPCH experience. Not only are they available for children to use in playtime, but parents also use them to move their children and belongings into or between patient rooms at the hospital. Aesthetics, Inc.



200 Violet St. #140

Golden, CO 80401

www.rmqm.org - 303-215-9001

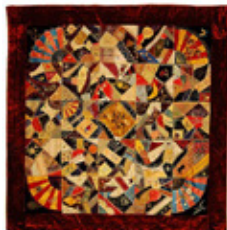
CELEBRATING 30 YEARS! Quilts through the Ages!

RMQM celebrates with an exhibition of favorite quilts from the RMQM collection. RMQM will feature a rotating display of quilts from early 1800's to current modern quilts.
Displayed until October 17, 2020

CRAZY QUILTS!

Crazy quilts, popular in the late 1800s, were very much the product of the Victorian era. Never intended for daily use, these quilts were made to showcase the sewing and embellishing skills of the maker. Full of symbolism, poetry and romance and many used silks, needlework, oil painting and other embellishments to show of their needle working skills.

October 19, 2020—January 17, 2021



MARK YOUR CALENDAR

Evolutions 2022 Call for Entry
Exhibit April 18-July 16, 2022

For more details:
www.rmqm.org



www.equilter.com

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Use discount code AQQ for \$10 off



UPCOMING EXHIBITIONS

Forced to Flee

Mills Station Arts & Culture Center
Rancho Cordova, California: Jan. 1-31, 2021

Primal Forces: Earth

National Quilt Museum
Paducah, Kentucky: Sept. 17, 2021 – Jan. 11, 2022

Layered & Stitched: 50 Years of Innovative Art

San Jose Museum of Quilts & Textiles: Oct. 10, 2021 – Jan. 9, 2022

3D Expression

Lauren Rogers Museum of Art
Laurel, Mississippi: Aug. 23, 2022 – Nov. 13, 2022

For a complete listing visit www.saqa.com/art



For more information, please contact
William Reker | exhibitions@saqa.com | 216-333-9146

spotlight on collections new acquisition

Judith Tomlinson Trager



Promise: April

44 x 70 inches, 2008

photo by Ken Saville

Collection of the National Quilt
Museum, Paducah, Kentucky

The passage of time fascinates me. My work often tries to hold on to events, even as they age and change. Change takes time, and in nature has an irrefutable calendar that we are in fear of losing unless we chronicle the small steps: a new bud, a blossom, a tiny leaf, the beginnings of a hoped-for apple.



INNOVA

Sleek, Colorful... Sophisticated

The new INNOVA M24



With a beautiful new sleek and colorful design, the **INNOVA M24** is sure to be appealing to the quilter's sense of sophisticated style.

The INNOVA has become the industry's benchmark with its core foundation in industrial design. There are many new innovative hardware and software features streamlining the INNOVA M24 setup and use.

The INNOVA M24 integrates a new power supply box, eliminating the need for consumer purchased power surge protectors. It houses all the power needs of the INNOVA longarm systems, provides filtering, and simplifies wiring. Addition of AutoPilot is effortless with plug-in components at the rear of the machine.

- Viewing windows for LED diagnostics.
- Integrated strip LED lighting system with black light, dim, and bright.
- Integrated needle laser light.
- Fully adjustable handles with multiple joints allowing nearly 360 degrees of rotation for perfect positioning.
- Power button at front of machine.
- Integrated Lightning Stitch control system with new horizontal orientation and new user interface.
- Integrated Autopilot when activated.
- Integrated PantoVision when activated.
- Tested at speeds up to 4000 stitches per minute.
- Automotive sound deadening insulation.
- Cooling system for increased life.
- 10 Year limited warranty see website for details.
- Integrated Grand Format Embroidery for AutoPilot, needs only to be activated.
- Another INNOVA exclusive innovation, High Definition Stitch for AutoPilot! HD Stitch allows the user to define parameters for perfect corners and points.



INNOVA M series machines are Built To Quilt!
www.innovalongarm.com

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Everywhere app today!**