

SAQA
Studio Art Quilt Associates, Inc.

art quilt

QUARTERLY

Issue No. 11

Collectors on **PRICING**
Arturo Alonzo Sandoval
American Folk Art Museum
Art quilts in the **United Kingdom**

119 art quilts

\$14.99US / \$17.99CAN



Folk art, studio art: What's the difference?

In addition to dozens of art quilts illustrated in our Portfolio section, Issue 11 brings to our readers Meg Cox's informative study on pricing art quilts, a report on the McNay Art Museum's exhibition of art quilts by Jane Dunnewold, several astonishing works by Arturo Alonzo Sandoval, and our first article on international art quilts. This issue also includes a thought-provoking feature article on the American Folk Art Museum's collection. Our SAQA Global Exhibition introduces Guns: Loaded Conversations. This timely topic opens a dialogue concerning gun ownership, gun safety, and the current epidemic of gun-related violence.

Concerning folk art and quilts, I would like to share with you part of the essay written for SAQA's forthcoming Art Quilts Unfolding book by Ulysses Dietz, recently retired Chief Curator and Curator of Decorative Arts at the Newark Museum: "One of the main lines of curatorial thought in the folk art world today is to stop calling it folk art and just call it what it is: art. I would venture the same for the studio art quilt. Call it what it is, and forget what the Art World (the capital letters are ironic) thinks. A studio art quilt is an art quilt made in a studio. Whereas an art quilt made by a New Jersey farmer's wife in the 1860s is folk art, an art quilt made in a studio is automatically self-conscious of its 'art-ness.' A farmer's wife might have pretended she was making an elaborate album quilt because she and her husband (or her daughter and her fiancé) needed a warm cover on their bed. But the truth is, she was making a work of art according to what she knew and what skills she had. Quilters who make their quilts in studios know they're making art." Amen to that.

— Sandra Sider, Editor
editor-aqq@saqa.com

Contents

Art quilt collectors and pricing	1
Arturo Alonzo Sandoval	6
Jane Dunnewold at the McNay Art Museum	10
Focus on commissions: Regina Benson	14
Art quilts in the United Kingdom	16
Artists to watch	
Judy Coates Perez	20
Maryte Collard	24
Noriko Endo	28
Shawn Quinlan	32
SAQA Global Exhibition: Guns: Loaded Conversations	36
American Folk Art Museum	38
Portfolio	41
Collector's bookshelf	101

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.

©2018 Studio Art Quilt Associates, Inc. All rights reserved. Reproduction without permission is strictly prohibited.

SAQA Art Quilt Quarterly is published by Studio Art Quilt Associates, Inc., a nonprofit educational organization.

Publications Office: P.O. Box 141, Hebron, CT 06248.

ISSN 2379-9439 (print)
ISSN 2379-9455 (online)

Editor: Sandra Sider
Managing editor: Martha Sielman
Artists to watch contributing editor: Diane Howell
Collector's bookshelf editor: Patricia Kennedy-Zafred

Designer: Deidre Adams
Circulation consultant: Peter Walsh

Subscription is \$29.95 for four issues
Outside USA: add \$12.00

Subscribe online: SAQA.com/AQQ

Cover: Pauline Burbidge, **Wheat & Barley Fields**
80 x 76 inches, 2016
photo by Philip Stanley Dickson
see story, p. 16

Show me the money

Art quilt collectors and pricing

By Meg Cox

How do art quilt collectors make up their minds to buy a particular quilt? And how does price influence their thinking? We interviewed four prominent collectors to get their perspectives.

It's illuminating to compare how different collectors replied to the same questions about pricing. But first let's see about how long each of these four has collected art quilts, and how many have been collected:

Jack Walsh (JW) has been collecting art quilts for about 25 years and currently owns more than one hundred quilts.

Del Thomas (DT) began collecting art quilts in 1987 and currently owns about

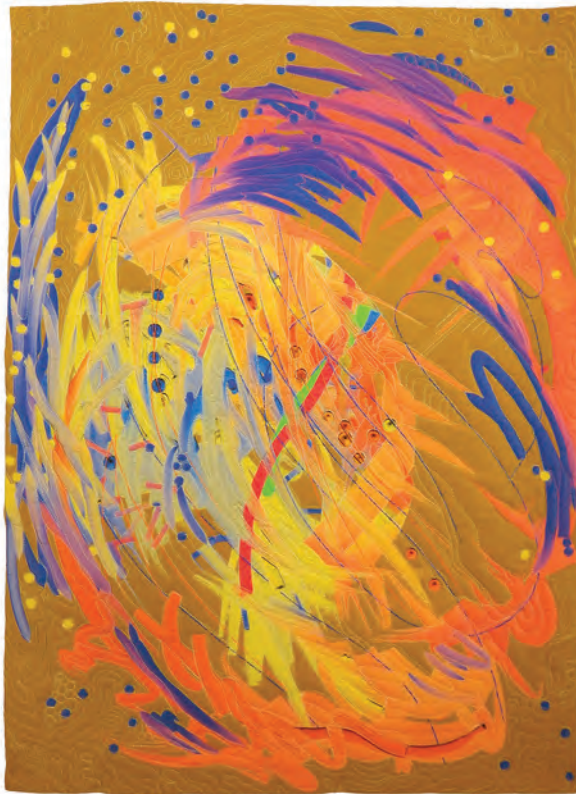
350 quilts, including 145 that are 12 by 12 inches or smaller.

Marvin Fletcher Marbaum Collection (MF) came into collecting along with his late wife, Hilary, after she became director of *Quilt National* in 1982. Marvin said he bought the first quilt as a gift for their 20th wedding anniversary. Hilary Fletcher died in 2006, and Marvin has continued to collect. At its peak, the Fletcher collection

Ruth McDowell
A Rash of Flamingos
52 x 100 inches, 2000

Thomas Contemporary Quilt Collection





included about 130 pieces, but he recently donated 87 of them to the San Jose Museum of Quilts & Textiles.

Maureen Hendricks (MH) began seriously collecting quilts in 1994. She has 214 large quilts by “name artists” and 272 SAQA 12-inch-square benefit auction quilts.

(Note: Some questions were not answered by all four collectors)

Over the years, have you noticed any significant shifts in the prices of art quilts?

MF: I believe that the upper level price of art quilts has risen over the years, but there are a considerable number of quilts still in my price range. (He says that his upper limit is \$5,000 to \$6,000, and has been for some years.)

JW: I don’t have any idea whether prices in general have changed. Prices for Nancy Crow’s art quilts have increased dramatically, but I believe that is because she has been able to break into the fine art market.

DT: Prices have gone up since I started buying in 1987, and I haven’t noticed any drop (when the economy has dipped.) Prices seem to stay steady for a while and then usually go up gradually. It depends on the popularity of the maker, and also if she has marketed her work as fine art, like Nancy Crow.

MH: I don’t think prices have risen a lot. To me, quilters have to be careful about what price they



above, left:

**Betty Hahn
Tied in Knots**

36 x 26 inches, 2016

Marbaum Collection

left:

**Cat Larrea
Now You See Him**

56 x 40 inches, 2015

Hendricks Collection

opposite, top:

**Katie Pasquini Masopust
Grapes**

60 x 96 inches, 1996

Hendricks Collection

photo by Hawthorn Studio



charge: they have to be consistent and not charge a different price online or to galleries.

Do the venues in which you acquire quilts seem to affect the pricing?

MF: A gallery is probably a little higher in price. *Quilt National* prices have been pretty consistent — it’s the artists who determine those prices. But one thing Hilary used to do: People would write down their prices and sometimes she would write the artist and say, “You don’t have a substantial body of work and your price is a little high.”

DT: I feel that the *Quilt National* prices are higher.

JW: *Quilt National* is the only venue at which I have purchased quilts, except one art quilt from *Visions*. (When Walsh commissions quilts, he sets the offering price.)

How and where do you usually buy your pieces?

DT: I buy at quilt exhibits and shows, also from online benefit auctions and more often directly from

the maker. I frequently check artist websites to see what is new. I have purchased only two quilts from galleries.

JW: *Quilt National* has been my best source. Commissions and networking are others.

MF: I’ve bought at galleries and shows, often from *Quilt National*, and at *Quilt Festival* in Houston the last three years. If I like the color or the topic or whatever, I’ll ask for a price list, and if I like something and can afford it, I buy it.

MH: I buy at *Quilt Festival* in the silent auction. I’ve been doing that more than 10 years. Sometimes I buy from an artist after I take a class with that individual. I buy from the SAQA auction because I want to support the organization.

Have you purchased any art quilts online, other than benefit auction quilts?

JW: No.

DT: Yes, if I see something interesting on an artist’s website.



MF: My only online buying is the SAQA benefit auction.

MH: I buy online only from SAQA.

Do you have anyone advising you about your quilt purchases?

JW: Since the first day that I became a serious collector, Penny McMorris has taught me, advised me, and guided me.

MH: No, pretty much just me and my husband.

MF: Not really. It started out with Hilary picking the ones she liked in a given year of *Quilt National*, then I would go through and see which ones I liked, so we chose together.

DT: No.

Have you hired an artist to make a commissioned piece? If so, do you feel that the prices of commissioned works are higher or lower than other purchases?

JW: With the support of my curator and mentor, Penny McMorris, I decided to offer commissions to artists on occasion in order that they might pursue their vision without worrying about marketability. There have been about a dozen commissions awarded on this basis. *(JW says he has no way*

of knowing how the pricing of commissioned work compares to non-commissioned work.)

MF: There have been two commissions. One was for our 30th wedding anniversary and Hilary wanted Michael James to do it. Whatever he asked for it was fine with her.

MH: I have commissioned a couple and I never ask what the price will be.

DT: No.

Do you have a preference between buying works at auction versus at a price set by the artist? Do artists ask for your input when setting prices?

MH: I would rather buy directly from an artist.

DT: My preference is to buy directly from an artist. I have never asked for a discount but have accepted them when the artist offers. I have been asked about

setting prices but feel that it is a conflict of interest for me to suggest prices.

JW: I have not bought art quilts at auction.

If you could give general advice to quilt artists about pricing, what would you say?

MH: My advice would be what it would be to anybody in business: Know your audience and the price point of your audience.

JW: Do your homework. The information you are seeking is probably out there. A visit to *Quilt National* will show you what eighty or so artists are charging, and there are probably other events where you can compare.

MF: I would have a problem giving advice on pricing. I know these artworks are likely a major source

see "Collectors and pricing" on page 100

opposite, top:

Shin-Hee Chin
Florence Nightingale

48 x 78 inches, 2012

Collection of John M. Walsh III
photo by Del Gray

opposite, bottom:

Deidre Adams
Tracings VI-VII

2014

60 x 22 inches each, 2017

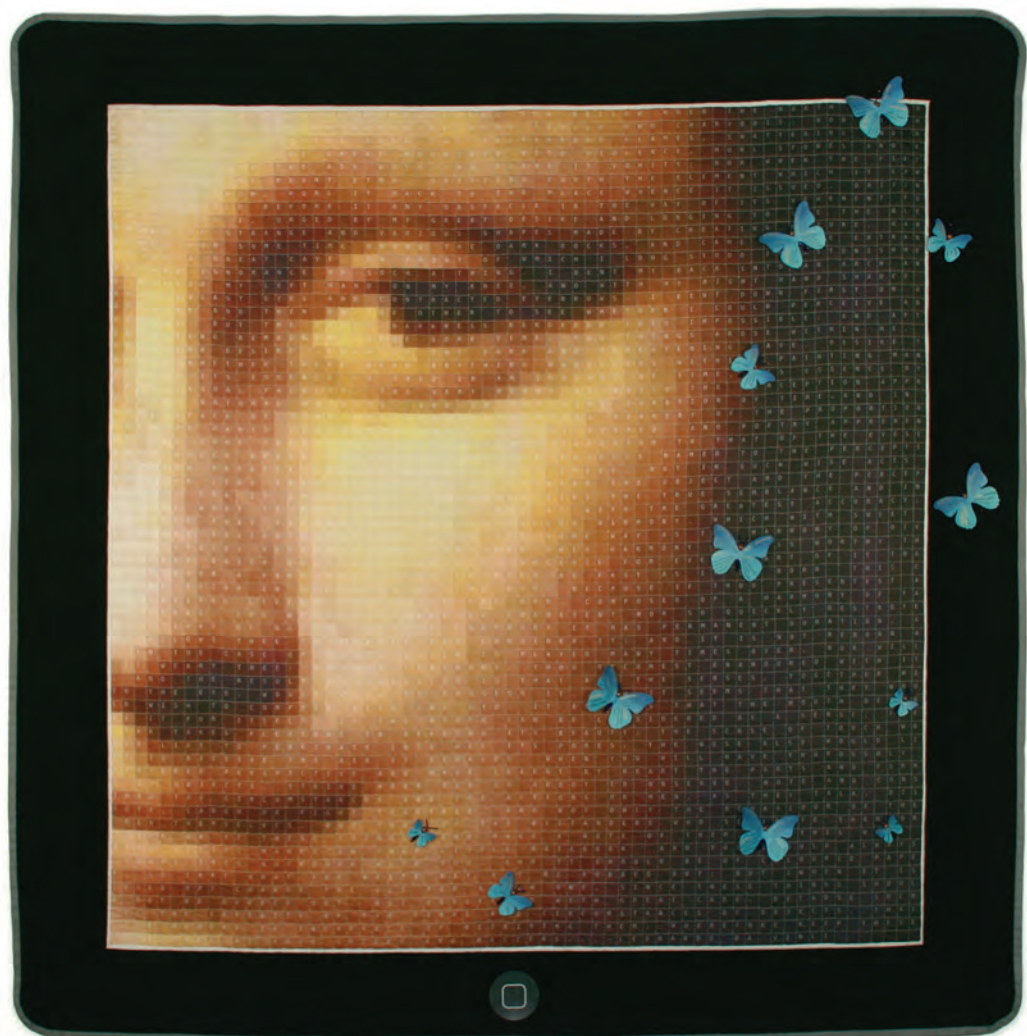
Thomas Contemporary Quilt
Collection

right:

John Lefelhocz
Mona in the Age of
Social Butterflies

64 x 64 inches, 2012

Collection of John M. Walsh III



Arturo Alonzo Sandoval

Finding magnificence, creating beauty

by Suzanne Smith Arney

Arturo Alonzo Sandoval honors tradition. He began a life-long exploration of textiles in graduate school, learning to weave on a 4-harness floor loom. Weaving, he would later learn, is a family legacy stretching back 250 years. He has spent the past 44 years as an artist and educator in Kentucky, a place with a proud history of fine crafts. Sandoval honors tradition but isn't interested in replication. He uses tradition as a springboard to create environments responding to the present and reaching toward the future.

His attitude is both philosophical and physical, and began in graduate school at Cranbrook Academy of Art under the influence of Ed Rossbach. Pulling his work from the loom, Sandoval gave his tapestries three-dimensionality, adding hand stitching and materials sourced from nature (wool, fur, feathers) and industry (Lurex, Ethafoam, weather stripping). Titles conveyed their abstract concepts, and "art quilt" described their format.

Coursework had taught him the techniques for his fiber art, and with that came the sense that the textile medium offered the expressive vehicle for his ideas.



But he found that the personal spiritual connection was missing. When construction moved from loom to wall, and from weaving to interlace, new doors opened for which he is forever grateful. He says, “My first repurposed creations explored stitched and layered modular elements to construct monumental art quilts presented in non-traditional formats such as ceiling suspension and modular 360-degree viewing.”

Freed from the constraints of any matrix or assumptions of “proper” art materials and open to the validity of his own voice, Sandoval found his subjects in the world around him: ethics and politics, social change, community, cosmos, and his own spiritual growth. “My complex art quilt creations communicate my involvement with life.”

Sandoval also found a wealth of materials waiting to be recycled, repurposed, and revived. Microfilm, mil-

linery veiling, army webbing, automobile Mylar and battery cables all brought their own histories to the mix. Layering with papers, fabrics, threads, ribbons, and braids, Sandoval gave new life to these materials, and to traditional weaving patterns, by interlacing strips that were then stacked and sewn. Microfilm from various sources is a favorite item —its obsolete data becomes simply a graphic component, adding to the dynamic visual surface. Overlapping transparent and translucent materials reveal the quilt’s normally hidden interior. These materials and techniques encouraged an adventuresome approach toward art

**State of the Union No. 15: Covert Affairs –
Two Futures Diptych**

63 x 83 inches each, 2017

Photo by Scott Walz





making, and Sandoval began creating modules that could be combined on a monumental scale.

From early work, such as the *Cityscape* series, to more recent installations for University of Kentucky Health-Care, Sandoval often makes reference to architecture. *Cityscape's* grid patterns and the streaks and spots of color suggest crowded cities and the movement of traffic. In the hospital's surgery waiting room, *Guardians* exudes an atmosphere of peace and calm through color. From a foundation of "blue rainbow" (Mylar), strips of gold, topaz, and copper ribbon, layered and interwoven, reflect the flow of ambient light and follow the curve of the wall. *Circling Back*, a 2017 exhibition in the hospital's Chapel Gallery, featured 23 framed circles using digitally-printed vinyl repurposed from a hospital construction site.

Other series express Sandoval's response to social injustice. His flag series targets racial prejudice, terrorism, nuclear threat, warmongering, and the U.S. military budget. The work strikes an emotional chord for some viewers. "Several flags experienced censorship," says Sandoval, "but others are in corporate, bank, private and public collections, including the Smithsonian Renwick Gallery."

The turn of the millennium occasioned several series both celebratory and contemplative. *Millennium*

opposite, top:

**Ground Zero No. 10: Target
Babylon IV**

96 x 156 inches, 1989

Photo by Mary S. Rezny

Collection of the Museum of Arts and
Design, New York

opposite, bottom:

Flag for the Americas

74 x 50 inches, 1992

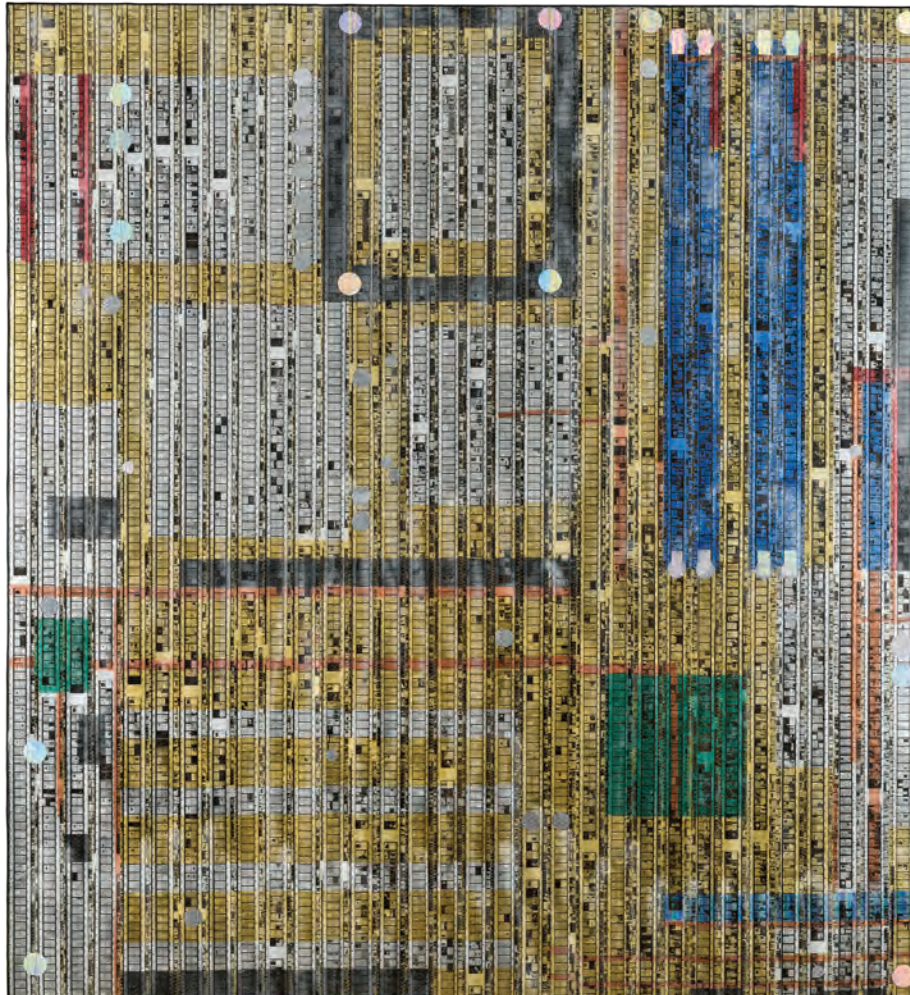
Photo by Mary S. Rezny

Collection of the Leepa-Rattner
Museum of Art, St. Petersburg College

right:

**Pattern Fusion No. 13:
Motherboard 4 (gold)**

80 x 73 inches, 2016



Evolution, for example, exhibited two hundred rondels imaging Earth's evolution over the past 400 million years. Sandoval's round artworks are inspired from planetary concepts and sources including the Bible, The Urantia Book, and Hubble and Chandra photographs. The works, Sandoval said, "speak uniquely about my vision of the past and for the future of our world through color, materials, and process." [Ed. note: "Urantia" embodies cosmological, spiritual ideas.]

Closer to home, and combined with his connection to the University of Kentucky and his individualistic approach to art, is participation in "Art in Unlikely Places," a program connecting students, artists, and those in the community whose life-circumstances might otherwise prevent them from discovering the hope that is found in the artistic moment. In his artist statement, Sandoval writes, "Every day I am awed by beauty and how it influences our world regardless of the distorted and horrific conditions that permeate it. My need is to somehow find magnificence in this

fodder and to create beauty from the residue of our culture."

Sandoval also found hope and beauty in teaching. He felt successful when students left with portfolios that represented their own personality and ideas. After 44 years on the faculty of the School of Art & Visual Studies, University of Kentucky, he retired in 2017. An endowed professorship has been named in his honor. Sandoval also passed along his personal mantra that "work produces results." At 76, he continues his enthusiasm for work. One of his first occupations after retiring was building a studio attached to his home. "I look forward to continued years of art making, sharing my ideas and creations with students, colleagues, other artists, and the public."

[Ed. note: Several of the images in this article will appear in SAQA's new book *Art Quilts Unfolding*, in which Sandoval is a featured artist.]



Jane Dunnewold

A contemporary context for art quilt aesthetics

by Diana Lyn Roberts

Last summer, 14 of Jane Dunnewold's latest works—a series of large-scale pieces based on the vernacular of quilt blocks—graced the walls of the McNay Art Museum in San Antonio, Texas. Curated by Rene Paul Barilleaux, the McNay's Head of Curatorial Affairs, the show *6 Texas Artists | 8 Summer Days | 1 Cool Museum* presented a range of materials, ways of working, and points of view. It also hinted at a shift in the museum world: a crack in the wall between “craft” and “fine art.”

Dunnewold's reputation in fiber art and surface design emerged from a fearless approach to mixed media and an unapologetic love of fabric that has, at times, put her outside the mainstream of both traditional textile art and the contemporary art world. Yet

her diverse body of complex, nuanced works on fabric is a manifestation of more than 20 years of intense personal and artistic investigation. Beneath the bold surfaces and unorthodox technique is the soul of a poet, a gentle and engaged spirit of inquiry that drives both her work and her creative process, making a meditation of her studio practice and a sort of revelation in her work. As the daughter of a preacher and a student of philosophy, Dunnewold does not take these things lightly. Instead, she takes them gently where they need to go, both in metaphysical and material terms, and the results can be stunning.

The new works combine Dunnewold's intellectual and aesthetic interest in quilt blocks, with all their complexity. Quilts are at once traditional and



above: **Structure #9: Alliance**

40 x 41 inches, 2017

detail view, left

right: **Structure #2: Black Star Rising**

61 x 33 inches, 2017

All photos by K. Wayne Harms



contemporary, functional and decorative, communal and intensely personal. They embody history and culture, consistency and change. Dunnewold is not interested in making quilts so much as she is intrigued by the density of their design and implications. She collects pre-existing blocks found on E-bay, at thrift stores, discovered in closets and scrap piles—the discarded remnants of someone else's project, abandoned and left unfinished. She revels in the abstraction of their lineage as much as their design. Neither stitched nor quilted, the blocks are assembled, mounted to an Ecofelt backing, and subjected to a battery of surface embellishments that include spackle, paint, gold leaf, and collaged text from discarded Bible and dictionary pages. The

resulting texture and imagery are sanded and stained, melded into a surface that both reveals and obscures the original design.

In *Alliance*, Dunnewold quotes tradition in an intentionally out-of-square field consisting of paper scraps, printed fabrics, gold leaf, and other materials, unified by a densely layered and heavily worked surface. Emphasizing inherited seams and folds, newly collaged elements and printed passages circumvent the regularity of the individual scraps. *Black Star Rising* reinterprets the classic Tumbling Block design. *Rebel* takes a bit more liberty with composition, subverting the regularity of the pattern with rhythmic punctuations of gold-leaf and printed circles and an appliqué cross that calls jarring attention to the



visual and physical surface. In *Vibrato*, the geometry is softened and made irregular through shimmering optical effects, loose collage patterns, and the brushy handling of the star patterns.

The disjuncture between tradition and contemporary aesthetics is what drew Barilleaux to Dunnewold's work. "I was interested in her use of fabric, as an artist who extends that into painting. I think people often have too specific an idea of what can be seen, and 'craft' is not often exhibited in that context. But she's really a painter. I mean, what is a traditional canvas if not fabric?"

Barilleaux cites other artists who invoke the power of quilts in modern painting: Sam Gilliam, Romare Bearden, Robert Rauschenberg. These artists altered the reading of painting and textiles by subverting the traditions of both. "It's only when you try to store things in one world or the other that it becomes an issue" says Barilleaux, who concedes a double bind in presenting craft media in a contemporary art context. Curators tend to be art historians, and they aren't typically trained to look at things beyond the canon. He chose Dunnewold's work because he felt it would be accessible, that people uncomfortable with contemporary art would be less intimidated by its traditional nature. Yet audiences can be similarly biased. "Purists have expectations about what 'contemporary' means," he says. However, things seem to be shifting. Many museums are moving away from linear, chronological, or material-based presentations of art and moving toward a more narrative, thematic approach, and Barilleaux believes that both curators and audiences are starting to look at things more holistically.

This integration is Dunnewold's stock and trade. As an artist and teacher, she has inspired countless

above left:

Structure #10: Rebel

56 x 35 inches, 2017

left:

Structure #7: Resonance

40 x 40 inches, 2017

others to pursue a deeper connection to process and purpose. Her gift for exposition and creative inquiry garnered a loyal following that led her to an ethical dilemma. “I realized my students were making works that looked a lot like mine,” she says — a success in terms of technique and design ideas, but at the expense of personal vision. So she is charting new territory. For Dunnewold, exploring the edges of personal and communal vision is the key to defining both her connection to and distinction from other individuals and contexts—past, present, and future.

Diana Lyn Roberts is an independent curator, arts writer, and art historian in San Antonio, Texas. Her interests include contemporary and historical art, craft media, ethnographic art, and world culture. She has contributed essays to numerous exhibition catalogues and other publications, including Ceramics Monthly, Sculpture Magazine, Art News, The Langdon Review of the Arts in Texas, Artlies, Voices of Art, San Antonio Magazine, and the San Antonio Current.

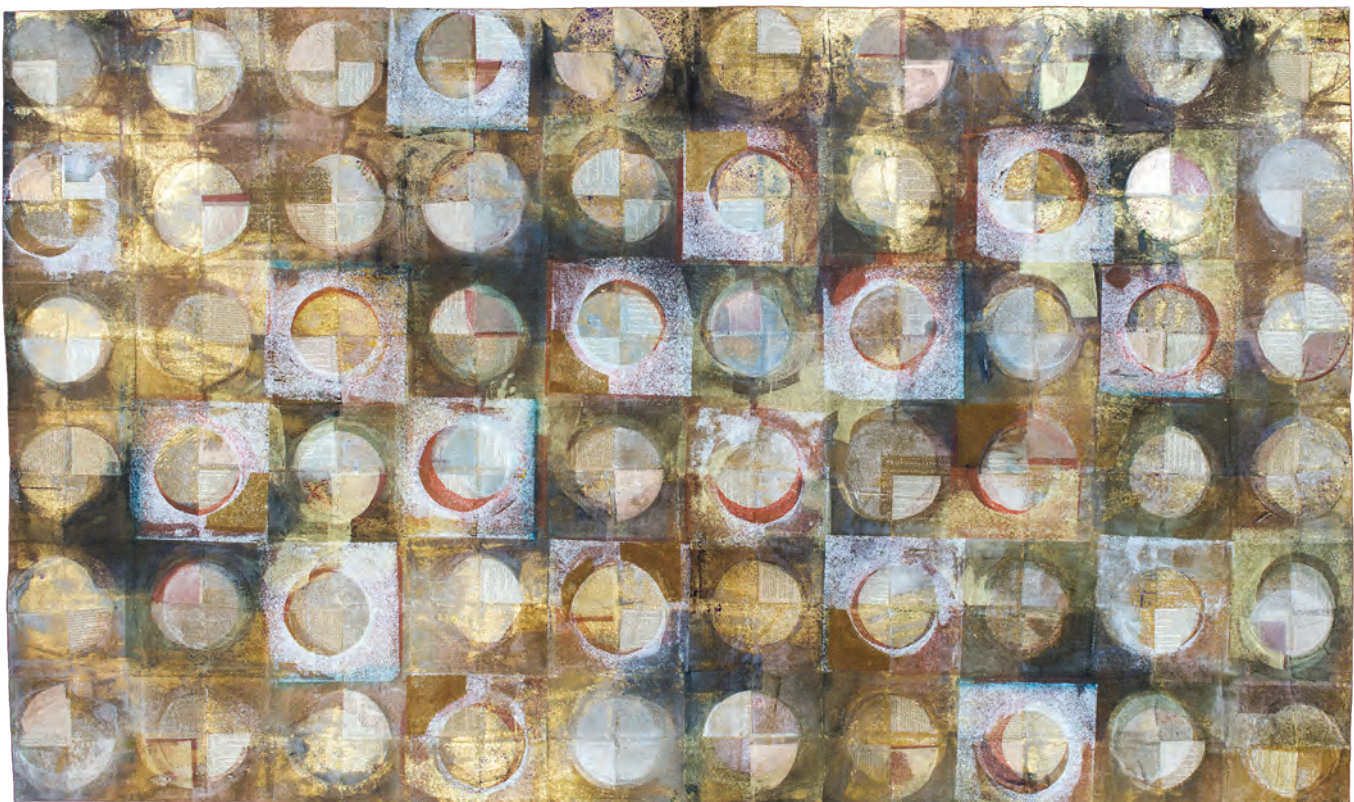


Structure #8: Vibrato

39 x 39 inches, 2017

Structure #1: Messengers

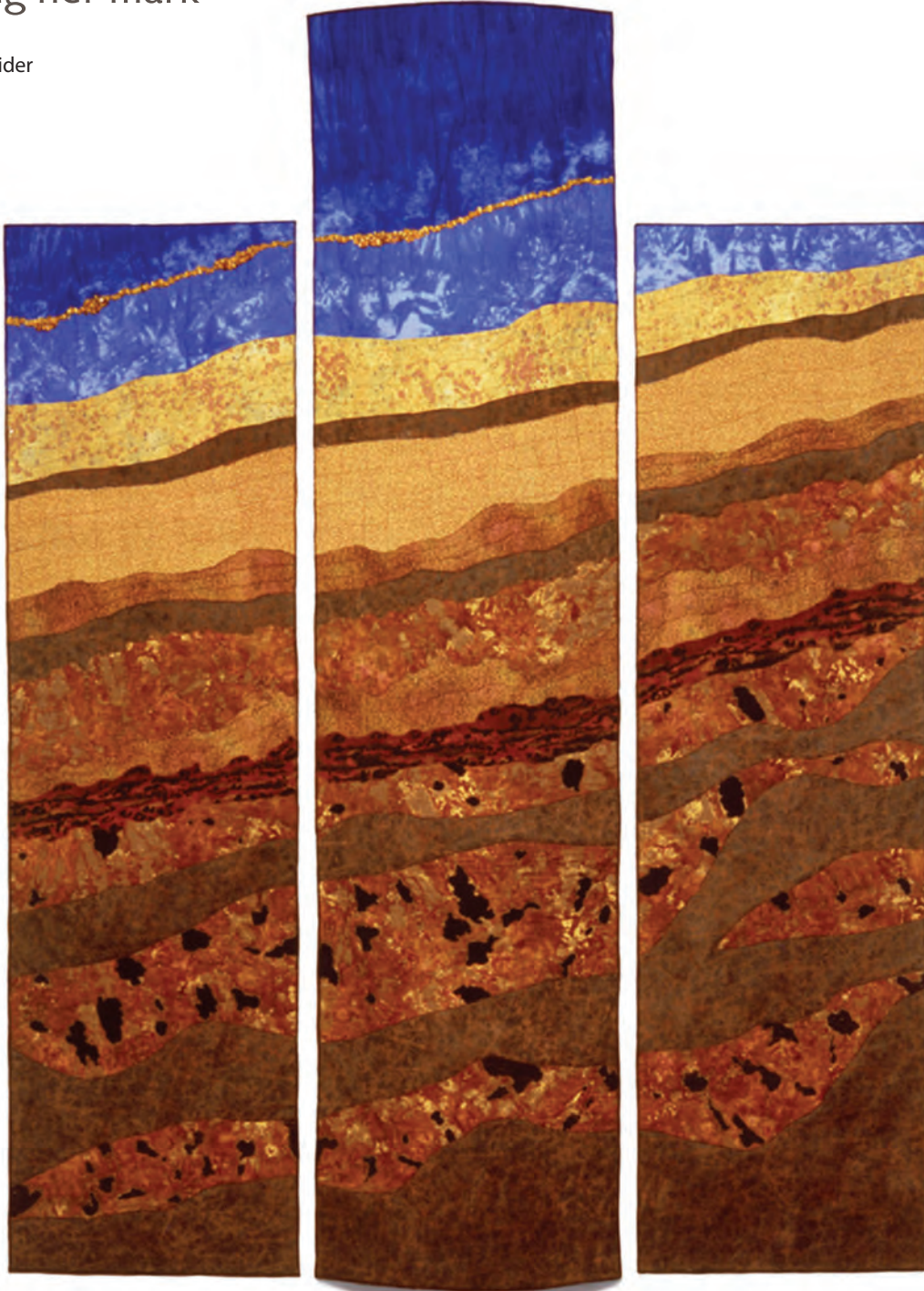
40 x 67 inches, 2017



Regina V. Benson

Making her mark

by Sandra Sider

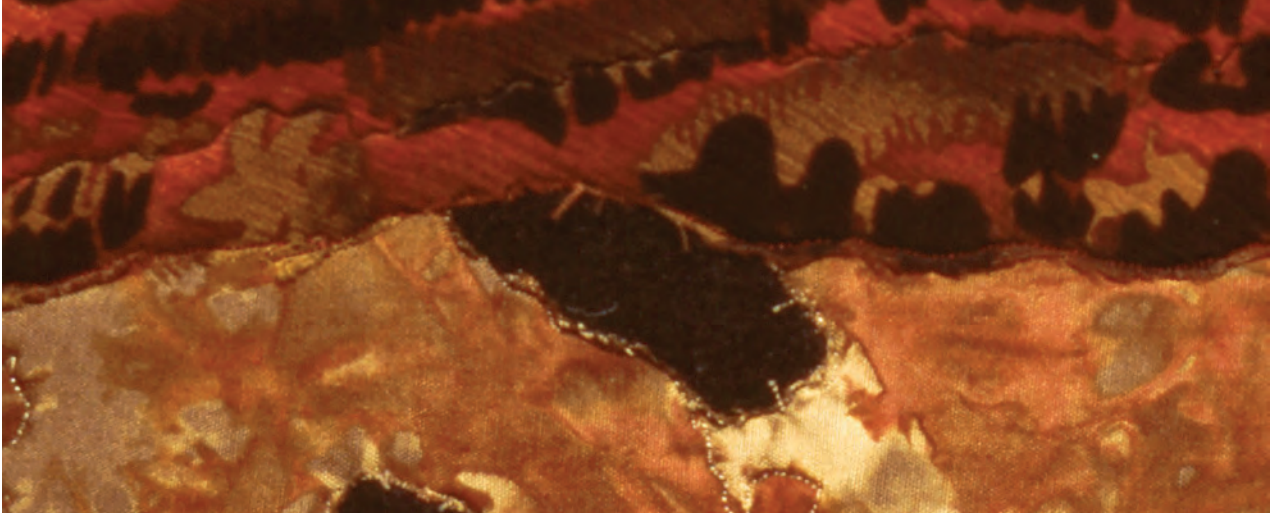


Gintaras (Amber)

with detail, above right

88.5 x 65 x 3 inches (triptych), 2015

photo by John Bonath



Regina Benson entices the viewer with intriguing three-dimensional forms that hum with texture and color upon closer inspection. As a *Quilt National* artist, award-winner at the *International Textile Triennial* in Lodz, Poland, exhibitor and presenter at *SOFA Chicago*, and participant in *Miami Basel*, Regina has pushed her art quilts into the realm of sculpture and installation art. Using her own surface-designed cloth, she adds spatial presence to her work as it undulates on and off the wall. Her work focuses on creating various experiential installations. She coordinates sculptural wall pieces with specific free-standing and hanging works that complete an interactive viewer experience. *Gintaras* is a privately commissioned triptych that grew from a client's admiration of Benson's large-scale work dealing with natural landscapes and cultural heritage.

How did you develop your personal style?

My own style is still evolving. The surface design aspects of my work — snow discharge, rusting, shibori dyeing, burning, and painting — developed largely from experimentation with traditionally learned skills. I try new applications, keep detailed records, and make mountains of samples until I'm confident of being able to reproduce aesthetic results fairly reliably.

The dimensional aspect of my work grew from a rebellion against tethering a fluid medium like textiles to an artificial gallery canvas presentation, flat against the wall. I searched for ways to create more panoramic and sculptural presence in my work. I took several semesters of architectural design and architectural materials courses at our local community college to learn the engineering basics required to produce support structures for my art that would be unseen, easy for me to fabricate, and facilitate shipping for exhibits. I'm still exploring more ways to add texture

and dimension to my surface design and dimensional presentations.

Gintaras explores the geological processes that create amber in the Baltic Sea area, from the early times of ancient tree sap forming in prehistoric forests, buried under millions of years of earth and mineral deposits, until the slowly eroding sea washes break up these beds and scatter chunks of amber onto the beaches amongst the other pebbles and shells. After studying the space the client designated, I designed the work as a vertical triptych, with the center section on a convex curve.

How did the commission begin?

I received an email from a man wanting to surprise his wife with a piece of my work as a gift. They had both seen my work at *SOFA Chicago* and had come to my solo exhibitions in Chicago and Denver. He had chosen a general location in the living room for a prospective piece. We talked about what they liked about my work and their own artistic preferences. He sent me pictures of their home and living room, along with wall measurements.

I discovered that his wife was of Lithuanian heritage and that my being born in Lithuania was the main reason why she had first noticed my work. We talked of their travels to Lithuania, their love of nature, and their many explorations of old European towns, ancient forests, and craggy seashores. The inspiration for this piece came to me directly from these conversations. The title, *Gintaras*, means amber in Lithuanian. After studying the pictures of their living room, I came up with a general concept and dimensions. My patron had given me virtual carte blanche to follow my own inspiration.

The client had first called me approximately five months before his wife's birthday. After coming to a

see "Regina Benson" on page 98

Art quilts in the United Kingdom

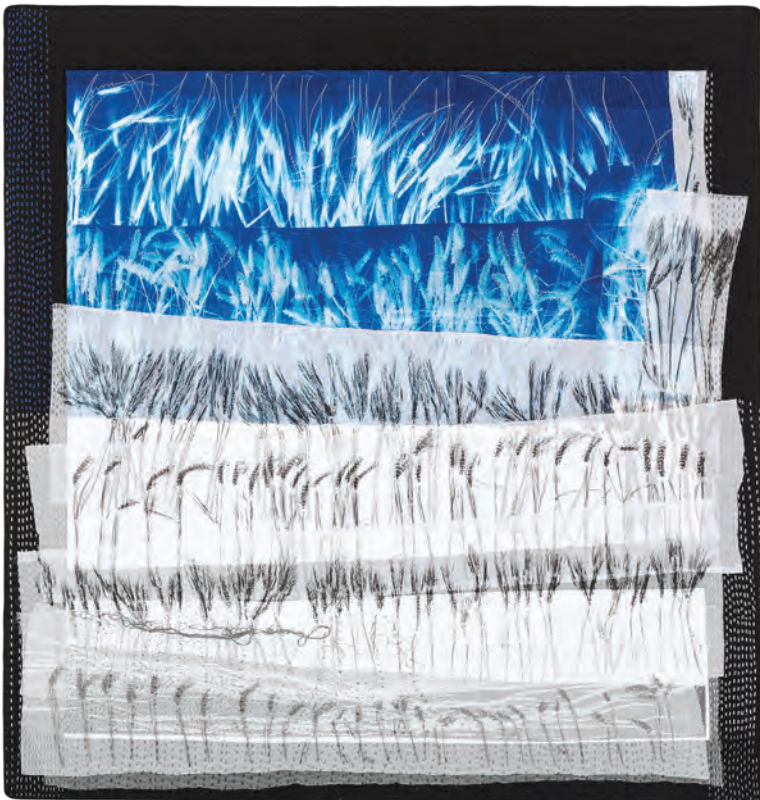
by Christine Seager

The Quilters' Guild of the British Isles (QGBI) was established in 1979. Six years later, the first art group, Quilt Art, was founded, as were courses on Patchwork and Quilting. Claire Benn and Leslie Morgan set up Committed to Cloth in 2000 to promote and teach surface design techniques. They have significantly influenced the way European and especially British quilters design, dye, and decorate their cloth. In 2003, a specialist group within the QGBI, Contemporary Quilt, was established. This group focuses on contemporary traditional and studio art quilts, both in the United Kingdom (U.K.) and Europe. In the same year, the first Festival of Quilts took place.

This Birmingham event is the largest quilt show in the European area and attracts the best of international quilters as well as those in the U.K.

The Quilters' Guild of the British Isles, located in York, has a collection of traditional and art quilts currently in storage. This year, selective exhibitions of the Contemporary Collection are being displayed in York. As part of my research, I travelled to one of these shows. Outstanding art quilts in the collection include early works by Pauline Burbidge and Michele Walker. In London, the Victoria and Albert Museum (V&A) has a small collection of art quilts. Some of these were displayed in a ground-breaking exhibition, *Quilts 1700–2010*, curated by Sue Pritchard. Like the QGBI's quilts, these art quilts currently are in storage. The less fragile works can be studied by making an appointment in advance of a visit to the V&A.

While there are no museums dedicated to exhibiting art quilts, an impressive number of quilt artists can be found in the U.K. Both Pauline Burbidge and Michele Walker are pioneers of the art quilt movement. Burbidge was a founding member of both the QGBI and Quilt Art. She currently lives in a rural area of the Scottish Borders, where her work is inspired by landscape, plants, and cloth. She collages, mono-prints, makes marks, and paints to create her quilts. The cloth is enhanced by handwork, mostly running and seed stitches, as well as machine stitching.



opposite:

Pauline Burbidge
Wheat & Barley Fields

80 x 76 inches, 2016

photo by Philip Stanley Dickson



above:

**Michele Walker
Field Force**

80 x 120 inches, 1996

Collection of the Quilters'
Guild of the British Isles

photo by The Quilters'
Guild Collection



left:

**Anne Smith
Koan**

54 x 56 inches, 2017

photo by John Kinsey



left:

Annabel Rainbow
Life 4—Hello Dear, What Did You Do Today?

60 x 45 inches, 2012

opposite, top:

Christine Chester
Portrait of a Memory

154 x 118 inches, 2013

photo by Leslie Morgan

opposite, bottom:

Sara Impey
No Exit, 2013

35 x 35 inches, 2013

photo by Art Van Go

Michele Walker, who has quilts in the V&A and QGBI collections, contributed to the revival of quilt culture during the 1970s. In the first issue of the *V&A Online Journal* (Autumn 2008), Sue Pritchard describes Walker’s appeal. “[Her] ability to both understand and interpret the origins and traditions of this craft provides her with a medium with which to engage with social, political, and environment issues in a way which is both accessible and relevant.” Walker herself explains, “My work deals with re-interpreting the traditional quilt. Inspiration comes from what I experience and observe around me. It is essential that the content of the work reflect the time in which it is made. ... I aim in my work to challenge the associations and meaning of the word ‘quilt.’”

Anne Smith, another well-known U.K. quilt artist, won the Best of Show prize at *Quilt National* in 2009. She lives in South Wales. Her inspiration stems from everyday life, germinating as ideas in sketchbooks and small paintings that she transforms into large-scale quilts. Her quilts consist of recycled clothing that she pieces in layers by hand and embellishes with machine mark-making. Smith’s studio is a small bedroom where she creates her large pieces, often on the floor.

Annabel Rainbow’s *Life* series has experienced extensive controversy and some censorship because of their nude depictions of women. Talking about the series, Rainbow explains, “Each of my quilts tells a story about the woman depicted, and the majority of

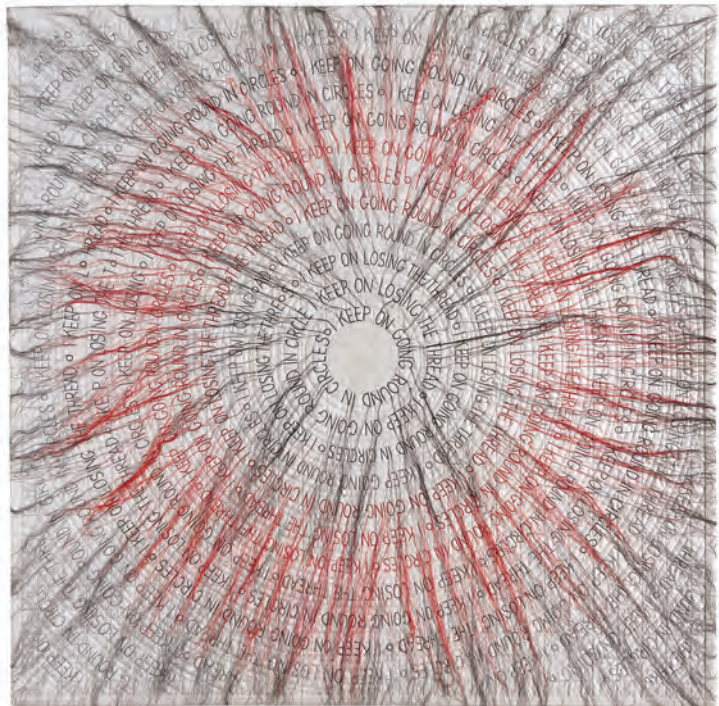
them explore what it means to be a modern woman being pulled in different directions by motherhood, domesticity, career, ambitions, and age. The women, all drawn from life, have text blistered and ingrained into the skin, before being painted over with acrylics. The person and the story become one. The text is intentionally difficult to read, but not impossible. I do not want the image to exist only to illustrate the text, but to be a subtle extra layer, one you have to look for. I am whispering my stories to you, not shouting.”

Christine Chester lives on the south coast of England where she runs Studio 11 offering textile courses, individual study, and mentoring. She has also taught embroidery at the professional level. Chester has produced a body of art quilts exploring the effects of dementia on memory and identity. To represent the fragmentation of memory, her *Portrait of a Memory* uses paper lamination and burning techniques on polyester organza, paper, and Lutrador, embellished with machine embroidery.

Sara Impey has the distinction of having her quilt *Punctuations*, based on a letter to her mother, in the V&A collection. She also has work in the Museum of Arts and Design (New York) and QGBI collections. Impey trained as a newspaper journalist and has transferred her love of words to quilt making. Her densely machine-stitched words comment on social and personal issues. Impey’s quilt *No Exit*, based on memory loss, consists of two phrases in circular text, “Keep on going around in circles” and “Keep losing the threads.” Impey literally embodies these two thoughts within the quilt itself.

These six artists represent a broad range of styles and subjects, typical of the individualism of U.K. contemporary quilt art seen in many other makers, including Jo Budd, Tracey Emin, Fenella Davies, Yael David-Cohen, Diana Harrison, Lynn Settrington, and Karina Thompson.

Christine Seager is a U.K. artist who has always worked with stitching and fabric, initially as an embroiderer. After retiring in 2012 from her career in finance, she began to create art quilts. Seager’s abstract artwork, which focuses on concepts of color and shape, has been exhibited internationally.



Judy Coates Perez

Sacramento, California

Judy Coates Perez is a self-described creative alchemist. She blends paint, ink, metal, and thread to create a world where charm and persuasion sit side-by-side.

At the heart of her colorful art quilts, viewers find messages about the world and the people in it. Each work tells a story.



Succulent Love
32 x 36 inches, 2015



Two passions

I have a B.F.A. in graphic design from Otis College of Art and Design in Los Angeles, but I have always loved painting and sewing. Art quilts became the perfect art form to unite them.

I love color, and I most often work with images derived from nature, but I rarely paint realistically. I prefer to paint more stylized imagery, and that is probably influenced by my background in graphic design. I might start with a photo for reference to get basic forms and proportions of an object, but from there I diverge from realism. I simplify forms, alter lines, and incorporate pattern.

Surface design

I'm intrigued with the idea of creating visual depth. I often collage sheer papers printed with diagrams and



Fear of Flying
60 x 24 inches, 2013

Illustrated Document No. 1
12 x 12 inches, 2008





left:
Polychromatic Predilection
40 x 40 inches, 2017

below:
Bushwhack
40 x 40 inches, 2016



technical drawings onto my fabric. My dad was an engineer and my mom was a research scientist. I'm sure their careers influenced my use of scientific illustrations and my constant exploration of alternative ways to create.

I like to develop visual texture by hand printing and stamping patterns while building up layers of painted imagery. When it comes to my art, I like to control every aspect of the process from start to finish. I always begin with white fabric and create all the color and imagery with paint, hand printing, and collage techniques. Then I stitch everything on a home sewing machine. Lastly, I add another level of pattern and design with hand quilting stitches.

Back stories

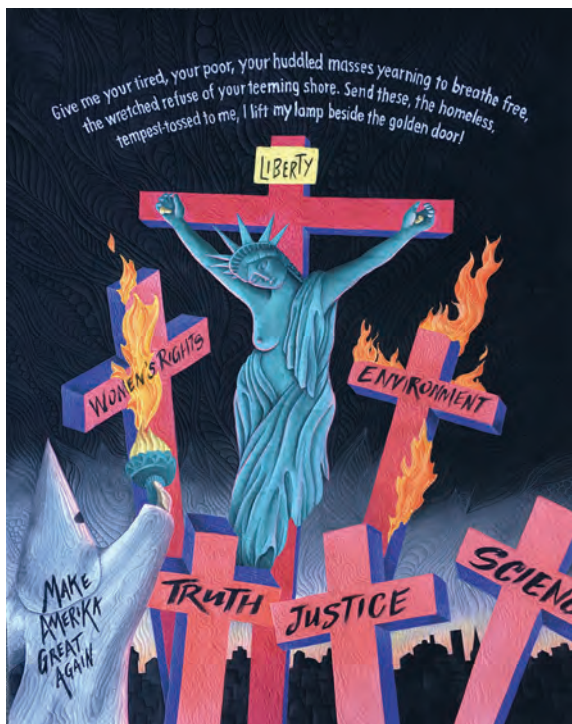
I find inspiration everywhere, but nature, birds, and plants pop up a lot in my work. When I was 13, I traveled by car with my parents for most of a year across the United States, Mexico, and Guatemala. We spent six weeks living in Antigua, Guatemala. I carried a sketchbook that allowed me to interact with other kids when language was a barrier. I believe exposure to so many cultures, places, arts, lifestyles, history, flora, and fauna influenced how I see and experience things.

I have also made many art quilts that were cathartic and included symbolic images and words embedded in the layers. There's almost always a personal story behind my work.

Over the last 10 years, a lot of my work has been emotionally driven, from the recession and the end of my marriage to our present political situation. For me, creating art has been the best way to deal with pain, stress, anger, and fear. It is important to channel toxic energy outward, otherwise it will make you physically and mentally ill.

Art as influence

I believe art has the potential to have a bigger impact on culture and society than words. We live in a visual society, grabbing quick bites of information off screens. While I feel powerless to make change in our political situation through conventional means, I feel empowered as I create provocative work that elicits uncomfortable feelings through a medium associated with comfort.



Liberty Assaulted
34 x 26 inches, 2017

I am gratified that I was part of an exhibition organized in protest of the current U.S. presidential administration. More than 550 entries from eight countries were received in just three months for the *Threads of Resistance* exhibition. The exhibition consists of 60 fiber art pieces and is currently traveling in the United States. I believe my piece, *Liberty Assaulted*, has more impact than all the phone calls and emails I could possibly write.

Journey milestones

I have been making art quilts for about 30 years. During that time, I've won numerous awards and have had work exhibited in many of the top quilt exhibitions, including *International Quilt Festival*, *Pacific International Quilt Festival*, *Road to California*, the *Australasian Quilt Convention & Expo*, and the *New Zealand National Quilt Symposium*. In May, I have a solo exhibition as part of *Nadelwelt*, an international event for needlecrafts in Karlsruhe, Germany.

Despite going through difficult times, I see the cup as half full. I want to experience life to the fullest through the places I go and the wonderful people I meet along the way.

www.judycoatesperez.com



Crepuscular Flash
40 x 40 inches, 2015

Pink Bird
50 x 40 inches, 2015



Maryte Collard

Siauliai, Lithuania

Maryte Collard discovered quilting in 1997. She made her first step toward quilting as an art form after she married her soul mate, Daniel Collard, and moved to the United States in 2002.

Collard returned to Lithuania in 2013 following her husband's death. She is a colorist whose work rebels against a gray backdrop and whose medium is not well-known in her region. Her resolve to create remains strong.

Journey's start

Patchwork and quilting are not traditional Lithuanian crafts. Growing up, I learned to sew, knit, and crochet, but we didn't even have a word for quilting. Because I lived behind the Iron Curtain (the Cold War ended in 1991), outside books or magazines were unavailable. I was a self-taught quilter who made traditional quilts with few tools and mostly recycled fabrics.

About the same time I started to quilt, I discovered quilts by Yvonne Porcella, who founded Studio Art Quilt Associates, Inc. (SAQA). Her work showed me that quilts can be different.

In the United States, I studied many techniques: piecing with hand appliqué, New York





Hydrangeas
43 x 24 inches, 2016

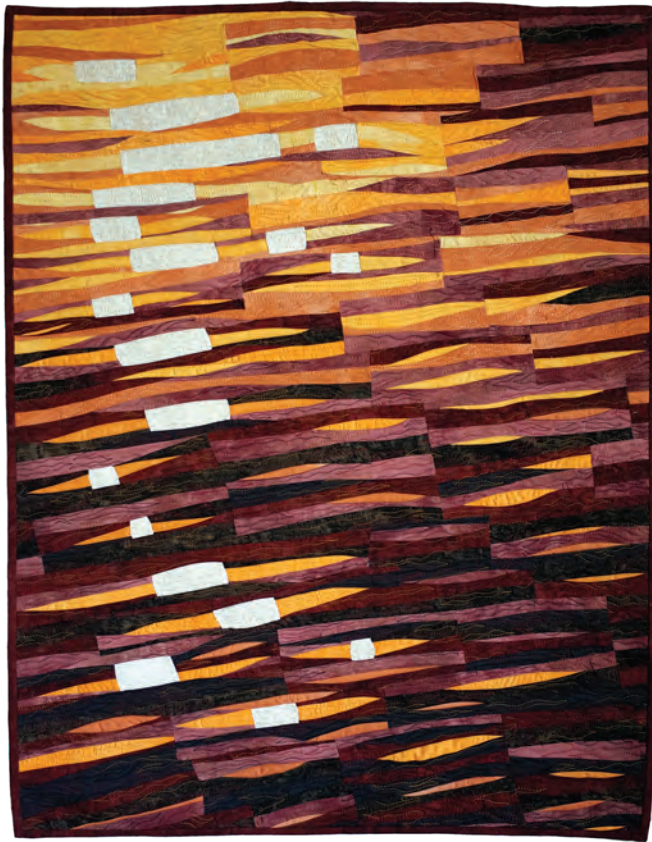
Crocuses in the Snow
28 x 33, 2015



Field of Poppies in Latvia
39 x 42 inches, 2017



Song of Linen
47 x 35 inches, 2017



Sunset on a Lake
36 x 28 inches, 2016

Beauty quilts, sun printing, and fabric painting. I added my own twist to patterns. When I returned to Lithuania, I knew I would have to learn to hand-dye fabrics. I shipped dyeing supplies because they are not available here. With my first collection of hand-dyed fabrics, it was obvious my style had to change to suit the fabrics. I successfully tried curved piecing and made a series of water-themed quilts inspired by photos taken by my friend Rita Ruskyte.

I also take my own photos for quilt ideas. I look for color, shape, and texture. In my *Water* series, shape is the most important element. When I make a flower quilt, color is more important to me. I use an improvisational Log Cabin block to create flowers, which makes them squared. My 7-year-old granddaughter said, 'I couldn't imagine square flowers, but I look at your quilts and I see flowers.' That made me happy.

Color rebel at work

Gray is very common here, starting with the linen made from flax, which has a raw gray color. Winter days are short and gloomy and there is a lack of sunshine. Cities have blocks of gray concrete apartment buildings. It's common to blend in, even with the color of your clothes. I want my world to be filled with color, and my art is a rebellion against a gray world.

I usually work on a few quilts at once. I jump between my two sewing machines to piece or to quilt, and I usually also have a handwork project to



Running Water
42 x 34 inches, 2017

Fire and Ice
44 x 30 inches, 2017



do when I watch evening TV. I'm also always busy planning my next project.

My quilts usually proclaim the beauty of the world around me. Occasionally I create a stand-alone piece. *The Kiss* was juried into the *Threads of Resistance* exhibition now touring the United States, which deals with the current presidential administration. It is my only political statement piece.

Shining a light

I joined SAQA in 2014. Without the physical company of quilters here, SAQA provides an online community. The organization's mentorship program helped me to view my work more professionally. My quilts have been juried into SAQA Global Exhibitions. But I am the only SAQA member in the Baltic countries. Sometimes I feel isolated and alone. Quilts are not considered art here. I wish I could change that.

As a child, my favorite book was *Two Little Savages* by Ernest Thompson Seton. The preface of the book says, "Because I have known the torment of thirst I would dig a well where others may drink."

I know there are artists who have the same thirst I had and I want to dig a well for them. It's never too late to pursue your dream. I started late and can't believe how far I have come. Sometimes you have to leave your comfortable life behind to find happiness. That's what I did when I left Lithuania, where I had worked as a medical doctor for 26 years, to move to America. Some people thought I was crazy, others admired my courage. I have never had any regrets.

www.marytequilts.eu

Underground River
39 x 32 inches, 2016



Noriko Endo

Setagaya-ku, Japan

Noriko Endo's *Confetti Naturescapes* evoke a place of mystery and wonder. Through her quilts, nature reveals its soulful secrets. Viewers have responded by adding her works to their private collections worldwide.

Since 1985, Endo has devoted herself to creating art quilts. She views them as the ideal medium to express her exuberant color and her deep feeling for trees. Her impressionistic style is recognized for its painterly quality, and has earned her numerous awards and teaching assignments.



photo by Nagamitsu Endo



Birds of a Feather Flock Together

53 x 78 inches, 2015

all quilt photos by Yuji Nomura

The right time

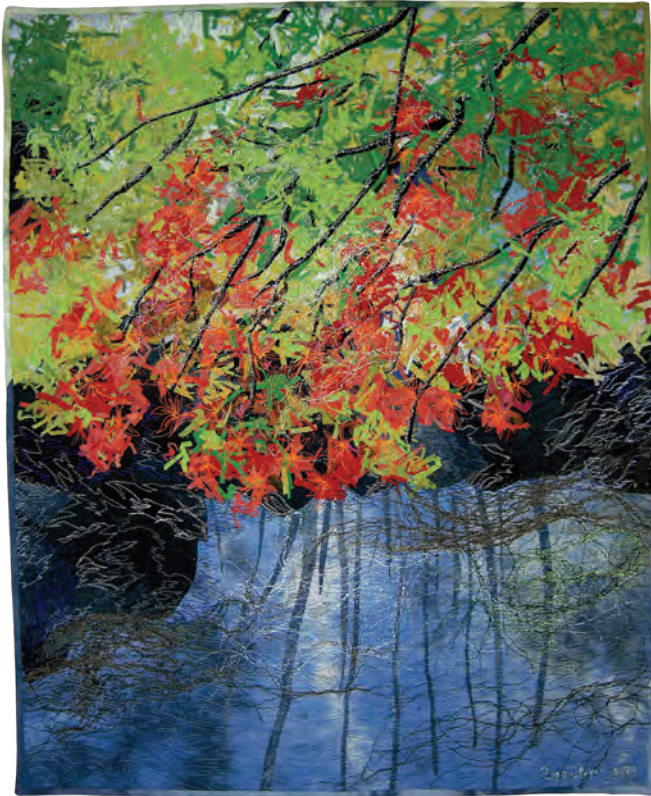
I always dreamed I would make art quilts after my three children were grown and I had plenty of time to create. One of my hobbies when my children were younger was to sew their clothes, so I had lots of leftover fabric and outgrown clothing to use in my art quilts. With these materials, I developed my *Confetti Naturescapes* technique.

That technique has become a hallmark of my work. To start, I cut fabric into small toothpick shapes and scatter them like confetti directly onto batting. Then I cover them with soft black tulle and quilt the piece, thereby entrapping the “confetti.”

Artistic viewpoint

Nature is very important to me as a source of inspiration. I’m intrigued by the changing color of leaves, the play of light through them, and the strength of mature tree trunks. During walks in the woods, I love to hear birds singing and leaves falling. In my work, I like to capture this play of light and color to create shadows.

Trees are recurring images in my quilts. I believe that a mature tree is one of the boldest graphic inspirations that any human will witness in daily life. For many years, I have made quilts that feature woods and forests because I especially love mature trees. Yet I wonder, “What makes art?” Contemporary quilt makers try new things but also try to maintain their



Simmering Reflections

35 x 28 inches, 2009

personal style. When I wanted to push myself toward a new theme, it was a struggle to find a direction that retained an aspect of my beloved forest scenes. I finally decided that my new theme would be reflections on water.

Light from within

I am especially inspired by how tree trunks capture light on their edges, and how light reflects off the surface of water. I always establish which way sunlight enters a scene and make sure to have some spots of sunlight dance on the ground. Embroidery and acrylic painting are two excellent surface-design techniques I use to add light to the edges of tree trunks. To brighten other areas, I often add paint on top of tulle.

I have never painted on canvas, but I love to view naturescapes in museums. When I first saw oil paintings by Vincent Van Gogh, I was fascinated by his use of so many colors. Even in his portraits, though the faces look beige from a distance, he used colors such as yellow, Turkish blue, purple, and black to create that illusion.

To create impressionism in my naturescapes, I use multitudes of different colored fabrics laid down under the tulle.

Classes and exhibitions

Many years ago, I attended Empty Spools seminars at Asilomar Conference Grounds in Pacific Grove, California. I took a Caryl Bryer Fallert-Gentry class, and she recommended that I teach classes at International Quilt Festival/Houston. I have taught at the Texas event for 15 years straight.



Spring Delights

51 x 31 inches, 2016



I began to enter exhibitions because I thought it was the best way to enter contests and win prizes. My exhibition entries have also resulted in invitations to teach my *Confetti Naturescapes* technique. I have shared this approach with students in many different countries, often in conjunction with quilt shows.

I will continue to exhibit my works and enter interesting competitions. My recent work includes paint and quilting lines stitched with white thread to showcase the natural designs of my subjects. I will continue in this direction.

www.norikoendo.com

above:

Radiant Reflections

66 x 89 inches, 2008

right:

An Early Spring Day

78 x 59 inches, 2016





Robber Barons Second Act
60 x 43 inches, 2016



Shawn Quinlan

Pittsburgh, Pennsylvania

Shawn Quinlan has a high-speed day job as a video editor for WTAE-TV in Pittsburgh. To ward off workday stress, he makes art quilts that take a stand against injustices played out in the news.

Unlike many quilt artists, Quinlan began his journey with his powerful statement pieces, but he has always been guided by tradition.

Starting point

I received a vintage sewing machine from my stepmom in 1994 and never looked back. Because I was an art-school dropout and a dabbler in different art forms, quilting was at first just another tool to make art. I didn't realize that there was an art quilt movement. I joined my local quilt guild and when I brought my work for show and tell, everyone started directing me toward books, magazines, and symposiums on art quilts.

Vexation = inspiration

The themes for my quilts are politics and current events. So much of it gets me all riled up! I try to put all that frustration into making something instead of wringing someone's neck.

I think hypocrisy is a major message point. People, churches, and governments all say one thing and yet do another. That really gets my goat.



Injustice is another, as is compassion, or lack thereof. I do think it helps to inject humor; otherwise, most viewers get turned off immediately. I love work that appears to be about one thing, but closer observation proves that it's about something completely different. That duality makes a viewer spend more time looking at and thinking about a piece.

Raw materials

I also get inspired by the fabrics I find. It's almost like the fabrics talk to me, and even though I often don't know what I'm going to do with them, I know instinctively something will come of them.

Although I work mostly with cottons, I look for fabric anywhere and everywhere: thrift stores, quilt shops, eBay, flea markets, and garage sales. It can take the form of anything from old curtains to clothing. I also like to manipulate old fabric wall hangings into my quilts. I tend to gravitate toward fabric with large images on it, similar to how a collage artist searches a magazine for images.

Controversy in cloth

It fascinates me to see what appalls people. Guns and violence don't seem to be much of a problem,



above, left:

Jesus Get Your Gun

49 x 36 inches, 2005

above, right:

Creepy Cake: Fear Quilt Series

45 x 33 inches, 2004

right:

Look, Dick. Look, Jane.

37 x 47 inches, 2007



PA Fracking Quilt

54 x 43 inches, 2012

especially in America. But show a woman breastfeeding, or a natural body part being exposed, then all hell breaks loose and people freak. We're really a backward country, if you ask me.

A proud moment for me is the controversy that surrounded an image of *Jesus Get Your Gun*. The quilt was inspired by a story I edited about a National Rifle Association convention in Pittsburgh. One protester had a sign that read "Jesus for Guns." I thought that was funny so I went home and whipped that quilt right up. The body is a fabric wall hanging of John Wayne and the head is from another fabric wall hanging of Jesus. The quilt's image was printed in the March 2009 issue of *Quilter's Home* magazine, which JoAnn Stores, Inc., banned due to several racy quilts announced on the cover as 'shocking quilts.'

Finding success

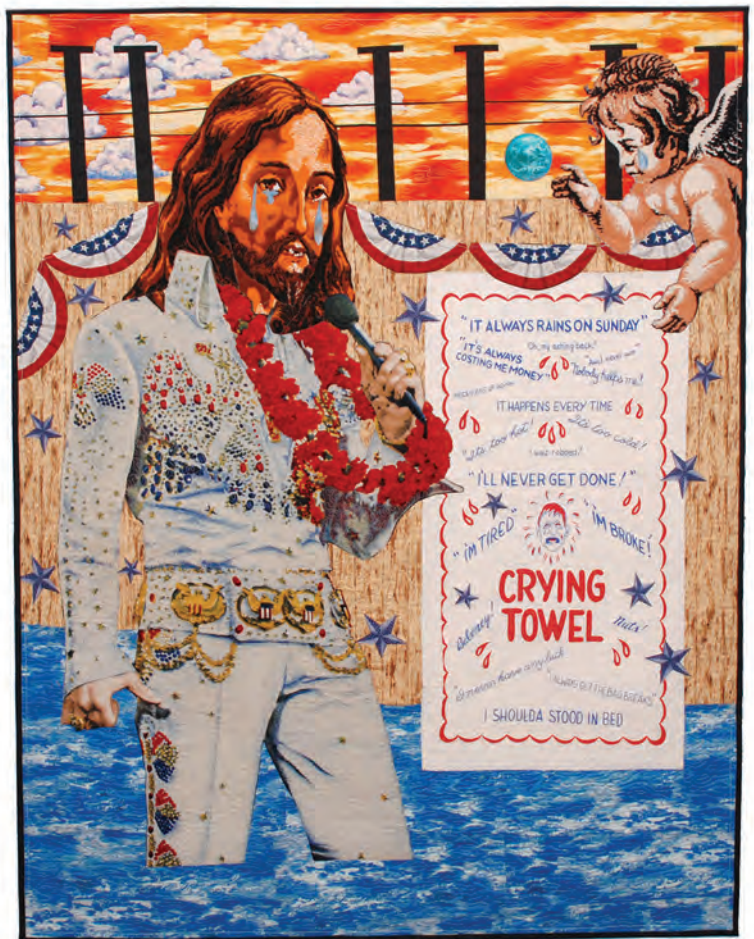
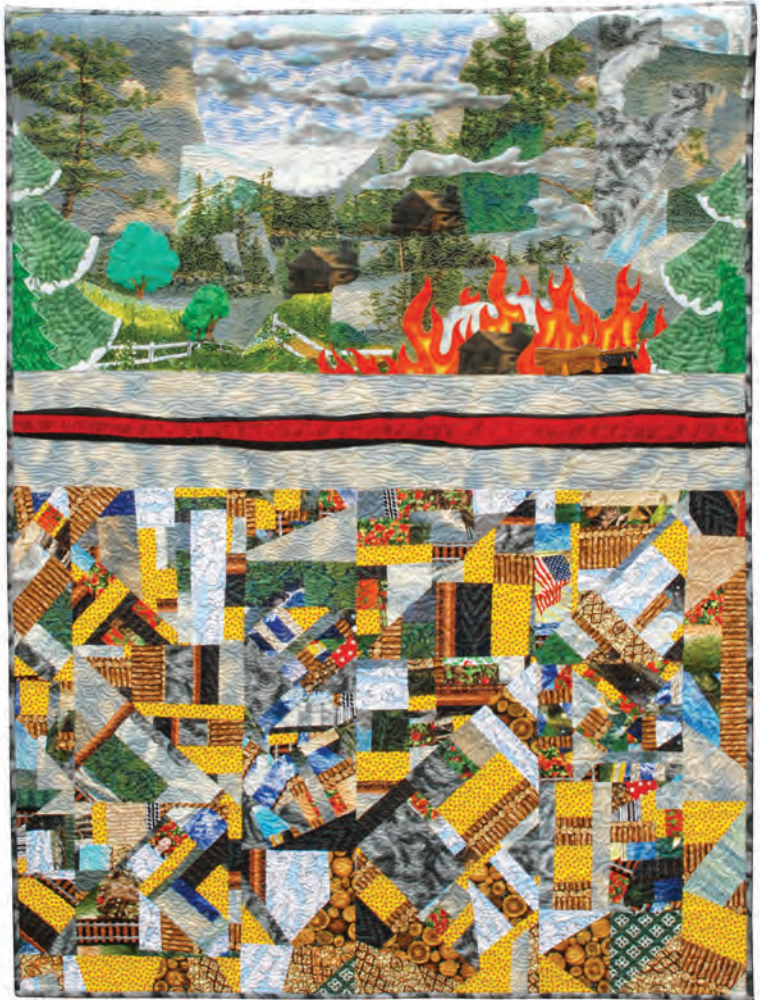
In 2005, I received the Carnegie Museum of Art purchase award for *Creepy Cake*, which was part of a group show at the Andy Warhol Museum (in Pittsburgh). I know some of my family didn't take my quilting seriously until they saw me collect a big check on opening night.

Future plans

I'm newly single after 30 years of marriage and, to be honest, I have not been doing much in the studio lately. I've been doing a lot of self-examination. As I go through this big change in my life, I have a feeling my art will change as well.

When I first started making quilts, they were for me, to calm me down after a long day at work. I never thought about exhibiting them, getting awards, or being in books. I don't really care what people think about my work. I do hope the work stands the test of time, that it will be interesting and educational to viewers a hundred years from now, and that it will convey a time in history when so much happened.

www.shawnquinlan.com



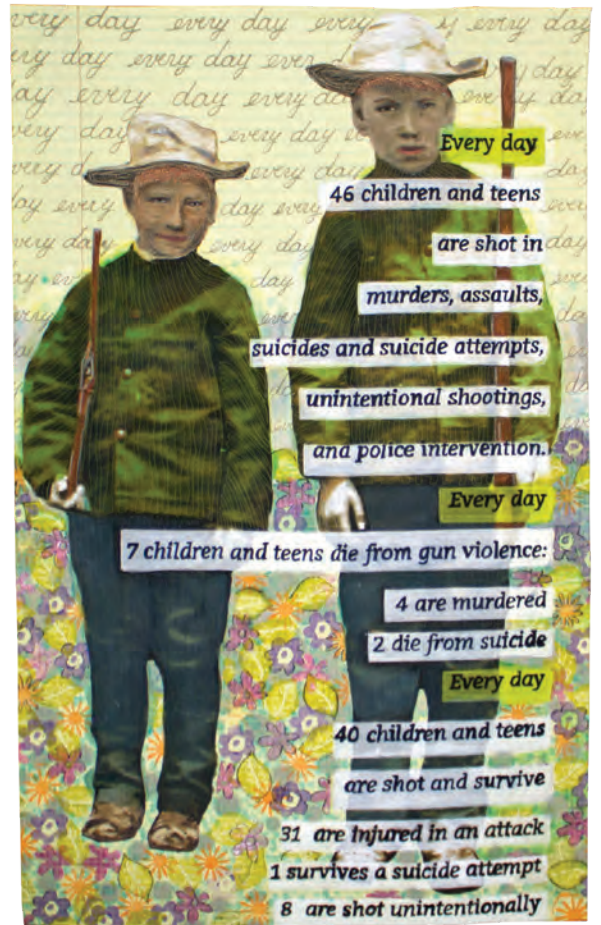
The Crying Quilt

54 x 42 inches, 2010

GUNS: LOADED CONVERSATIONS

Whether used for hunting, sport, protection, commerce, or collection, guns have been part of a shared heritage and culture across the world. For this exhibition, SAQA artists were encouraged to explore the norms reflected in gun ownership, to consider how their experiences with guns may influence their opinions, to find ways to engage those of differing opinions, and to encourage community initiatives that may inspire solutions.

In the United States, an enormous divide exists between people who cherish their heritage of gun ownership and others who are concerned that guns contribute to a rising tide of violence. The ray of hope in this exhibition is its very existence. People are ready to talk, and the more opportunities for conversation that exist, the more likely we are to effect change.



Margaret Abramshe
Everyday
 39 x 24 inches, 2017



Jean Sredl
Suffer The Little Children
 30 x 25 inches, 2017



Claire Passmore
Where Do You Keep Yours?
 40 x 50 inches, 2017

Alice Beasley
Remembering Trayvon

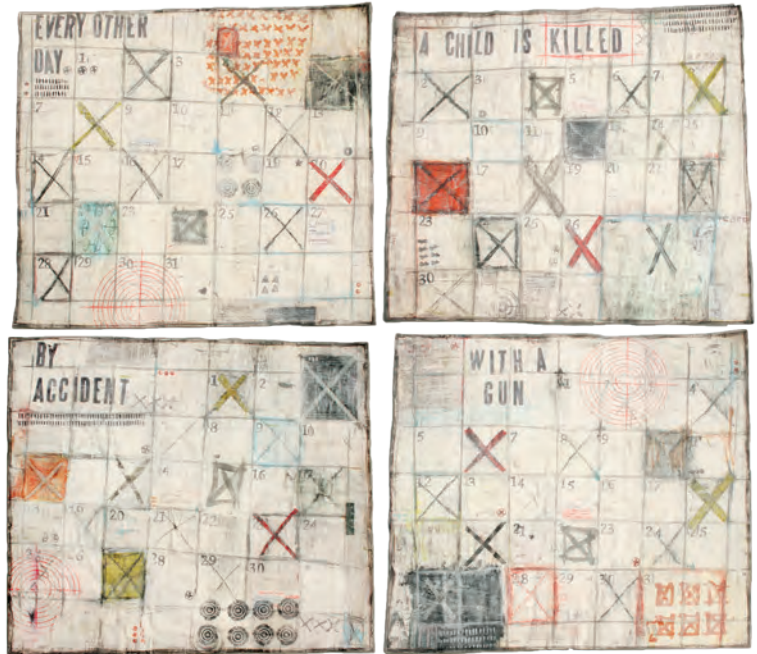
75 x 25 inches, 2017

photo by Sibila Savage Photography



Jennifer Solon
Every Other Day...

37 x 41 inches, 2017



Sheryl LeBlanc
Ma & Pa Get Radicalized in Oregon

49 x 46 inches, 2017

American Folk Art Museum

by Fran Phillips

While a number of museums are dedicated to quilts, the American Folk Art Museum (AFAM) in New York stands out for having championed quilts for decades before those institutions were founded. Begun in 1961 as the Museum of Early American Folk Art to foster the understanding and appreciation of American folk art, the museum's evolving name and mission reflect the changing understanding of folk art, indeed all arts,

in contemporary society. In December I met with Stacy Hollander, American Folk Art Museum's acting director, in her office at the museum's Long Island City location. Our fascinating and rambling talk touched on the challenges quilt artists face in the contemporary art scene, the intersection of art quilts and folk art, and the contemporary appreciation of self-taught artists.



Luke Haynes
[Self-Portrait #7]
Over Here
90 x 90 inches, 2013

Collection American Folk Art Museum, New York
Gift of the artist with funds from Moda, Accuquilt, and the American Folk Art Museum, 2013.2.1

photo by Gavin Ashworth

What is your position in the museum and how long have you served in that capacity?

I have just been named acting director, as our much-loved executive director, Anne-Imelda Radice, has recently announced she will be vacating the position at the beginning of March. The role I have held for the past several years is deputy director for curatorial affairs, chief curator, and director of exhibitions.

What is your background with quilts or other types of textiles?

I have always been involved with textiles in one form or another. When I was a young child, my father would take me to the fabric and trimming stores on Grand and Orchard Streets. As a teenager I did a good deal of small-scale embroidery in original designs. I also knit and crochet, and although I have never quilted, I have extensive experience with quilts through my decades of work with the museum's collection.

For how many years has the museum been collecting art quilts, and how many pieces currently are in the collection?

The museum started collecting historical quilts in the early 1970s, but it was not until Robert Bishop assumed the directorship that the museum fully engaged with this art form. He initiated The Great American Quilt Festival and was one of the first to publicly recognize the "quilt universe," that quiet majority for whom quilts function as a very present part of their lives. Under Bob's leadership, the museum actively cultivated a deep dedication to quilt scholarship, collecting, preserving, and exhibiting. Coincidentally, this meant that the museum was light years ahead of most other institutions in recognizing the very significant contribution of women to American art and culture.

The museum's efforts to bring the artistic and historic value of quilts to the fore were facilitated by having Cyril Irwin Nelson on the museum's Board of Trustees. His many gifts to the museum of significant and exquisite quilts, coverlets, and other bedcovers formed the core of the museum's collection for many years. He also introduced contemporary art quilts into



Paula Nadelstern
Kaleidoscopic XVI: More Is More

64 x 64 inches, 1996
American Folk Art Museum, New York, Gift of the artist, 2008.21.1
photo by Karen Bell

Kathyanne White
Reflection

78 x 48 inches, 2001
American Folk Art Museum, New York, Gift of the artist, 2003.11.1
photo by Gavin Ashworth





**Nancy Crow
Bittersweet XII**

hand-quilted by Velma Brill
79.5 x 79 inches, 1980

American Folk Art Museum, New York, Gift of the artist, 1981.3.1



**Kimono Hanging
Kumiko Sudo**

37.75 x 25.75 inches,
1988

American Folk Art
Museum, New York
Gift of the artist,
1989.11.1

photo by Matt Hoebermann

the collection through gifts of art quilts that attracted his admiration. Although the museum's emphasis remains focused on historical quilts, we have approximately 60 quilts made after 1970 in our holdings, including numerous art quilts.

How many exhibitions of art quilts have been displayed in the museum?

Of course we have had numerous exhibitions of art quilts associated with the four Great American Quilt Festivals. We have also had a number of exhibitions that included both historical and contemporary quilts, such as *Talking Quilts*, exhibitions in mixed mediums that included art quilts, such as *Self-Taught Genius*, and exhibitions dedicated to art quilts, such as *Edge to Edge* that featured selections from SAQA artists.

What or who prompted you to acquire the first art quilt for the museum? Who is the artist?

Our quilt collection has been formed primarily through gifts, and the art quilts are no exception. The first quilt to enter the collection by a recognized contemporary quilt artist was probably *Bittersweet XII* donated by Nancy Crow in 1981, followed in 1989 by *Kimono Hanging* by Kumiko Sudo. Others entered the collection through The Great American Quilt Festival. The museum received a grant from the National Endowment for the Arts and the third Great American Quilt Festival to purchase works by contemporary southern African American artists directly from the artists and also through galleries, including a number from Gee's Bend makers

Have any art quilts been donated or purchased since 2000?

After the attacks of September 11, 2001, we received three very significant quilts, including the monumental *Tribute Quilt* spearheaded by the Steel Quilters that has now been transferred to the National September 11 Memorial & Museum in New York. A small number of quilts have been donated by the artists, usually after an exhibition here that included their work, such as Kathyann White, whose *Reflection* was included in the exhibition *Blue*. Paula Nadelstern gifted her spectacular quilt *More is More* in 2009 when she was the subject of a major solo exhibition at the museum. Luke Haynes was commissioned to

see "AFAM" on page 99

Portfolio

Studio Art Quilt Associates (SAQA) is pleased to present our Portfolio gallery. Each issue of *Art Quilt Quarterly* will feature 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 3,500 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 2017, exhibitions of SAQA member work traveled to Australia, Canada, China, England, France, Germany, Italy, the Netherlands, Spain, and fourteen states across the U.S. They were displayed in 10 museums and 23 major quilt festivals and were 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.

Regula Affolter

Oekingens, Solothurn, Switzerland
www.regaffolter.ch



Crossing #11

29 x 24 inches (73 x 62 cm) | 2017

Linda Anderson

La Mesa, California, USA
www.laartquilts.com



Yuja

36 x 49 inches (91 x 125 cm) | 2016
private collection | photo by Jamie Hamel-Smith

Mary Beth Bellah

Charlottesville, Virginia, USA
www.marybethbellah.com



Arachnid's Past-Time

25 x 37 x 12 inches (64 x 94 x 30.5 cm) | 2016

Charlotte Bird

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



Night Cathedral

35 x 35 inches (89 x 89 cm) | 2016

photo by Eric Nancarrow

Melani Kane Brewer

Cooper City, Florida, USA

www.melanibrewer.com



A Political Murder 2016

26 x 41 x 1 inches (66 x 104 x 2.5 cm) | 2016

photo by Gerhard Heidersberger

Shelley Brucar

Mundelein, Illinois, USA

shelleybrucar.wixsite.com/studio/about



Reflections of Venice

20 x 16 inches (51 x 41 cm) | 2017

private collection

JoAnn Gonzalez Camp

Greenville, Georgia, USA



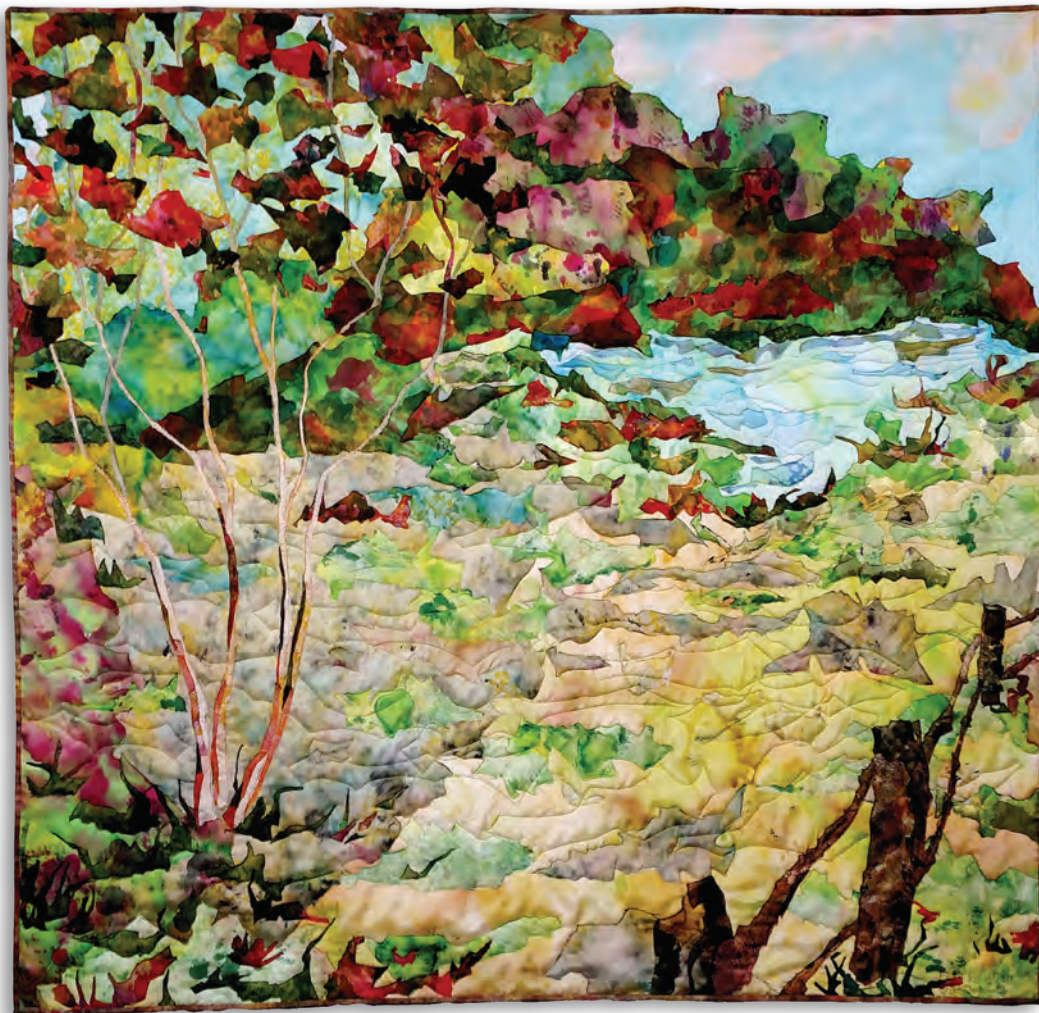
Appalachian Spring Trillium

30 x 20 inches (75 x 51 cm) | 2016

private collection | photo by Kenny Gray

Erika Carter

Renton, Washington, USA
store.erikagcarter.com



River Ramble V

44 x 46 inches (111 x 116 cm) | 2016

Anna Chupa

Allentown, Pennsylvania, USA
www.annachupadesigns.com



Burano Reflections

41 x 32 inches (104 x 81 cm) | 2016

Sharon Collins

Arnprior, Ontario, Canada
www.sharoncollinsart.com



Misty

37 x 34 inches (94 x 86 cm) | 2016

private collection | photo by Mario Cerroni

Judith Content

Palo Alto, California, USA
www.judithcontent.com



Indigo Ice

70 x 74 inches (178 x 188 cm) | 2016

photo by James Dewrance

Sandy Curran

Newport News, Virginia, USA
www.sandycurran.com

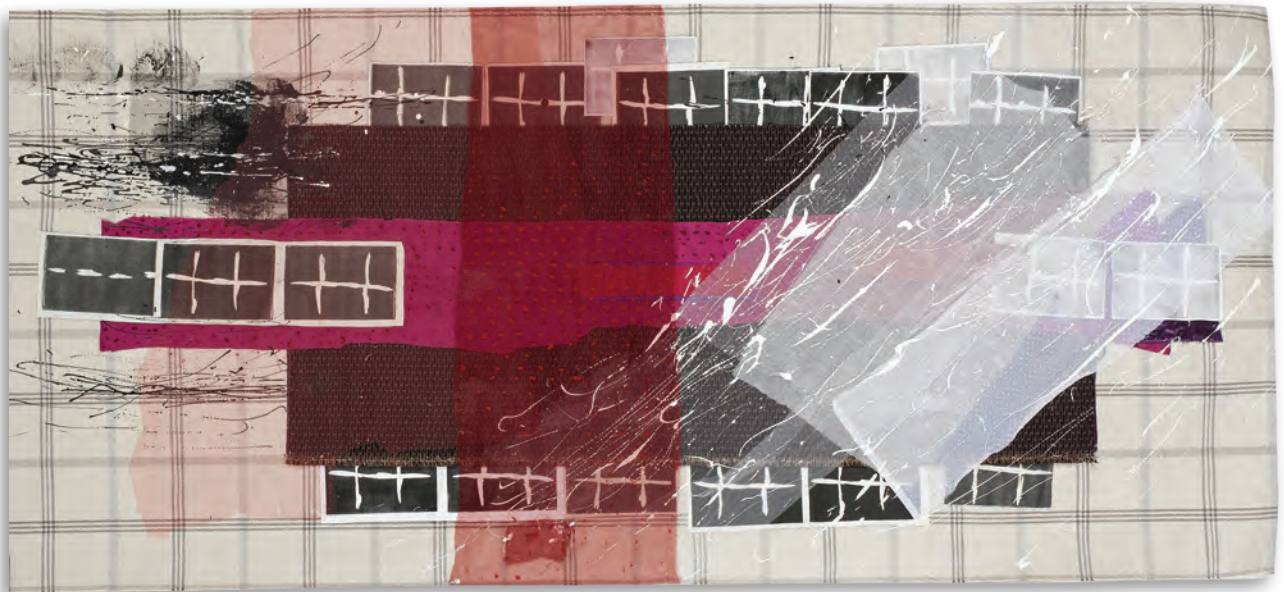


Post Truth

56 x 40 inches (142 x 101 cm) | 2017

Yael David-Cohen

London, UK
www.yaeldc.co.uk



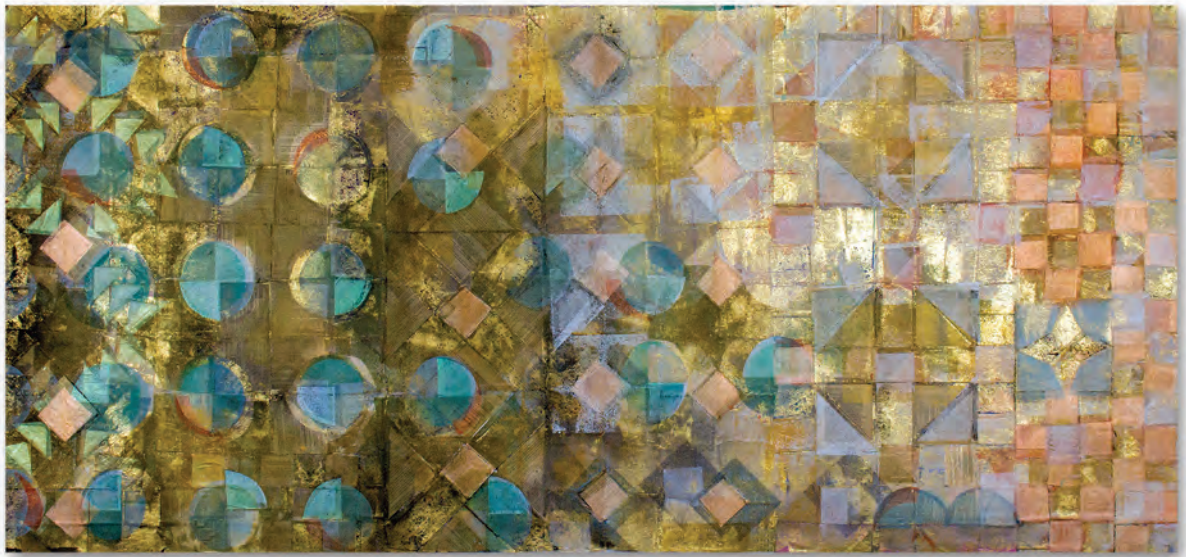
The Old Film

31 x 67 inches (80 x 172 cm) | 2015

photo by Max Alexander

Jane Dunnewold

San Antonio, Texas, USA
www.janedunnewold.com



Transitioning

40 x 78 inches (102 x 198 cm) | 2017

photo by Wayne Harms

Sarah Entsminger

Ashburn, Virginia, USA
www.studioatriplingwaters.com



At the Edge of the Woods

48 x 46 inches (122 x 117 cm) | 2016

photo by Deidre Adams

Floris Flam

Bethesda, Maryland, USA

www.florisflam.com



Cityscape 7

17 x 12 inches (43 x 31 cm) | 2016

photo by Paul Seder

Randy Frost

Bronxville, New York, USA



Aquifer

37 x 30 inches (93 x 75 cm) | 2016

photo by Peter C. North

Doria A. Goocher

San Diego, California, USA
www.designsbydoria.com



Vistas #3

12 x 12 inches (31 x 31 cm) | 2016

Cindy Grisdela

Reston, Virginia, USA
www.cindygrisdela.com



Uneven Bars

36 x 31 inches (91 x 79 cm) | 2016

photo by Gregory R Staley

Michele Hardy

Silverthorne, Colorado, USA
www.michelehardy.com



Surfaces #8

45 x 37 inches (113 x 94 cm) | 2016

Barbara Oliver Hartman

Flower Mound, Texas, USA
www.barbaraoliverhartman.com



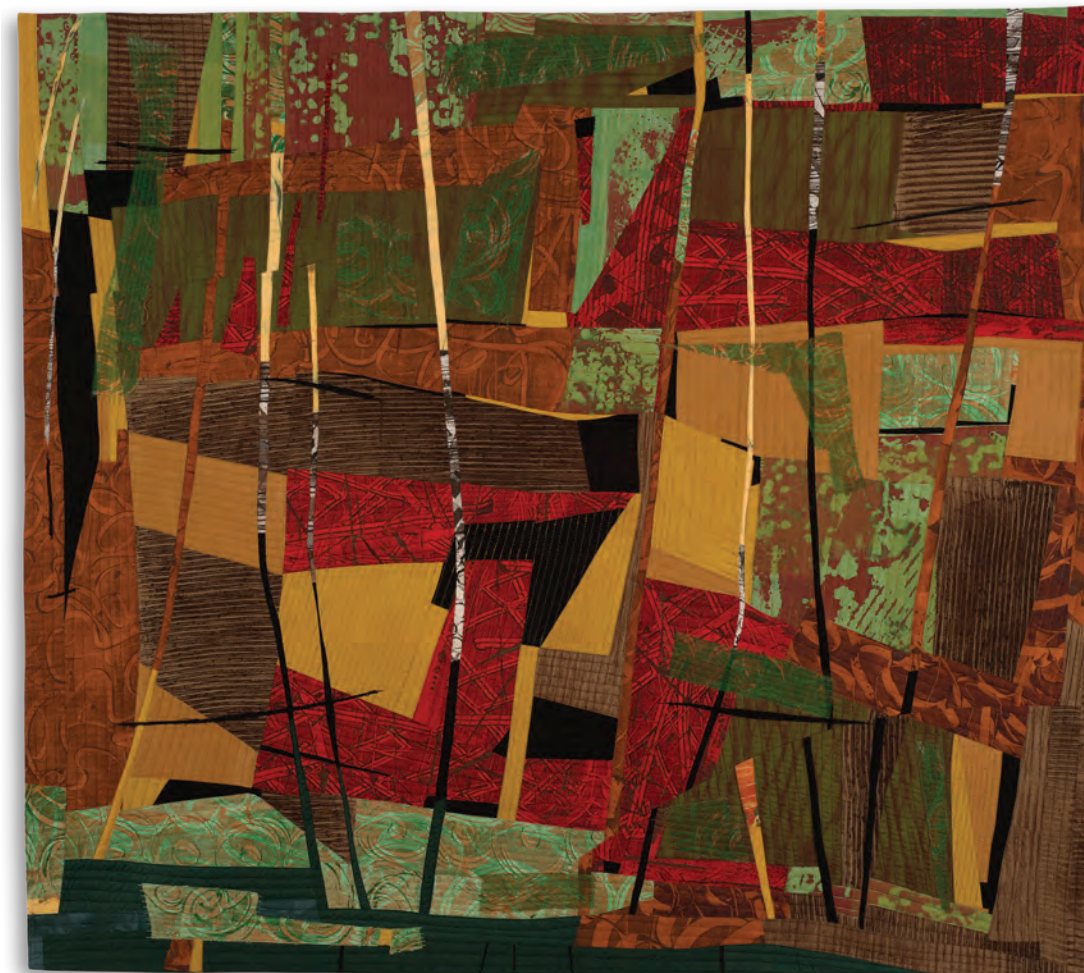
Autumn Evening

41 x 54 inches (104 x 137 cm) | 2016

photo by Sue Benner

Rosemary Hoffenberg

Wrentham, Massachusetts, USA
www.rosemaryhoffenberg.com



Seasonal Hues

42 x 47 inches (107 x 119 cm) | 2017

photo by Joe Ofria

Laura Jaszowski

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



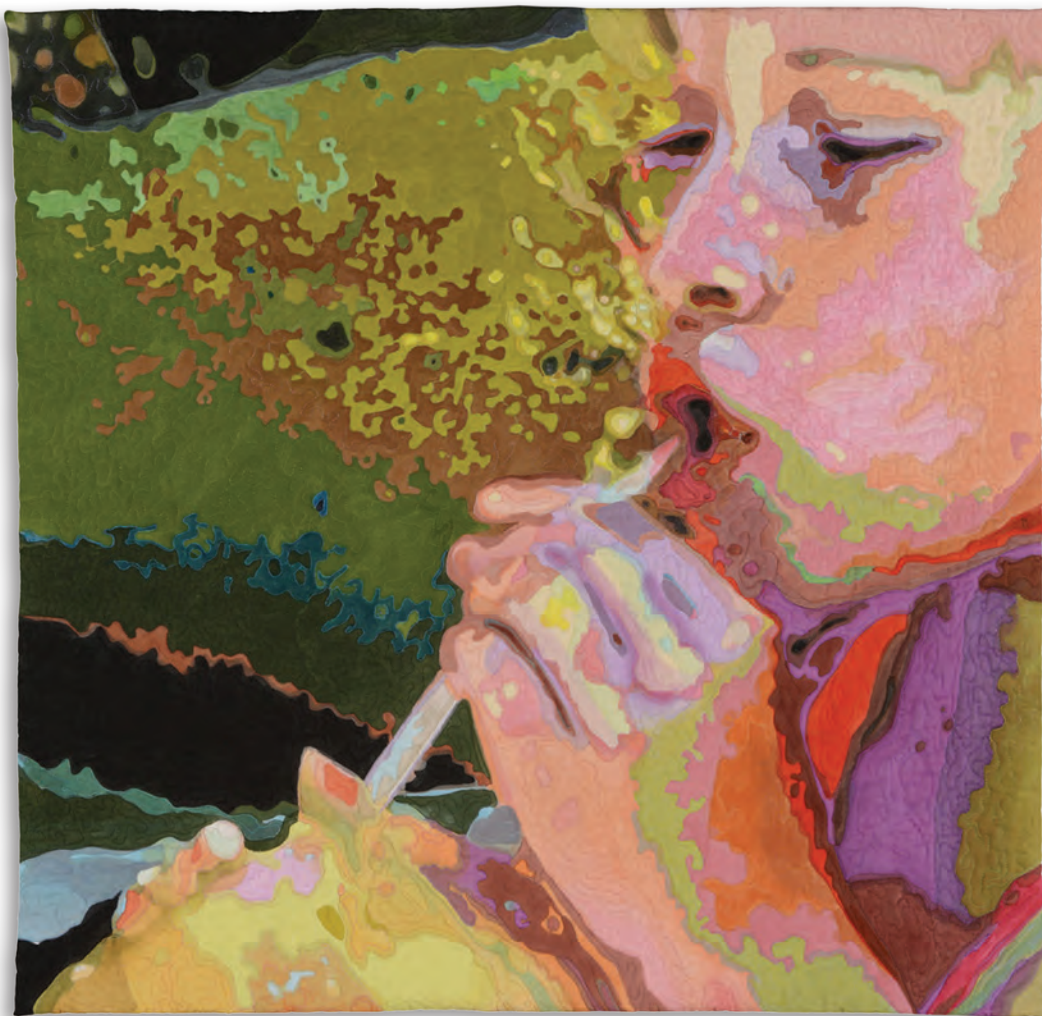
Rolling In

34 x 40 inches (85 x 102 cm) | 2015

photo by Jon Christopher Meyers

Kathleen Kastles

Wailuku, Hawaii, USA
www.kathleenkastles.com



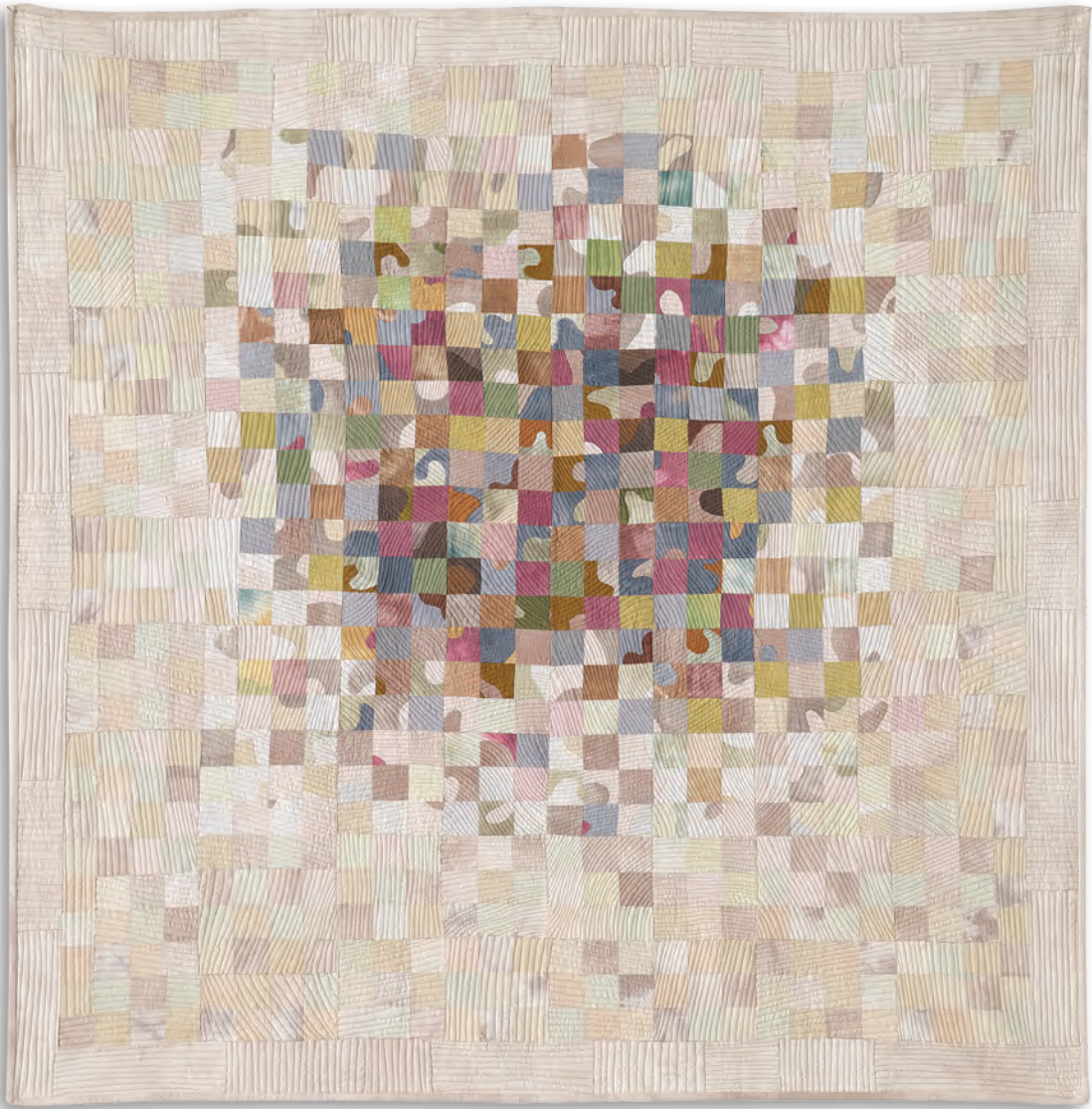
Sippin'

33 x 34 inches (84 x 86 cm) | 2016

private collection | photo by José Morales, Xinia Productions

Misik Kim

Seoul, South Korea



In the Dream

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

Cuauhtemoc Q. Kish

San Diego, California, USA

www.cuauhtemocqkishfabricartist.com



Fiesta

46 x 36 inches (117 x 91 cm) | 2015

photo by Gary Conaughton

Brigitte Kopp

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



A Mother's Cry

59 x 59 inches (151 x 151 cm) | 2016

private collection

Deborah A. Kuster

Conway, Arkansas, USA
www.deborahkuster.com



Life with a Little Spice-er

23 x 29 inches (58 x 74 cm) | 2016

Judy Langille

Kendall Park, New Jersey, USA

www.judylangille.com



Ancient Composite 2

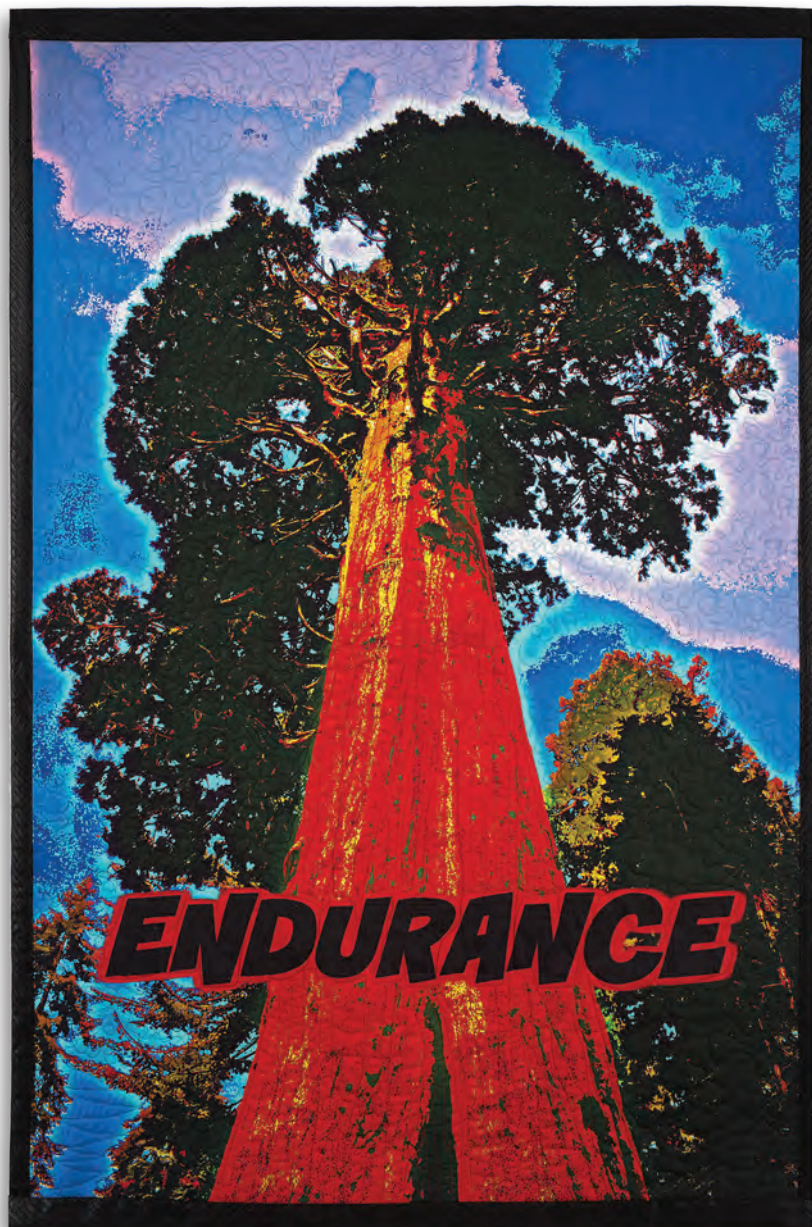
54 x 36 inches (137 x 91 cm) | 2016

photo by Peter Jacobs

Mary-Ellen Latino

Northborough, Massachusetts, USA

www.highinfiberart.com



Travel Muse: Endurance

48 x 32 inches (122 x 61 cm) | 2017

photo by Joe Ofria

Uta Lenk

Vilsbiburg, Bavaria, Germany
www.justquilts.de



Promised Land 2015? (text messages 9)

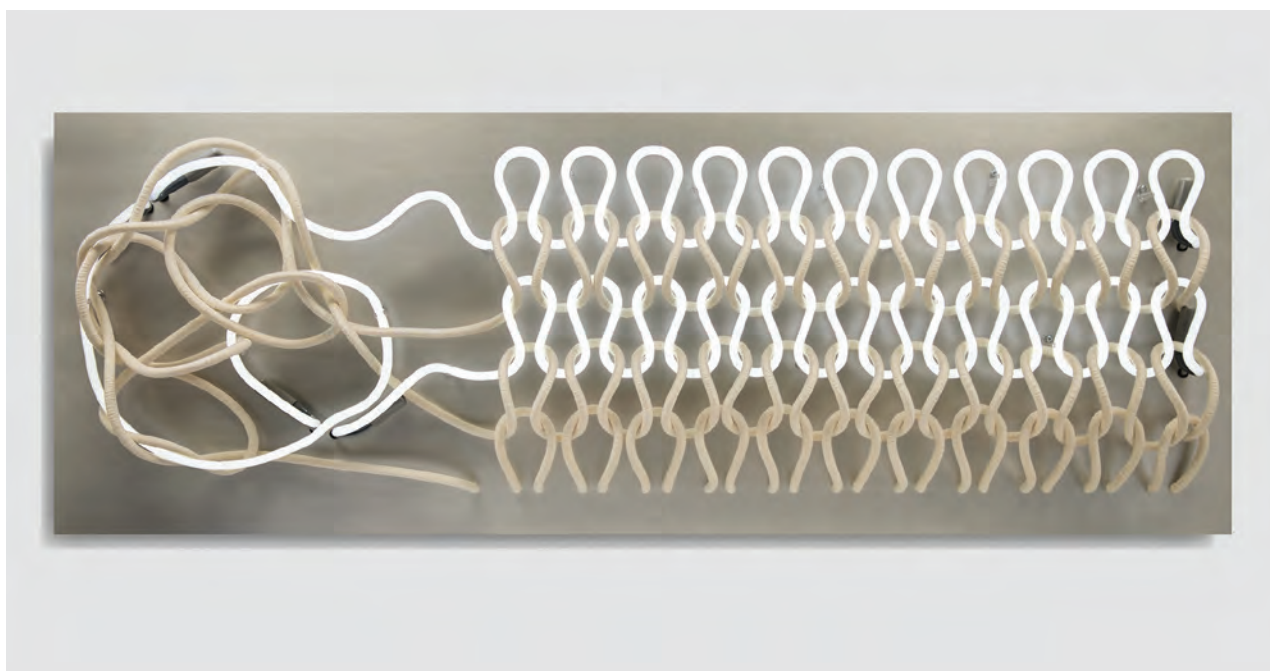
32 x 39 inches (81 x 99 cm) | 2015

photo by Andreas Hasak

Kevan Lunney

East Brunswick, New Jersey, USA

www.kevanart.com



Repair

24 x 60 x 6 inches (61 x 152 x 15.2 cm) | 2016

photo by Marsha Schultz

Therese May

San Jose, California, USA
www.theresemay.com



Connection

60 x 57 inches (152 x 145 cm) | 2016

photo by Richard Johns

Barbara McKie

Lyme, Connecticut, USA

www.mckieart.com



Hawaiian Red Crested Cardinal

31 x 25 inches (79 x 64 cm) | 2017

Denise Oyama Miller

Fremont, California, USA
www.deniseoyamamiller.com



The Dot and the Line No. 3 - Labyrinth

40 x 30 inches (102 x 76 cm) | 2016

Elisabeth Nacenta de la Croix

Geneva, Switzerland
elisabethdelacroix.com



Dawn Light

48 x 49 inches (122 x 125 cm) | 2015

photo by Photo Villereuse

Elsbeth Nusser-Lampe

Freiburg, Germany
www.elsbethnusser-lampe.de

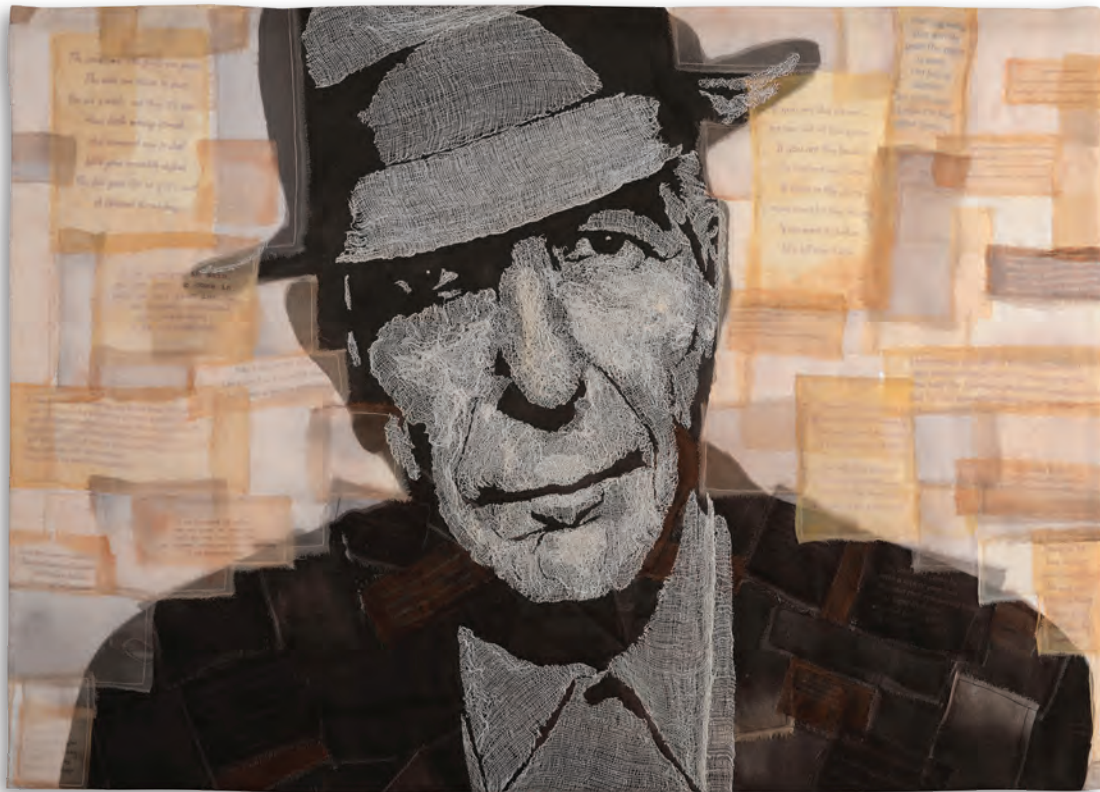


Flora I Poppy

39 x 39 inches (100 x 100 cm) | 2016

Mary B. Pal

Almonte, Ontario, Canada
www.marypaldesigns.com



Leonard

27 x 37 inches (69 x 94 cm) | 2017

private collection | photo by Ray Pilon

Pat Pauly

Rochester, New York, USA

www.patpauly.com



Time of Day: Nine to Five

76 x 70 inches (192 x 178 cm) | 2015

private collection

Ruth Powers

Carbondale, Kansas, USA
www.ruthpowersartquilts.com



Layers Of The Flinthills

30 x 60 inches (76 x 152 cm) | 2016

Melody Randol

Loveland, Colorado, USA
www.melodyquilts.com



City Side Lights

30 x 48 inches (76 x 122 cm) | 2016

photo by Kenneth Sanville

Hilary Rice

Stirling, Ontario, Canada
www.mestudios.ca



The Promise

32 x 70 inches (81 x 178 cm) | 2015

Lora A. Rocke

Lincoln, Nebraska, USA
www.lorarocke.com

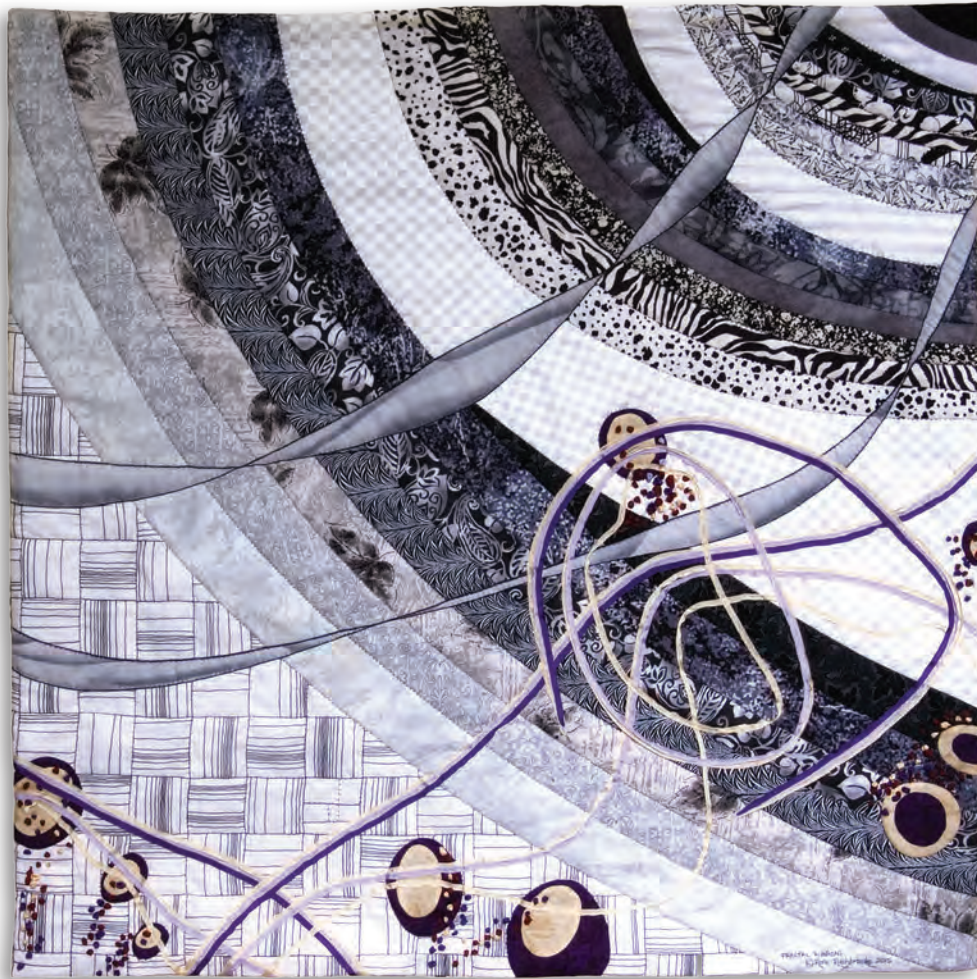


Cousins

18 x 42 inches (45 x 106 cm) | 2017

Rose Rushbrooke

Milwaukie, Oregon, USA
www.roserushbrooke.com



Fractal Ribbons

24 x 24 inches (61 x 61 cm) | 2015

Maya Schonberger

Miami, Florida, USA

www.mayaschonberger.com



Cumulus

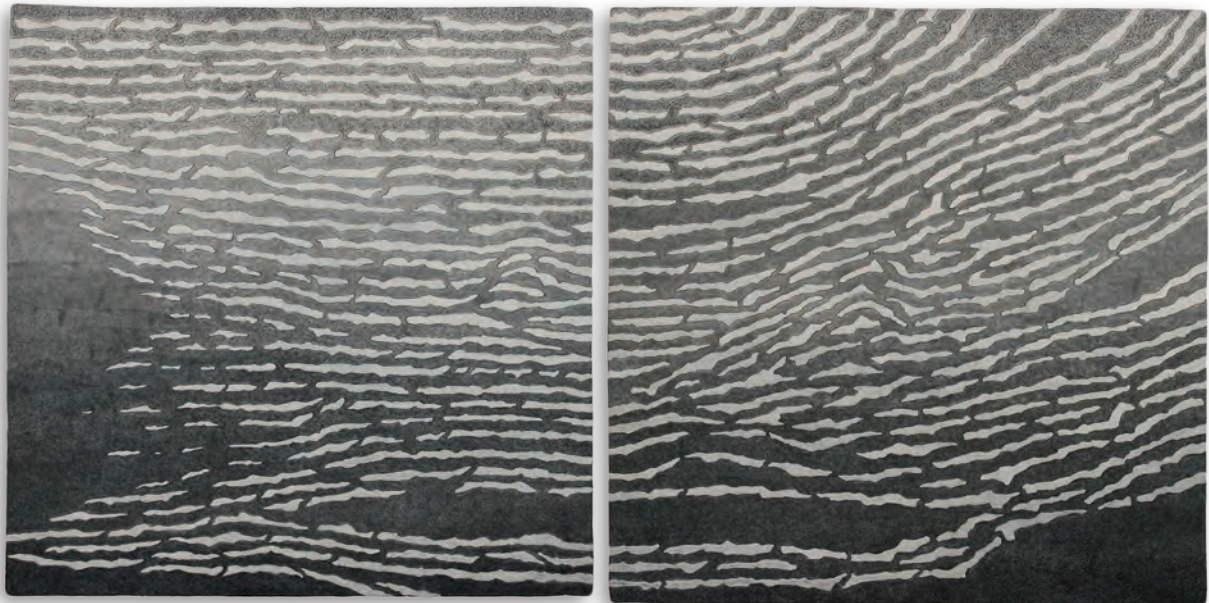
41 x 47 inches (104 x 119 cm) | 2016

photo by Werner Boeglin

Monika Sebert

Freiburg, Baden-Württemberg, Germany

www.monikasebert.de



Treibgut 1+2 ("Flotsam" diptych)

each 39 x 39 inches (100 x 100 cm) | 2015

Teresa Shippy

Santa Ana, California, USA
www.teresashippy.com



1961 VW Bus

23 x 33 inches (58 x 84 cm) | 2016
private collection

Catherine Whall Smith

Chaplin, Connecticut, USA
www.catherinewhallsmith.com



Tying Up the Hay #9

37 x 37 inches (93 x 93 cm) | 2017

Elena Stokes

Clinton, New Jersey, USA

www.elenastokes.com



River Daze

64 x 48 inches (163 x 122 cm) | 2016

Gwyned Trefethen

Appleton, Wisconsin, USA
www.gwynedtrefethen.com



Deconstructed Sunrise #3

59 x 39 inches (150 x 99 cm) | 2015

photo by Dana B. Eagles

Maggie Vanderweit

Fergus, Ontario, Canada

www.stonethreads.ca



Room at the Table

36 x 39 inches (91 x 99 cm) | 2017

Sylvia Weir

Beaumont, Texas, USA
www.sylviaweirart.com



Floridbunda

45 x 65 inches (114 x 165 cm) | 2016

Isabelle Wiessler

Gundelfingen, Germany
www.isabelle-wiessler.de



Rindenspiel ("Bark Game")

31 x 12 x 5 inches (80 x 30 x 12 cm) | 2016

private collection

Valerie Wilson

Winnipeg, Manitoba, Canada
www.valeriewilsonartist.com



Fred

47 x 35 inches (119 x 88 cm) | 201

Sacred Threads



2019 Exhibit:
July 11-28, 2019

Call for entries:
Oct. 1, 2018 – Jan. 10, 2019

2017 Traveling Exhibit:
Check the website for dates and locations:
North Carolina, Georgia, Texas, California,
Michigan, Connecticut

Marafiki by Barbara Allen

www.sacredthreadsquilts.com

Quilts & Kilts Tour with the Festival of Quilts Birmingham (August 02-20, 2018)



Lisa Walton is leading this tour to the biggest quilt show in Europe and UK - The Festival of Quilts in Birmingham in 2018. Three full days to completely immerse yourself in the quilts, classes, demonstrations and of course shopping. After the Festival of Quilts, we will be heading to glorious Scotland where we will indulge in the passion and excitement that is *Outlander*. A must for avid fans of *Outlander* books and TV series. Our stay in Scotland in the height of the Edinburgh Festival will ensure an exciting time. Also included in this tour are visits to quilt & wool museums in Wales, a hands-on workshop with sashiko expert Susan Briscoe and an evening with award winning quilter Sheena Norquay and her quilts.

Price per person: \$4,995 twin share



This tour is designed and led by internationally awarded quilting teacher, textile artist, and author Lisa Walton. Lisa has travelled extensively, taught and lectured for over 25 years. As a quilter, textile artist and passionate foodie, Lisa created this perfect textile and food focused tour to appeal to those who especially appreciate traditional crafts and foods.

For further information please contact **Opulent Journeys**
Phone: 800 475 1569
Email: enquiries@opulentjourneys.com.au
www.opulentjourneys.com.au



Regina Benson from p. 15

quick agreement on general design and budget, the work itself came smoothly. I had dyed, burned, and discharged sufficient fabric to appliqué and quilt the foundation work. I added coarse amber beads along an imagined surf line. I shipped the completed work to his professional offices several weeks prior to the planned surprise party.

I was flown to the party to add to the surprise and oversee the installation and unveiling of the piece. The client had secured installers to hang the piece just before the party. The surprise party itself could not have been more perfect. *Gintaras* seemed to hit just the right chord with the recipient and the guests. She seemed genuinely pleased to have me in attendance and talk about the happy subterfuge her husband had engaged in all those months. I occasionally hear from them and am flattered when they send me pictures of family and friends celebrating birthdays and anniversaries, proudly posing in front of the quilt. They recently told me that the work had become a family treasure.

Has your work been influenced by commissions? Do you have any planned for the future?

With every work I complete, I listen to the viewers' comments. I'm anxious to hear what they see and feel — and how that might relate to what I intended to communicate. That feedback informs some design aspects of my future pieces. I pursue commissions as an outgrowth of work that I have already created and am exhibiting. Almost all my private commissions originate from clients wanting work similar to pieces of mine they've already experienced. I'm currently completing another private commission coming out of my *Water Marks* series.

www.reginabenson.com

AFAM from p. 40

create [*Self-Portrait #7*] Over Here for the exhibition *alt_quilts: Sabrina Gschwandtner, Luke Hayne, Stephen Sollins* in 2013.

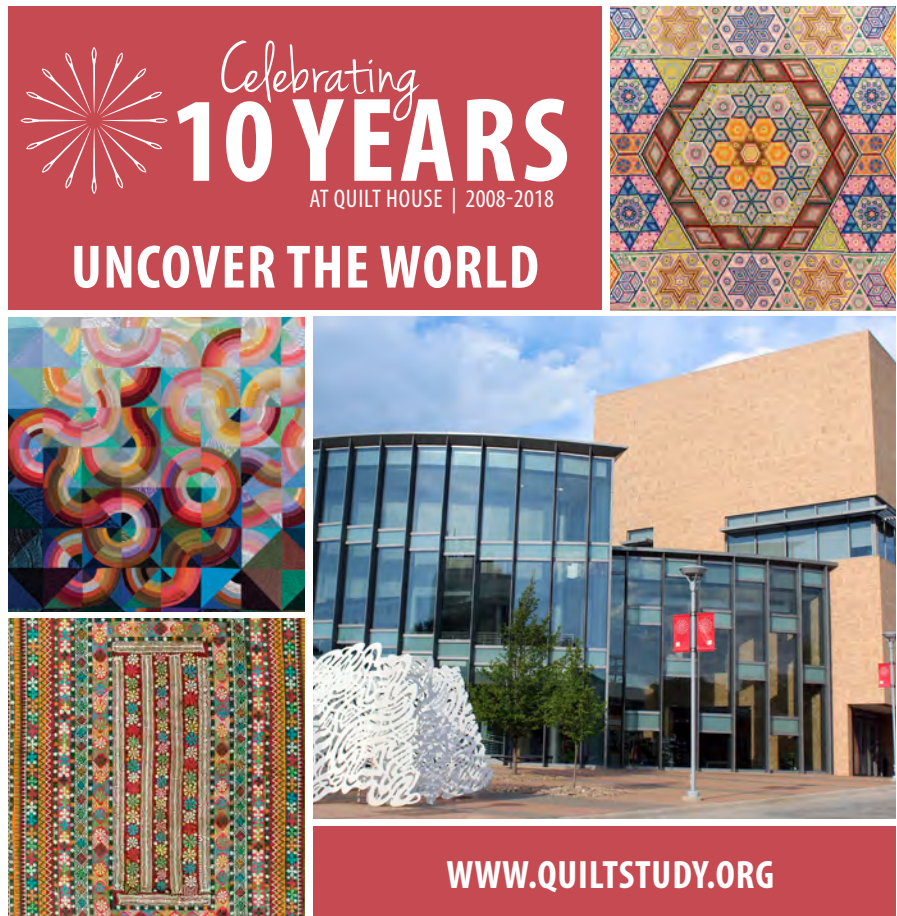
Do you see the art quilt as part of the quilting continuum? How does the traditional quilt relate to the art quilt?

The one art form, the one expression throughout American history that has continued unabated, is the making of quilts. It's a continuous thread. Quilting is completely democratic. Anyone can do it, but not everyone can create a work of art. More and more you see practitioners who are using quilts in an innovative and artful way, but what I think isn't always clearly acknowledged is how difficult it is to use this medium in an entirely original way

Where do art quilts and folk art intersect?

Folk art is a 20th-century term applied to all kinds of art expression that have existed for generations, but it was always a retroactive term. Self-taught is emerging as a more authentic term. It is a mastery learned through experience, self-experience, self-education, self-actualization. It's a term that came out of the Enlightenment and out of ideas about the source of genius. Many of today's quilt artists are self-taught. Many of them have gone to fine arts school but have come to this kind of artmaking through their own interests and strategies. It's a long history of women recognizing what they're doing as art. It's just taken the rest of the world a long time to catch up.

Fran Phillips has an abiding interest in traditional and Outsider art. An adjunct instructor at Seton Hall University, she also teaches at art and historical organizations and works with heritage railroad groups. For more than two decades, she was involved with various educational programs at AFAM.



Celebrating 10 YEARS
AT QUILT HOUSE | 2008-2018

UNCOVER THE WORLD

WWW.QUILTSTUDY.ORG



THE ROCKY MOUNTAIN
QUILT
M U S E U M

Upcoming Call for Entries

Evolutions 2018 is an open challenge to all quilters and fiber artists celebrating yesterday's traditions as well as tomorrow's innovations. Artists interpret evolutions in any way they choose -- on a personal level, global level or the growth of their favorite means of creative expression, the quilt.
Exhibit dates: July 22, - October 19, 2019
Online entry February 1-28, 2019

Mosaic Patchwork - Mosaic Patchwork, known as English Paper Piecing in the United States has seen a healthy resurgence in the past decade. RMQM offers quilters the opportunity to create their own Mosaic Patchwork masterpiece and submit for consideration in this upcoming exhibition.
Exhibit dates: October 21, 2019 - January 18, 2020
Online entry May 1-30, 2019

For more information: www.rmqm.org

200 Violet Street, Golden, CO 80401 - www.rmqm.org - 303-215-9001

STUDIO ART QUILT ASSOCIATES



join
us

Here's a spot
just for YOU!

Do you want to connect with other artists
around the globe — or next door?

Want to have your artwork seen by
hundreds of thousands of viewers?

Need guidance in navigating the next
steps for your artwork or career?

Just love art quilts and want to see
and hear more about them?

**Become part of SAQA's global
community of 3500+ artists,
collectors & arts professionals**

SAQA www.saqa.com

Collectors and pricing from p. 5

of income, if not *the* source of income, and I assume the price set by the artists represents their amount of work.

Clearly, for these collectors, the price of an art quilt is not the first or even the second consideration before an acquisition. They genuinely want to be swept off their feet by the power of the piece on its own. When that happens, they consider two things: that the quilt fits where they want to put it and that the purchase won't break their budget.

When it comes to price, savvy collectors do want to be confident that an artist has been thoughtful and thorough in pricing, and consistent among the various venues where the work is offered. These four art quilt collectors are seasoned veterans who know what they want and have a sense of the marketplace.

Meg Cox is a journalist, author, and quilter whose long writing career includes 17 years at the Wall Street Journal. She also lectures and teaches at guilds and museums. A former president of the nonprofit Quilt Alliance, she now serves on the advisory board of the International Quilt Study Center & Museum.



ADVERTISE in ART QUILT QUARTERLY

Our subscribers include artists, museums,
collectors and arts professionals who are
highly invested in creating, collecting and
appreciating art quilts.

Many different opportunities available.

details:

ads@saqa.com :: www.saqa.com/ads

the collector's bookshelf

reviewed by Patricia Kennedy-Zafred

Text in Textile Art

by Sara Impey

Published by Batsford
128 pages, Hardcover, \$29.95
2013
ISBN 978-1-84994-042 9

Whether for personal expression, humor, or social and political issues, the use of text in art builds a connection to the viewer. The text can be random, specific, or unreadable, but as a design element it captures attention. In *Text in Textile Art*, quilt artist Sara Impey presents a comprehensive guide to incorporating text through layered cloth and stitching.

Trained as a journalist, Impey is inspired by spoken language, the written word, and the expressive potential they present. She densely machine-stitches lettering into her work in unique and innovative ways, not only to communicate, but also as a compelling design element. Impey believes that the inclusion of text opens up an inexhaustible area of expressive potential, allowing her to experiment with wordplay through texture, pattern, and color.

In *Text in Textile Art*, Impey reviews both the historical nature of text in early fiber constructions, as well as in the contemporary art quilt movement, featuring the works of makers from around the globe. Each page is brimming with color photographs, including works by such trailblazers as Jette Clover, Susan Shie, Angela Moll, and Mirjam Pet-Jacobs, along with the outstanding work of Impey herself. The methods of incorporating text are expressed in a variety of stitching, painting, and printmaking techniques.

Impey offers clear instructions to quilt artists considering the use of text in their work, with pages of practical tips and tricks, illustrating



the unlimited potential of adding text whether stitching by hand, machine, or direct application of lettering. This book offers ideas and inspiration along with concepts of design and how to use materials. *Text in Textile Art* comprises a visual journey into Impey's lengthy experience, offering a fascinating opportunity to review some of the world's most exceptional textile artists, as well as an instructional tool for every maker wishing to explore the stitched word.

As Impey states, "We live in a culture that is highly verbal and visual. The textile surface, with its rich history and distinctive aesthetic, is an ideal medium for expressing ideas through the written word. There's never been a better time to say it with stitch."

[Ed. note: One of Sara Impey's quilts can be seen in Christine Seager's article in this issue, "Art Quilts in the United Kingdom."]



UPCOMING EXHIBITIONS



Guns: Loaded Conversations

San Jose Museum of Quilts & Textiles
San Jose, California: April - July 2018

Layered Voices

Oklahoma State University Museum of Art
Stillwater, Oklahoma: May - August 2018

H₂O!

New England Quilt Museum
Lowell, Massachusetts: July - September 2018

Food for Thought

George A. Spiva Center for the Arts
Joplin, Missouri: May - June 2018

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

SAQA Global Exhibitions is dedicated to bringing beautiful, thought-provoking, cutting-edge artwork to venues across the United States and around the world.

SAQA GLOBAL EXHIBITIONS

For more information, please contact
William Reker exhibitions@saqa.com | 216.333.9146