

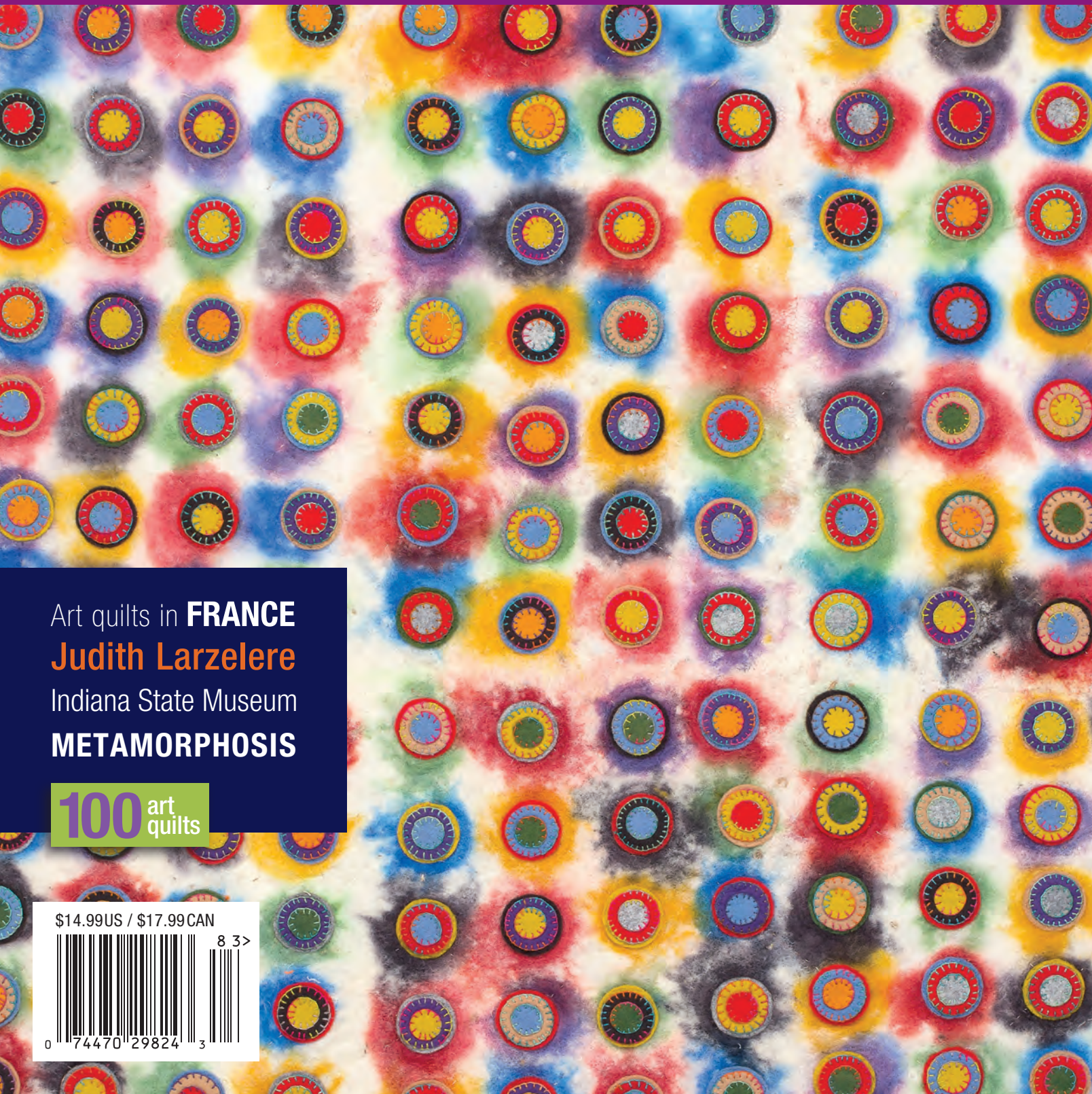
SAQA

Studio Art Quilt Associates, Inc.

art quilt

QUARTERLY

Issue No. 12



Art quilts in **FRANCE**
Judith Larzelere
Indiana State Museum
METAMORPHOSIS

100 art quilts

\$14.99US / \$17.99CAN



As the world turns

SAQA now has more than 3400 members in thirty-six countries, with twenty percent residing outside the United States, mainly in Australia, Canada, Europe, and the United Kingdom. As part of SAQA's Global Exhibitions Program, *Masterworks: Abstract & Geometric* is touring Japan, *Concrete & Grassland* is being exhibited in the British Isles, and *My Corner of the World* can be seen throughout Australia, with SAQA's new president, Lisa Walton, hailing from Sydney. In recognition of this global interest in art quilts, we have launched an initiative to publish a series of articles on international quilt artists. This issue brings you Gül Laporte discussing French artists, and later this year Jacqueline Atkins will be writing about art quilts in Japan, with more worldwide coverage planned for 2019. In this issue of *Art Quilt Quarterly* we explore the Indiana State Museum's collection of art quilts in an article written by Kate Lenkowsky. SAQA *Journal* editor Diane Howell shares how several collectors document their quilt holdings, while our SAQA exhibition feature introduces *Metamorphosis*, which considers several aspects of the inevitability of change.

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

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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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37 x 34 inches, 2017
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see story, p. 32



Collecting art quilts at the Indiana State Museum

by Kate Lenkowsky

Penny Sisto
Frances Slocum's Landscape
63 x 48 inches, 2014

“In my way of thinking, there’s very little daylight between the discipline of art quilt making and the broader topic of contemporary art.”

— Mark Ruschman
Senior Curator of Art and History

Opened in 2002, the architecturally stunning Indiana State Museum houses a wonderful assemblage of objects related to the state’s natural and cultural history. Included among them is a remarkable collection of nearly 700 historical quilts and a small but growing collection of art quilts. Both the Social History Curator, Mary Jane Teeters-Eichacker, who is responsible for the quilt collection, and Mark Ruschman are firmly committed to this growth.

Like many state museums, Indiana State Museum and Historic Sites (ISMHS) evolved from humble beginnings as a curio cabinet. Its mission statement reflects the founders’ intention that the institution serve as a resource for visitors to “learn about and

appreciate Indiana and its role in the world.” Over time, it would become “a locus for the discovery, collection, preservation, interpretation, and presentation of artifacts and exhibits that showcase the stories of Indiana’s natural and cultural history, and art and science.” As such, the ISMHS differs from an art museum yet recognizes art as an important part of its mission.

With a mission this broad, it’s not surprising that the museum’s curatorial departments are quite diverse. Under the category of cultural history, we find departments of American history, fine arts, social history, ethnic history, agriculture, industry, and technology. While the scarcity of acquisition funds inevitably leads to competition among the departments, a more positive result is the need for collaboration in exhibits and educational programming. Since the museum’s acquisitions budget is limited in comparison to its needs, most acquisitions are donations or owner-discounted purchases.

While the majority of the quilts in the collection can be described as historical, a deliberate effort has

been made to acquire and exhibit the work of women artists. In 2004, ISM acquired its first of twenty art quilts, categorizing them as a subgroup within the quilt collection.

All quilts proposed for acquisition, even donations, must meet certain requirements. These include a documented provenance, an Indiana maker (or one with significant ties to the state), and a connection to the cultural, historical, or natural history of Indiana. Because the collections are shared, a quilt is more likely to be approved by the collections review committee if its usefulness to other departments for exhibition or programming can be demonstrated. Even when quilts are offered for donation, the projected cost of storage and conservation must be considered. Finally, there is an issue of timing. Other departments may be proposing acquisitions at the same time that are important to their collections.

These constraints have not deterred Teeters-Eichacker. For twenty years, she has been documenting the participation of Indiana quilt makers in the evolution of the craft. Through outreach and

Donna Stader
Etude VI: Golden Grid
73 x 64 inches, 1987



All quilt images are in the permanent collection of the Indiana State Museum and Historic Sites, and are courtesy of the Indiana State Museum and Historic Sites.

community programming, she has developed rapport with specialists knowledgeable about Indiana quilts. Of particular interest to her are those whose work updates traditional forms or addresses social issues. The humor, joy, and spirit of adventure she often finds in contemporary work appeal to her on a personal level.

The quilts that Teeters-Eichacker has sought and acquired were made by Indiana artists who have exhibited nationally and internationally. Many hold art degrees at the baccalaureate or master's level and are skilled not only in quilt making but also in weaving, printmaking, or ceramics. Others achieved mastery on their own, and their accomplishments are no less impressive. The collection includes wonderful examples of humor, early experimentation with tradition (Donna Stader's *Etude VI: Golden Grid*, 1984) and abstract works such as Linda Gray's *Cityscape*, 2008. Recent acquisitions include a compelling mixed-media representational collage by Penny Sisto and Cathy Franks' *Firebird Among the Stars* (2014-2015), an extraordinary example of 21st-century machine quilting.

Since 2012, when Indianapolis gallery owner Mark Ruschman was hired as Chief Curator of Fine Arts, Teeters-Eichacker has had greater institutional support and guidance in the collecting of contemporary work. She consults him on the aesthetics of any art quilt before suggesting acquisition, and in 2016 Ruschman included three art quilts in his department's exhibit *200 Years of Indiana Art: A Cultural Legacy*. "Together," he notes, "they are working to integrate art quilts into the overall fine-art collecting and exhibition strategy."

With historical quilts dominating the collection, relatively few exhibits over the years have included art pieces. Indiana's 2016 bicentennial provided an opportunity for Teeters-Eichacker to showcase art quilts. *Nineteen Stars: Quilts of Indiana's Present and Past* showcased nineteen historical and nineteen contemporary quilts made by artists who responded to her invitation to participate. Given the exhibit's

see "Indiana" on page 88



Linda Gray
Cityscape
58 x 36 inches, 2008

Cathy Franks
Firebird Among the Stars
65 x 65 inches, 2014-15



Document your art quilts

Recordkeeping supports value, enhances enjoyment

by Diane Howell

Your collection of art quilts is wonderful to behold. But do you know how much you paid for them, who made them, or even where they are?

Documenting your collection gives quick answers to these questions. Preserving details provides each work with a rich storyline that adds to its enjoyment. Careful tracking of your quilts also makes it easier to insure the works or donate them to a museum.

Most collectors contacted for this article document their art quilts with Microsoft Excel, a spreadsheet program. While digital catalog management tools exist, collectors tend to maintain a personal catalog in the format it was originated.

Collector Maureen Hendricks says she sets up an Excel page for any quilt that cost more than \$1,000. “These sheets go to my insurance company. For each quilt I have a little photo, an item number, a description—this includes name of quilt, year, dimensions, artist, where the quilt is located—and the appraised value of the quilt.”

She also generates an Excel sheet for her own use for quilts she purchases for less than \$1,000, which consist mainly of auction quilts from the SAQA Benefit Auction and International Quilt Association. She makes an Excel sheet for each event, inserts photos of quilts purchased, and adds basic information.

A similar approach is employed by longtime collector Marvin Fletcher, although Fletcher uses Microsoft’s Access program. “I have a database which includes the quilter, the title, the size, the date purchased, the source, such as SAQA or *Quilt National*, whether I have authorization to use the image, dates when I have hung the quilt, and where it has been exhibited,” Fletcher says. He also maintains a hard copy of important records. “In terms of paper, I have the bill of sale, a printed image of the quilt, and any other information, such as a note from the quilter.”

Fletcher had an appraisal done when he donated 87 art quilts to the San Jose Museum of Quilts & Textiles. The gift was from the Marbaum Collection,



Patty Hawkins
Sunlit Canyon

28 x 52 inches, 2012

photo by Ken Sanville

Emily Richardson
Full Fathom Five
60 x 31 inches, 2001

Photo by Rick Fine

an impressive body of works built with his late wife, Hilary, who was the *Quilt National* project director from 1982 to 2006.

Collectors Warren and Nancy Brakensiek and Del Thomas use Excel to document basic information. Warren Brakensiek says they also have invoices and slide images of most pieces. Along with her Excel files, Thomas keeps a regular manila folder for each quilt as her “old-fashioned backup system.” Photos, correspondence, and publicity are stored in the folder.

Build your system

Documentation is a twofold process, says Carolyn Ducey, Curator of Exhibitions at the International Quilt Study Center & Museum (IQSCM) in Lincoln, Nebraska.

First, add an identifying label. All the IQSCM quilts are identified with a unique object number that is written with archival ink on twill tape and then sewn to the back of the quilt in the lower left corner. “This standardization helps when you are working with a large group of quilts—if the quilts are stacked, you can access numbers without moving the quilts,” she says.

Second, write down all possible information. The minimum information needed includes title of the quilt, the maker, its origin, and its date. Document the purchase price or appraisal value as well, and note physical characteristics: size, materials, and condition. “If your quilts travel, keep a record of where they are shown. Basically, we like to have as much information about a quilt as we can: why it was made, what the artist was inspired by—the story behind the quilt’s



All quilts this article are collection of San Jose Museum of Quilts & Textiles, The Marbaum Collection, Gift of Marvin and Hilary Fletcher. Several quilts from the collection are published in *Art Quilts Unfolding: 50 Years of Innovation*, from Schiffer Publishing. The book will be published in October 2018 and is available for preorder at www.saqa.com/aqu and amazon.com.



creation. Those are the questions people will want to know in the future,” Ducey says.

A prime example

Collector Jack Walsh’s documentation includes several indexes in Excel and Word. He works with professionals to maintain his files.

“I work with a collection manager, a curator, and a conservator. All are professionals who have worked with museum collections and/or large corporate collections. All of the information is stored in Dropbox so that we can all make entries and/or changes,” he says. Dropbox tracks when changes are made and who made them. The directories are:

- **Artist directory:** Includes complete contact information for each artist.
- **Collection alphabetized by artist, summary:** Includes artist’s name, the works in the collection that they created, and titles, dimensions, and insurance values.
- **Collection alphabetized by artist, details:** A comprehensive record of all useful information available about each work of art. In the artist’s folder is a separate file for each art quilt in the collection created by that artist. The file for a single art quilt includes description, provenance, artist’s statement, images, exhibitions, and publications.
- **Image inventory organized by artist:** This section records the type(s) of image(s) available for that art quilt. The photo credit is listed for each type of image.
- **Exhibition:** A record of each exhibition, beginning with an initial listing of works to be exhibited. As the exhibition is fleshed out, details are added and the list may change. By the time the exhibition is displayed, the information for each art quilt in it will include artist, title, dimensions, materials, insurance value, packing and shipping details, and mounting information. The loan agreement also is stored here.
- **Quilt storage location:** Records the location of each art quilt. Most (around 90) of the art quilts in the Walsh collection are stored individually rolled on acid-proof tubes. All rolled works are wrapped in cotton sheets, tied with strips of cloth and labeled. In storage a metal rod is inserted down the center

left:

**Wen Redmond
Leaping Point**

32 x 51 inches, 2010

right:

**Linda Levin
Walking the Dogs/Summer**

58 x 53 inches, 2000

Photo by Joe Ofria

below right:

**Gay E. Lasher
Abstraction II**

47 x 31 inches, 2010

Photo by Deidre Adams



of each roll. The ends of the rod rest on bars in a metal rack.

Artist's perspective

Artists also document inventories. Janis Doucette maintains several computer files, including a folder for each art quilt and each series. She has recently begun trying out a new inventory system called ArtMoi Studio. The company's website, www.artmoi.com, has online options for collectors and galleries, as do several other art catalog software firms.

Quilt artist Carol Bryer Fallert-Gentry says the main benefit to documentation is saving time when filling out entry forms. "Having the information at my fingertips makes answering much less painful," she says. Documentation also helped her prepare materials during her 30 years of lecturing and teaching workshops. Having detailed information on her website has led to the sale of several quilts.

In 1990 her first computer simplified Fallert-Gentry's process. Her records are kept in Microsoft Word, and as computer technology advanced, she began

see "Document" on page 86



Merle Axelrad's large-scale fabric collage

by Nancy Flagg



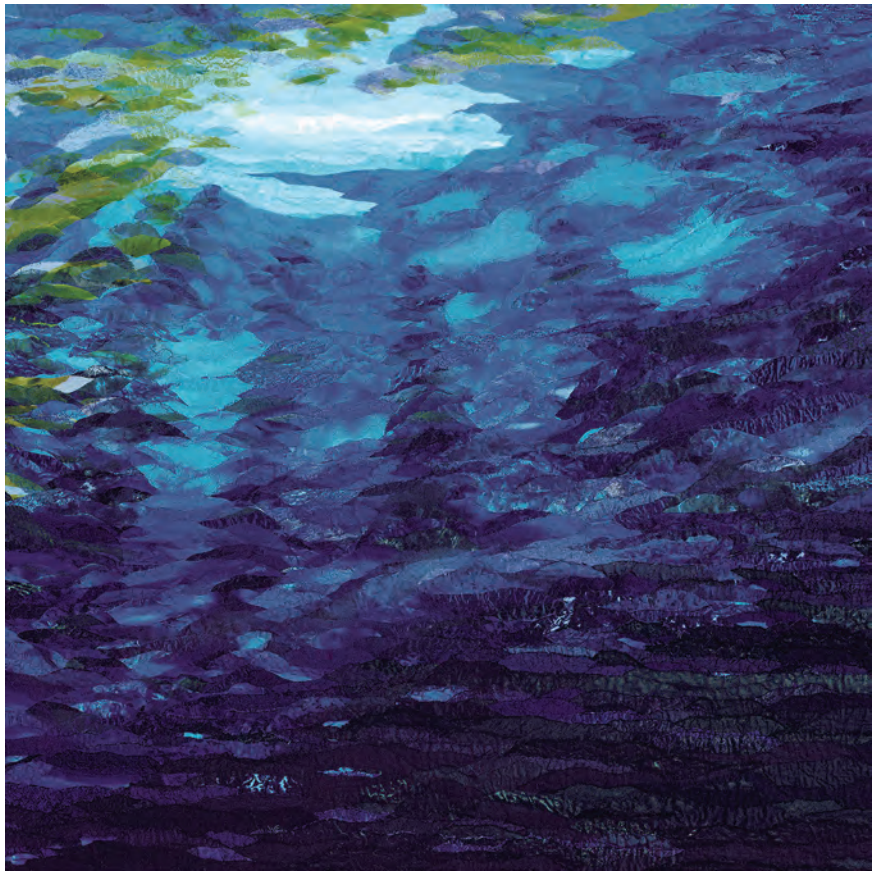
Monterey Bay Canyon

50 x 50 inches, 2000

When Merle Axelrad applied for a public art commission, she never expected to win. She only wanted professional feedback on her fabric collage work from the artists on the selection panel. To her surprise, she did win and it started her on a new career path doing commissioned works for corporate, public, and private clients.

Axelrad learned about the California Environmental Protection Agency's (EPA) call for artist proposals after adding her name to public agency Art in Public Places databases and being notified of the call. One of EPA's requirements was that artists needed to describe eight art pieces they would design for elevator lobbies in a downtown office building. Axelrad envisioned creating collages of unique California geographic features in recognition of the environmental mission of the agency. She proposed arranging the works vertically in the office building by elevation with *Monterey Bay Canyon* in the lower level up to *Mount Shasta* in the highest level. Axelrad won the proposal phase but still had to present her designs to additional panels. Panel members asked questions about subject matter, framing, and durability before giving final approval to start the year-long project.

Today, eighty percent of Axelrad's business is commission based. Her background as an architect in San Francisco prepared her well for the unique collaborative aspects of commissioned work. She is comfortable working with teams, budgets, and schedules, and with making formal presentations. But she says artists may find conforming to the commission process constraining. Instead of unfettered artistic expression, they may find dynamic tension between artistic creativity and the needs of the building, clients, and the ultimate audience. "It's like a jigsaw



puzzle, but no one gives you any pieces. You create the pieces," says Axelrad.

In a commission for the Laguna Honda Hospital and Rehabilitation Center, the puzzle pieces Axelrad worked with included long-term residents in a care facility nestled in a foggy part of San Francisco and surrounded by eucalyptus trees. To lift the spirits of the residents, Axelrad decided to create bright works portraying classic and familiar Bay Area images. In one of her pieces, *Bay Area Foothills*, Axelrad layered and sewed thousands of pieces of fabric collected from upholstery samples and used clothing. By contrasting coarse and smooth pieces, roughening fabric edges, and incorporating different stitching techniques, she created depth, texture, and movement to capture the golden, rolling hills of the region.

Axelrad often obtains her corporate and private commissions through art consultants. After her EPA project, she purchased a list of consultants in the U.S. and sent introductory emails to 400 of them. She was able to establish relationships with several consultants who have since recommended her for jobs. Once she has a corporate or private commission, Axelrad ensures that she and the client agree in writing on the subject, price, size, and other particulars of the

top left:

Bay Area Foothills

57 x 43 inches, 2003

left:

Laguna Honda installed



Mission San Jose

96 x 60 inches, 2012, with detail, above

project. Photos or drawings of the work are prepared at the beginning of the project and are updated as needed.

Although Axelrad shares her artistic concept with clients via photos or drawings, a photo is only the inspiration. She does not view her work as a photo-realistic take on a subject, but rather as an abstract interpretation.

In creating her art, she works from the foreground to the background, tucking each fabric swatch behind the layer in front. Axelrad says, "It's the layering of objects in space and it's the light and the movement created by those that convey the image."

Often, a client does not have a specific image in mind but a more general concept. For example, a San Antonio-based corporation wanted artworks that represented local landmarks. Axelrad traveled to the city to take photos of various landmarks and offered a small sample of photos for the client's consideration. They selected her photos of San Antonio historic missions. In the photos, Axelrad focused on particu-

lar aspects of the structures but in a way that allowed viewers to recognize the buildings as missions. The results were two eight-foot tall collages, *Mission San Jose* and *Mission Espada*, that took Axelrad a combined 1,500 hours to complete.

In all of her work, Axelrad believes that finding the subject itself is not the difficult part. It's after an image has been selected that she has to make decisions about what to show and what not to show. The challenge is in interpreting the subject so that it speaks to others. "I want them to see what I see in the subject," she says.

Axelrad's roadmap for successful commission work begins with listening intently to what the client wants, then offering options and engaging in substantial back-and-forth discussion to ensure that everyone is clear about what the results will look like. For example, the Ritz Carlton Hotel in Lake Tahoe asked Axelrad to create a water-related work, but after seeing her photo of rocks on the water's edge, decided that they wanted a less literal image. Axelrad prepared a sketch for a new proposal that eventually became her favorite piece, *Sierra Water*. In this 58 x 34-inch fabric collage, Axelrad hand painted layers of silk gauze to reveal a shimmering image of rocks above water, below water, and reflected on the water's surface.

Creating art under commission requires collaborative dialogue, nurturing, and scrupulously clear communication. Merle Axelrad's skill and understanding of these concepts are key to her success.

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Art quilts in France

by Gül Laporte

Until the 1970s, quilting in France consisted almost exclusively of the traditional Provençal “boutis,” whole-cloth quilts of which the most famous examples are intricately hand-stitched white quilts from Marseilles. In 1972, the Museum of Decorative Arts in Paris hosted a large exhibition of

mostly Amish quilts made in the U.S. curated by Jonathan Holstein. That exhibition caught the attention of the French public. Soon afterwards, Sophie Campbell, an American woman living in France, began teaching classes that helped popularize quilting. But for many years the concept of quilt making as a form of studio



Anne Woringer
Huis clos
(Closed Session)
61 x 46 inches, 2001

Photo by Bruno Jarret



above:

Edith Raymond
Echelle jaune (Yellow Ladder)

31 x 24 inches, 2011

Photo by Yves Denoyelle

above right:

Cosabeth Parriaud
Métro parisien (Paris Subway)

40 x 40 inches, 2014

Photo by Yves Denoyelle

opposite:

Geneviève Attinger
La rumeur (The Rumor)

46 x 46 inches, 2011

Collection of the International Quilt Study Center & Museum (Lincoln, Nebraska)



art did not exist in France, and outside Paris, which had a quilt shop, it was difficult to find the materials and tools for quilting.

The founding in 1984 of France Patchwork gathered together quilters from different geographic areas who worked in different styles. By organizing classes and exhibitions, France Patchwork contributed to the spread of traditional patchwork in France. Soon, however, a more creative movement began to emerge, enabling studio artists to express themselves using textiles, and leading in 1998 to the creation of a new movement inside France Patchwork called “Artextures.” This group attracts a number of fiber artists, most of them professionals. They use innovative materials, create three-dimensional pieces, and, thanks to the help of France Patchwork, are exhibited in national museums. A new generation of 30-something artists is joining this movement, an encouraging sign for art quilts throughout France. Most of the French artists work alone, perhaps due to the fact that the French are quite individualistic.

Anne Woringer, Edith Raymond, and Cosabeth Parriaud, who live in Paris, are probably the individuals most credited with initiating the art quilt movement in France back in the 1970s, followed by artists



throughout France, including Geneviève Attinger, Maryvonne Deville Guillot, Solange Lasbleis, Lena Mezsaros, Marie Claude Bertin, Lydie Clergerie, France Brechignac, Gabrielle Paquin, and many more.

Anne Woringer studied fine arts. The 1972 quilt exhibition was a major discovery for her, after which she made traditional quilts. But then she found her own style, inspired by ethnic art, and began dyeing her own fabrics. Woringer's art quilts are now in international private collections as well as in museums, such as the International Quilt Study Center & Museum in Lincoln, Nebraska, and the Museum of Arts and Design in New York. Woringer believes the art quilt needs to find more followers in France, and textile artists have difficulty being recognized as such in France.

Edith Raymond is an architect, an illustrator of children's books, and a fashion designer. She is a self-taught textile artist, influenced by her own naive drawings that she reproduces in textiles. Raymond loves to embroider, as this handwork enables her to relax. About her approach to art making, she says, "Patchwork is the appearance, the large format, a physical work, an opening; it's also the precision of shapes; it's a day-time work, while embroidery, masks, and small characters are intimate, a secret work, thus a night-time work."

Cosabeth Parriaud explores colors, adapting them to simple geometric shapes — squares, rectangles, circles, and stripes, whose familiar lines are universal. She combines different techniques and materials and

see "France" on page 87

Light Show

A new touring exhibition

by Sandra Sider

From September 22 until December 12, 2017, the National Quilt Museum premiered *Light Show* from the Contemporary Quilt Art Association (CQA) based in the State of Washington, “an extraordinary exhibit of 36 vibrant quilts, ... a unique sensory experience that takes the viewer through an electrifying adventure of light.”

Founded in 1986, the CQA is the oldest art quilt organization in the United States. As a group, CQA members are diverse in their design styles, choices of media, and working techniques. The artists are not restricted by traditional definitions of quilting, but instead express thoughts and feelings through the medium of quilting. Materials used often go far beyond the traditional idea of cloth, and the resulting art can range from postcard-size works that fill a wall to three-dimensional objects. The only constant is that CQA members continue to expand the definition

of the art quilt, especially as new materials and techniques are developed. Selections from *Light Show* can be seen at the Texas Quilt Museum from October 4 until December 23, 2018.

As demonstrated by this exhibition, the quality of reflected light from textile sources can provide a special type of lustre, with the finishing process of the fabrics imparting a subtle sheen. Quilting stitches often enhance the nuances of light seen in textile art, and *Light Show* is no exception, as exemplified by Caryl Bryer Fallert-Gentry, Melisse Lang, Barbara O’Steen, and Colleen Wooton. Other artists in the exhibition chose to focus on different aspects of light, with Helen Remick using vintage slides and Bonny Brewer replicating the effect of a prism in her wall-mounted sculptural quilt.

www.contemporaryquiltart.com





clockwise from top left:

Melisse Lang
Seeing the Light

74 x 77 inches, 2009

Caryl Bryer Fallert-Gentry
Midnight Fantasy #10

49 x 49 inches, 2016

Helen Remick
Bringing Memory to Light

42 x 41 inches, 2017

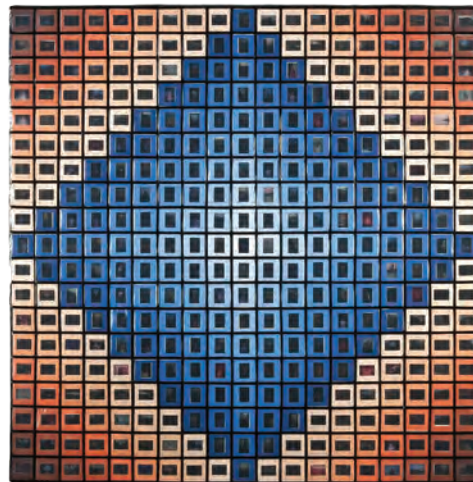
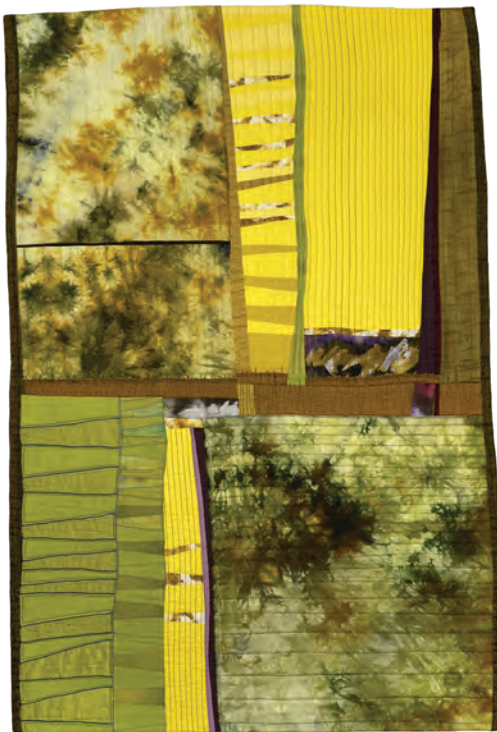
photo by Bill Bachuber

Colleen Wootton
Radiance

52 x 54 inches, 2017

Barbara O'Steen
Fields

50 x 34 inches, 2009

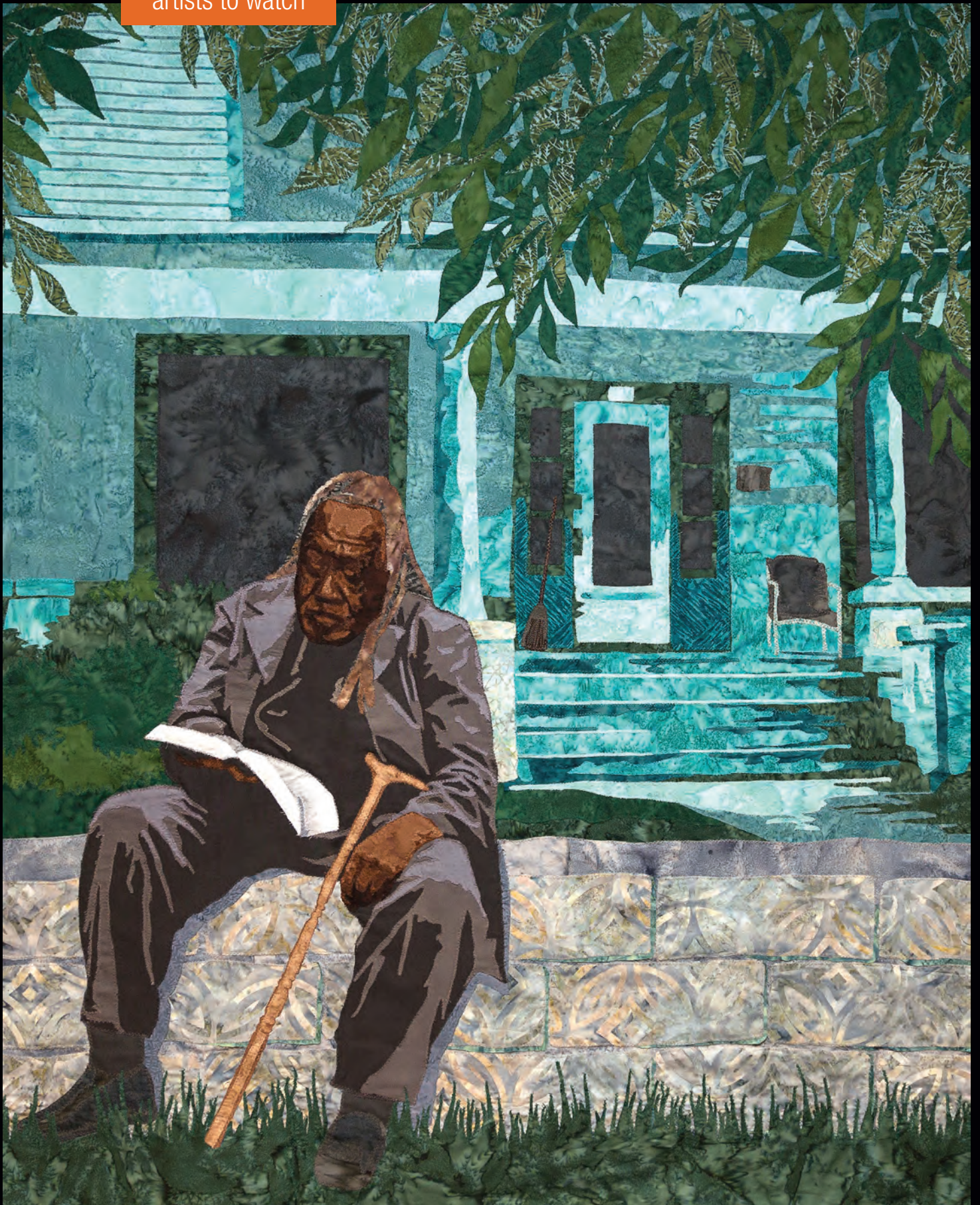


left:

Bonny Brewer
Prism

23 x 47 x 4 inches, 2015

photo by Barbara J. Fox



Maggie Dillon

Sarasota, Florida

Not everyone who wanders into a quilt shop is offered a job, but that's exactly what happened to Maggie Dillon while she was in college. At the shop, she fell in love with batik fabrics. Soon this passion for cloth combined with a class project to result in her first art quilt. From there, she was on her way to telling stories through textiles.



New medium

I focused on photography and photojournalism as I pursued a fine arts degree at Flagler College in St. Augustine, Florida. When a drawing class assignment allowed me to use any mark on any surface, I was so inspired by the fabrics at work that I used green and purple batiks to create a textile collage of a woman's face partially hidden by a scarf. Its starting point was a photo I took and then manipulated in Photoshop.

When I began to work with fabric in 2008, I learned through trial and error because I hadn't been exposed to the world of art quilts. I didn't know there was such a wealth of creative fiber and textile artists in the world! After meeting a talented quilt artist in the shop, I attended an art quilt group meeting in Jacksonville, Florida, which eventually led me to join Studio Art Quilt Associates.

One morning on my way to Jacksonville Quilt Fest, I drove through Lincolnton, a historic neighborhood in Saint Augustine. I saw an older man sitting outside reading his Bible. I could not forget the scene. Later, I used Photoshop to combine about twelve photographs to recreate his image for *Lincolnton: Revisited*.

left:

Lincolnton: Revisited

50 x 40 inches, 2017

right:

Ed, the Farmer, 1922

72 x 59 inches, 2017

ited. Since St. Augustine was where I began creating artwork, this piece is special to me.

Style and approach

I'm not particularly conventional or traditional. I love days alone in the studio listening to indie rock music





Sophia
30 x 18 inches, 2013

and the pitter-patter of my bunnies hopping on the floor.

I am drawn to vintage images, particularly candid shots. I find images that have a photojournalistic quality engage the viewer to imagine the events taking place in the piece. These images embody a true moment that tells a story. The simplicity of a captured moment from the 1940s or 50s is so different from today's staged selfies. I am everlastingly curious about that era.

About nine years ago, I began to search for vintage photos online to use in my work. When I find one I like, I contact the site owner for permission to use it. I then pull elements out of the image and join them with other found images until I have a satisfying composition. I am inspired by the subtleties of an image: the inquisitive look of a woman sitting and thinking,

N'awlins Heritage
68 x 62, 2013



the peacefulness of a man engulfed in his novel, or the perspective of how the photographer shot the scene.

My color scheme reflects the subdued palette of old film, featuring grays, dusty blues, ashen greens, and a variety of browns. Lately, more pops of bright color have found their way into my work.

I'm often asked if I fuse my pieces or paint faces. The answer to both questions is no. My works are all raw-edge machine appliqué secured with hundreds of tiny pins before sewing.

Finding success

I enter a minimum of seven juried shows each 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.

One of my first exhibitions was by invitation. Bonnie Browning of American Quilter's Society offered me a special exhibition at the 2011 AQS QuiltWeek event in Des Moines. At the time, my completed pieces were stretched onto canvas stretcher bars. I had a little more than a month to transform my textile collages into proper quilts. After that show, I took a short break to start my portrait photography business.

In 2013 I entered *Dare to Dance: An Artist's Interpretation of Joy*, an exhibition and book project curated by Mary W. Kerr. My piece, *Sophia*, was selected for the cover of the accompanying book produced by Schiffer Publishing.

When I entered *Festival Gallery of Quilt Art: Traditions* (part of the International Quilt Festival events in 2013-14), the word "traditions" instantly made me think of vintage imagery. I found a beautiful image of a guitar player. The piece was created in a brown and beige monochromatic color scheme. The result was *Nawlins Heritage*, and it was accepted into the IQF exhibition. It also was awarded third place in the 2015 *Quilts in Paradise* show in Sarasota.

From that point on, I was hooked on vintage photographs as inspiration. I primarily work in the decades ranging from the 1930s to 1950s. My piece, *Anticipation*, based on a 1943 photo by Gordon Parks, won

the \$1,500 first prize in *Florida's Finest* exhibition at Art Center Sarasota this year.

Journey continues

Last year, I 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 work in progress, and I'm lucky to have local admirers who have become collectors.

While I take on commissioned work, I also keep busy with personal projects. Who works on one piece at a time, right? I work well with deadlines, so finding shows and exhibitions inspires me to work and expands my scope of vintage images, as well as encourages my artistic growth.

At present, I am busy with a series of vintage-inspired pieces. I plan to create a solo exhibition.

www.maggiedillondesigns.com



Anticipation

48 x 41 inches, 2018

Terry Grant

Beaverton, Oregon

Terry Grant came to art quilting through serendipity. Her chance discovery of an art quilt allowed her to combine two passions to bring her own stories to life through fabric and stitch. Her work captures the essence of experience, presenting the vital elements of a journey.

Stories in fiber

I have loved two things since childhood—drawing and sewing. I always knew I wanted to be an artist and I got my degree in art, specializing in painting and printmaking. Sewing, on the other hand, was clothing and curtains and such. One day I had a meeting with an associate and there was a wonderful non-traditional quilt hanging in his office. I couldn't take my eyes off it. A light went on in my brain and never turned off. I have been making art quilts ever since.

I am inspired by the idea of telling our own stories, which manifests in revisiting memories of places, of events, of the feelings evoked. Travel is a passion for me: stories and memories of travel show up over and over in my work. I'm not interested in recreating exact scenes or duplicating travel photos, but I reference many photos and try to capture the feeling, the mood, the imperfect memory that stayed with me after my trips. I feel no obligation to copy every detail or replicate the exact colors. Instead, I rely on the photo to supplement my memory.



clockwise from top right:

Red Umbrellas

31 x 19 inches, 2013

Memory of Summer

23 x 17 inches, 2018

Red Domes

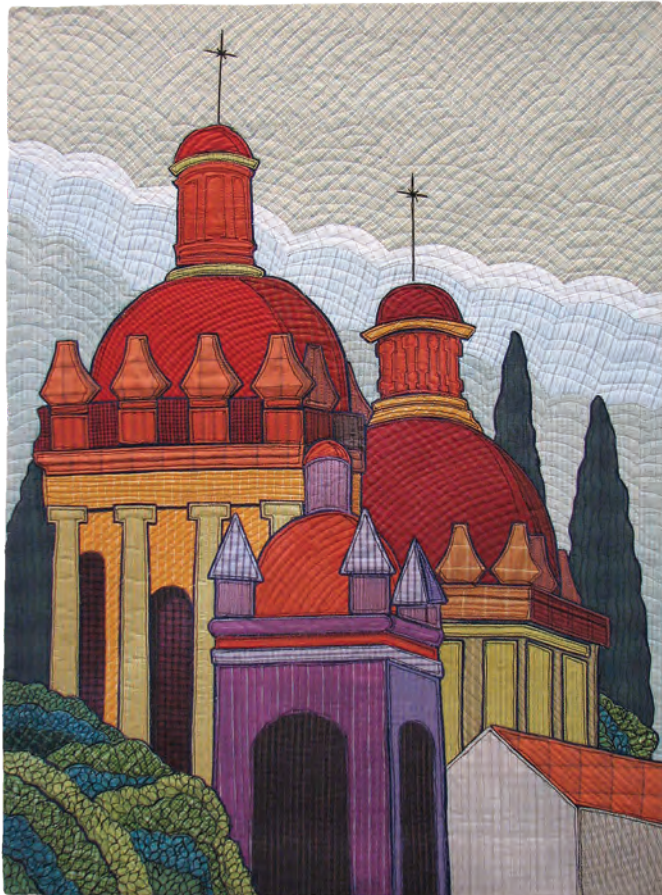
33 x 24 inches, 2014



Setting a style

My series seem to emerge organically and unplanned. Sometimes I don't even know I've started a new series until I am several pieces into it or notice I'm doing something that's taking me in a new direction.

When I worked on my Ecuadorean architectural pieces, I looked for fabrics that suggested age and architectural detail. I realized that commercial fabrics depicting brick, stone, and tile work were not at all suitable for my needs. I discovered that textures and lines subtly suggesting architecture could be found in the woven plaids and stripes of men's shirt fabrics. I searched thrift stores for old shirts that I could repurpose into bricks, roofs, and cobblestones. Dyeing some of the shirts provided a wider range of colors.



I became so fond of those repurposed fabrics that I worked them into other subjects. For the SAQA exhibition *Redirecting the Ordinary*, I used shirt fabrics to depict, of all things, a man's shirt! This piece is one of my all-time favorite projects. It led me into a new series that uses traditional pieced quilt patterns as a background for more representational subject matter. My current work continues to portray the beauty found in ordinary items.

Evolving themes

When I first started to make art quilts, I resisted representational subjects. I believed that geometric patterns and abstractions better suited fiber art. However, I continued to be drawn to representational work.

From the beginning, line has been an important element for me — maybe that goes back to my printmaking background — and line, especially a dark, imprecise outline, has become a recognizable feature of most of what I do. My color palette has not changed significantly over the years. An ongoing goal is to loosen up, simplify, and work more spontaneously.

Career milestones

I'm gratified to have had my work exhibited in exhibitions around the world, published in books and magazines, and to have been invited to write for print and online publications. A highlight was being a member of the Twelve by Twelve international online collaborative art quilt project, which led to international exhibitions and a book of which I am one of the authors, *Twelve by Twelve: The International Art Quilt Challenge*.

My son-in-law, Carlos, is a painter and we have a similar approach to our art. While we have not collaborated in the sense of working together on pieces, we find our work complements each other and we have had two local joint exhibitions. Carlos is from the beautiful colonial city of Cuenca, Ecuador. He and my daughter lived there for several years before coming to the United States. We visited



there frequently, and I was inspired by those visits and made quite a few pieces featuring the old colonial buildings of Ecuador. Those same buildings are a favorite subject for Carlos's paintings, so our work blends nicely together.

Future plans

I have no plans to retire from art making, although two recent eye surgeries for glaucoma were a rude reminder that aging may require some accommodation. Vision changes made the precise work I usually do difficult. I have rediscovered handwork, which is more adjustable for focused vision than the fixed

left:

The Cloth Remembers

45 x 28 inches, 2014

right:

Roses

43 x 29 inches, 2016

below:

Farmland: Camas Prairie, Idaho

26 x 34 inches, 2015

needle of my sewing machine. During recovery, I stayed in the studio making smaller works and experimenting. My corrected vision is closer to what I was used to, and I am again creating larger works to submit to exhibitions.

My goal is always to make work that is truthful and personal. The process is always more important than the final product. That leaves me open to solve the next puzzle. I am happy to continue to share and to savor the joys of the creative life.

andsewitgoes.blogspot.com



Jim Hay

Misato, Takasaki, Gunma, Japan

Jim Hay was a Michigan sculptor who traveled to Japan and fell in love with the country, art quilts, and a lovely music teacher—not necessarily in that order. His transformation from sculptor to quilt artist was a matter of shifting media, as he sees both as collage. His change in residence and his creative output were more a matter of magic.

Tightrope

92 x 90 inches, 2014



Trip of a lifetime

In 1990, I was the artist member of a delegation that traveled from Battle Creek, Michigan, to Takasaki, Gunma, Japan, for a five-country Sister Cities International conference. I liked the Japanese culture and had studied art, Buddhist philosophy, and temple architecture during my MFA program at Michigan State University. The delegation's hosts asked: 'Why don't you stay and teach?'

So I stayed. I taught English at 32 elementary schools and at a girl's high school. I drew every day, first in black and white and then in color. My work soon became three dimensional and my small living space became my studio. I slept on the floor. I also fell in love with a Japanese music teacher from one of the elementary schools. I have now lived in Japan for almost thirty years with a beautiful wife, a new house with a studio, two cars, and two motorcycles.

The secret words here are "new house." The new house had many windows, but no curtains. I decided

to make them. Handwork was too slow, so I bought a used Brother sewing machine for \$50. It was months before I noticed it had a reverse button. I loved it.

My pieces got bigger until they started to cover the walls. I entered some quilt competitions and won, even receiving coverage in magazines.

I find similarities between sculpture and art quilts. I always liked collage and assemblage. Quilts are cloth collage. Cloth is truer to popular culture than even soup cans. We wake and put on clothes. We cover our windows with cloth, we sit on cloth in cars, buses, trains, and workplaces. Cloth is near us from birth to death, and cloth can be folded to store or placed in suitcases to ship.

Growing ideas

I don't like work. I allow ideas to grow. Each moment is creative. Decisions often come while I'm doing something else. I may jot down a sketch on scrap paper or a napkin. That keeps the process lively. If I





above:

Broom Pig Man

96 x 42 inches, 2011

right:

Dust to Dust

90 x 90 inches, 2009



get stuck, I stop for the day and awake with a fully formed solution. That is magical.

If obligations keep me from working, I get rusty. To clear a creative block, I do self-portraits. One night I noticed my broom hanging on my studio door as I shut off lights in the studio, and the idea “angry pig” randomly jumped into my mind. Soon things were rolling. I began to sew fast, like a race-car driver skidding around corners, raising dust. That inspiration became *Broom Pig Man*.

The visual descriptions in my quilts come from my own revelations. *Dust to Dust* is an example. I was working on my *Five Natural Elements* series and wondered: What lives in the ground? I chose rabbits because we had had a rabbit named Magee. Rabbits symbolized an underground animal that can enjoy life. In

Dust to Dust, the rabbits enjoy an evening at a subterranean nightclub where the stage is lit by moonlight shining through a hole. A rabbit magician pulls the obligatory rabbit out of a hat. Underground life is cyclic: A rabbit cemetery is in the upper right covered by a gravestone reminiscent of those I see on my walks in Japan.

For other underground animals, life is a struggle. Moles stumble in a tunnel. The earth element is an allegory of underground beings in various life activities. For all, the final return is “earth to earth, dust to dust.”

Materials from around the world

My work makes use of Japanese kimono and obi and Gunma Meisen silk, world cloth, pigment-ink archival photos printed on cloth, lace, marker, antique playing cards, and transparent

right:
Fish & Chips
98 x 98 inches, 2017

below right:
MOVE Forward
69 x 30 inches, 2018



cloth. Japanese people who view my exhibitions often give me fabric in the form of beautiful kimonos. My wife Miyuki and I have traveled to about thirty countries. We find materials specific to those countries to be a wonderful focus for our times there. Once I met a man on a beach in Wisconsin who repairs sailboat sails; he sent me samples of that cloth.

Step by step

Each accomplishment is an exciting next step: receiving the Judges Prize in 2003 *Quilt Japan*; having my first solo show in Korea; the slow upward climb for *Fish & Chips* to receive first place in the Original category at the Tokyo International *Great Quilt Festival 2018*; and joining SAQA and having it introduce my art to four continents. The real milestones are the people one meets along the way.

In 2020, I will have a solo exhibition titled *Thirty Years in Japan* at the Takashimaya Gallery in Takasaki, Japan. Since many of my pieces are quite large for individual homes, I would like them included in permanent collections of art museums. I also want to have some large solo exhibitions that cover my extensive career with cloth collage. Through my work, I can be serious or playful, thoughtful or light-hearted. I seek truth or I spin tales. I generate history, fantasy, even mystery, all with cloth. That is amazing.

www.jim-hay-artist.com



Kit Vincent

Ottawa, Ontario, Canada

Kit Vincent's painterly, abstract pieces are the work of a master colorist. Strip piecing forms the powerful strokes in her work. Hand-dyed fabrics and surface design techniques build true personal color and layered meaning into each piece.

Catching the bug

I came to quilting through the back door for an odd but practical reason. A few years ago, my new dining room was an echo chamber. I needed something large and colorful to dampen the sound. A large, mid-century masterpiece was not within my budget, so I made a wall hanging. After all, I could sew a bit, but what I knew about quilting would have fit into a teacup.

I found a *Threads* article on Judith Larzelere's strip-piecing technique. I was impressed with her beautiful, bold quilts and also with the efficient



right:

Tricolor White

72 x 72 inches, 2017

below right:

Tricolor Blue

72 x 72 inches, 2017

“quilt as you go” technique. Inspired by the article, my very first quilt measured no less than 8 by 8 feet. It hung on my dining room wall for several years despite the fact that it was a technical mess.

More importantly, I had caught the quilting bug.

Style evolution

I soon came across the work of Nancy Crow. I had dabbled with several fine arts media over the years, but Crow’s large, bold fabric compositions stopped me in my tracks. Her stunning work reminded me of large and colorful mid-century abstract paintings. Her work proved that quilting could be fine art. I took her classes and have benefitted from her artistic insight ever since.

I found success shaping fabric freehand with a rotary cutter and composing directly on a design wall. I learned how to compose and piece large abstract and semi-abstract works. I experimented with several construction methods.

My work is all about color and cloth. I begin without expectation and allow the design to surface. Gesture, movement, and color are the key elements as I stitch across pieced substrate panels with narrow strips of cloth. Each panel sets the tone for its neighbor. The only things I know up front are the approximate size of the final piece and a sense of the overall texture and color palette. The top layer works with underlying shapes to create a visual dance that feeds its neighboring panels. This is the part of the design process I enjoy the most.

Each surface strip is cut to measure and applied in a specific direction to create a line, a mark, or a group of lines that produce a colored





shape. Pinning and sewing these strips is the slowest part of the process, but it's not unlike applying daubs of paint or collaging shapes to a colored surface. The fabric strips butt against each other and work together to create patterns within each square and across the piece.

New direction

Recently, I felt the need to breathe new life into my work. My goal is to create a magical color vibration with several layers of dyed fabric sewn atop each other. I want to suggest movement using narrow

strips of fabric. It wasn't until I began cutting and layering thin strips of hand-dyed fabric that I could see this as a possibility. Still working in an improvisational way directly on the wall, I have let go of the clean, sewn, quilted surfaces and "no loose threads" rule of my early work. I now feature raw edges and loose threads. These new compositions have taken on a painterly aspect that I like.

In 2008, I began an art-cloth study program with Jane Dunnewold of San Antonio, Texas. For three years, I was immersed in dyeing, painting, discharging, laminating, and foiling. These processes allow

me to build in true personal color and layer meaning into my work. I gained an in-depth understanding of what art cloth is and how I could use it in my textile work. I now buy prepared-for-dyeing cotton and silk fabrics and create my own personal color palette. The resulting fabrics represent a sensual and easily manipulated ground that can be dyed, painted, folded, cut, stitched, or embroidered. They can be made to have weight, mass, and texture, and are less constraining than primed stretched canvas.

Making abstract art with cloth involves varying degrees of getting it right, doing something with it, perhaps even redesigning it. I get a thrill by honoring and universalizing my own personal views.

left:

Chaos Butterfly

65 x 65 inches, 2014

below:

Seagate

47 x 67 inches, 2013

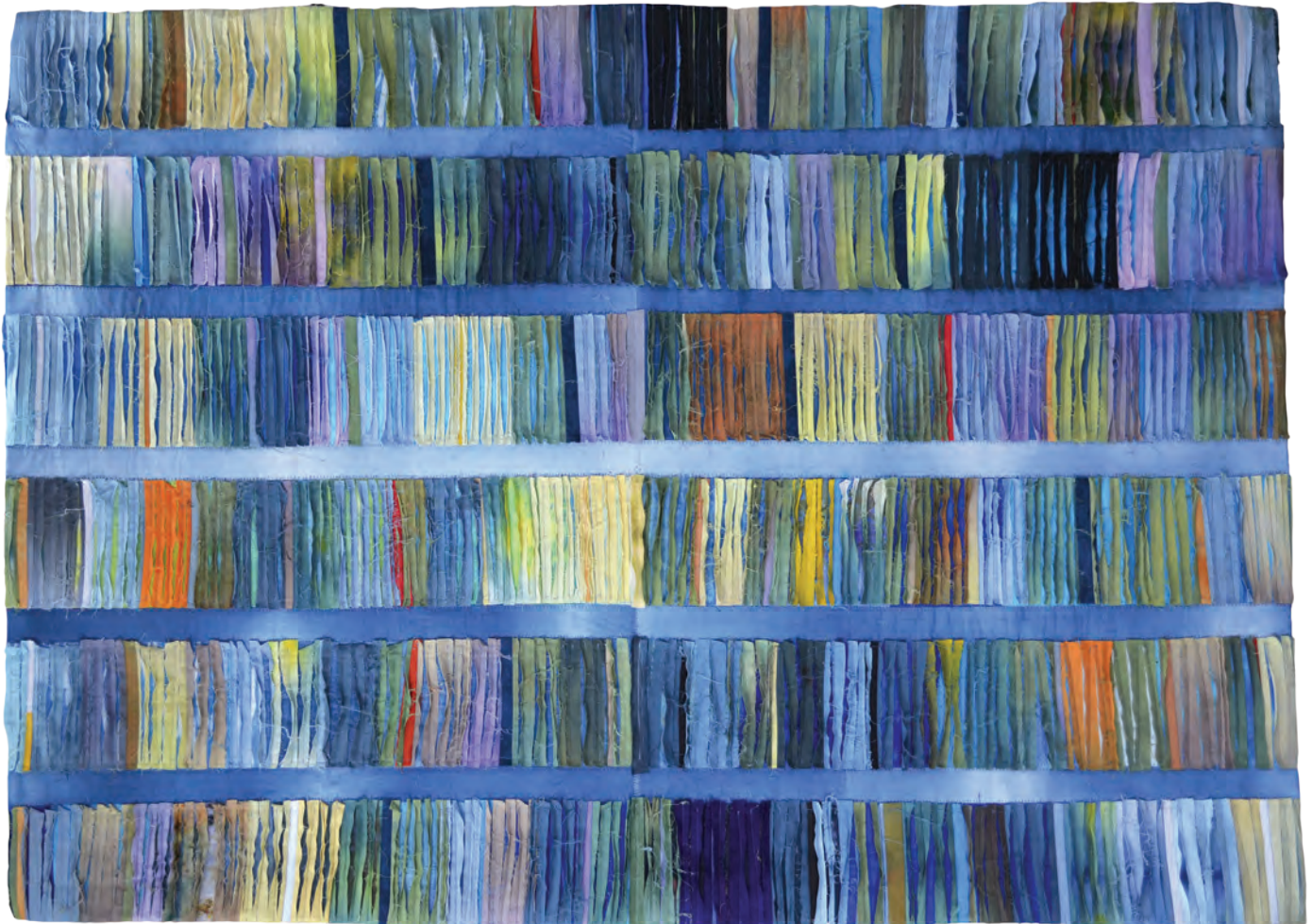
I'm currently focused on creative lines, shapes, spaces, forms, and textures. These elements underpin most images I see every day and with which I am familiar. The variety of ways these elements can be mixed, matched, and reinterpreted is mind-boggling and thrilling.

Inspiration

All genres in art are valid. All are authentic. Elemental lines, shapes, forms, and textures are universal in nature and embedded in our subconscious. I seek these out to recombine them into an overall textile composition — not unlike an abstract painter. My goal is to challenge the perception of this chosen material and create an emotional response with the viewer.

Apart from the inspiration that comes from the tactile appeal of dyed cotton and silk under my fingers, I am often inspired by other visual art. For me, inspiration can be elusive; there's no formula to it. It could result from a trip to a museum, a news item that grabs me, or simply a piece of fabric.

www.kitvincent.com



METAMORPHOSIS



**Julie Poirier Mathur
Lakshmi**
54 x 37 inches, 2017



Betty Busby
Third Colony
65 x 42 inches, 2011

Metamorphosis generates transformative changes in shape, nature, or structure. Animals develop physically and change from birth to maturity. Concepts and ideas morph and change over time. Even the earth's landscape progresses through many geological and ecological stages.

Change can be positive, negative, frightening, or enlightening. The pieces in this exhibition demonstrate the inevitability of change—physical, philosophical, or personal—and the results of such transformations, no matter how subtle.

Jennifer H. Landau
Transition
37 x 34 inches, 2017

photo by Sibila Savage Photography



Sherri Lipman McCauley
Aging On

60 x 24 inches, 2014



Valerie Maser-Flanagan
Wood Grain #1

46 x 46 inches, 2014

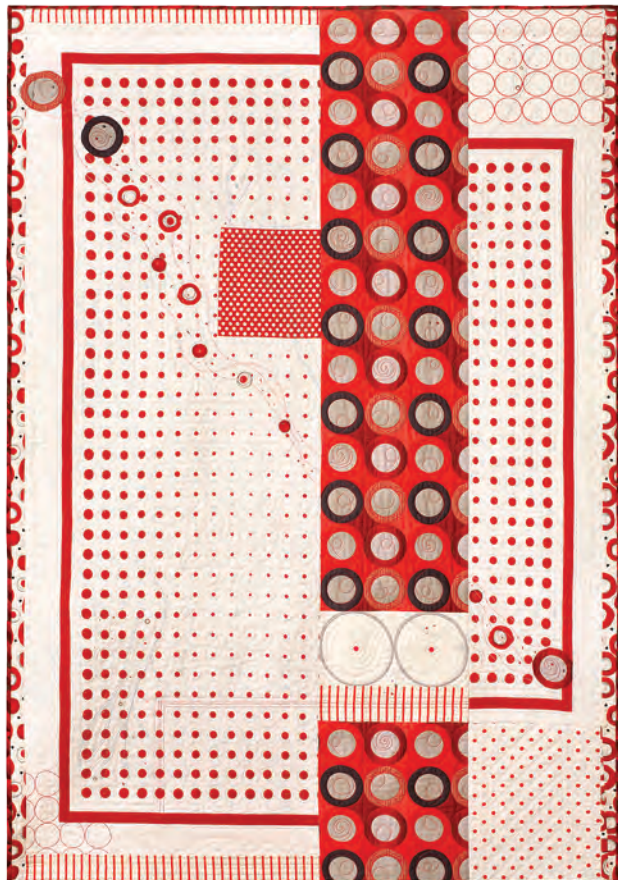
photo by Joe Ofria



Rosalind S. Daniels
Skin Spots

60 x 42 inches, 2014

photo by Perry Heller



Art Quilts Unfolding

Sneak peek

Judith Larzelere

In addition to having exhibited her work in all the major quilt art competitions, Judith Larzelere was the 2006 winner in the category “Fiber: Pieced/Quilted,” awarded by *Niche Magazine*. This renowned art quilt innovator developed her signature style in the 1980s, a combination of machine strip piecing and machine strip quilting. Larzelere’s quilts consist of pure abstraction, emphasizing color interaction and movement. They have tremendous impact when viewed at a distance and reveal detail and nuance upon closer inspection. Her work is owned by many corporate and private collections and has been published extensively.



Larzelere shared these thoughts for SAQA’s new book to be published in late 2018, *Art Quilts Unfolding*:

“I began quilting as a means of making art, for sale and not as gifts. I hoped to do something unique and knew that specializing and years of involvement with a technique might lead to something. Combining Log Cabin construction and Seminole strip piecing was the basis for developing my signature style. My processes and techniques have remained pretty much the same for nearly thirty years. I have worked with various fabrics: commercially dyed cotton broadcloth, hand-dyed muslin, cotton sateen, and silks, and recently, “white goods” — undyed cottons, silks, and linens — off the bolt.

I like gathering fabrics for a palette, spreading them out on my worktable, and ordering them in ways that please me. It is exciting to work out color combinations and set up a pattern for the strip piecing. My latest quilts consist of white fabrics exclusively, making a much more subtle surface with an emphasis on texture. I used to be responsive to the natural world to generate color ideas and moods. My recent work is more of an intellectual exercise as I express intangible ideas such as “photons” or create minimalist quilts like those in the *Translucency* series. I don’t keep a sketchbook of possible designs; instead, I use a bound sketchbook to lay out a plan on paper to scale for the construction of each quilt.

I am committed to the process I have developed over the years, but I find that distractions of other media intrude and interrupt my production of new works.”

www.judithlarzelere.com

Full Spectrum

58 x 58 inches, 1993

Collection of San Jose Museum of Quilts & Textiles

Photo courtesy of the San Jose Museum of Quilts & Textiles

the collector's bookshelf

Art Quilts International: Abstract & Geometric

By Martha Sielman

ISBN 978-0-7643-4994-2

Schiffer Publishing Ltd., 2016

224 pages, softcover

Full color illustrations throughout

\$29.99

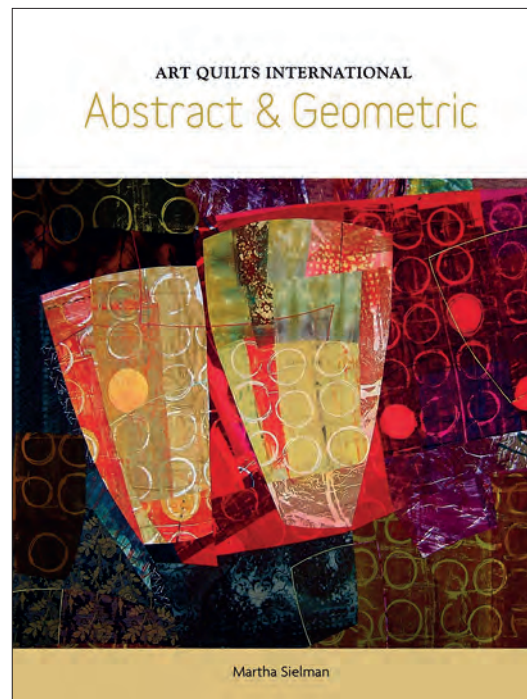
reviewed by Patricia Kennedy-Zafred

Martha Sielman delivers another stunning visual publication with her latest book, *Abstract & Geometric*, a continuation in her series profiling artists working in the medium of art quilts. Showcasing the diversity of a similar theme and concept, 124 international artists are featured, with varied and compelling pieces sure to inspire and ignite the imagination of collectors, curators, and makers.

More than 300 pieces, chosen from 1,300 submissions, are beautifully photographed and vividly captured, bursting with color and texture. Certainly some of the names are immediately familiar, but also included are artists whose work may not be as recognizable, offering new and fresh perspectives.

The gallery sections reflect the amazing variations and individual style that each artist brings to the work, while in-depth profiles of 29 artists offer greater insight, details about process and work style, and personal motivation. The interviews of the featured artists present a very personal look into the challenges often faced by studio artists of any media, including the effort expended in maintaining an ongoing creative process.

As expected in a book entitled *Abstract & Geometric*, the works included are indeed graphic, yet many tell stories reflecting moods, experiences, and relationships with family and society. Not all of the works fit into the standard square or rectangle, with some being



expressed in unusual shapes, sizes, and dimensions.

What is at the core of creativity? The interview sections attempt to address this profound question with the artists. It can be the medium itself, a color, a memory, or a digital image that pushes the maker forward. Judy Martin talks about the importance of solitude and the slowness of the hand-stitching process. Aina Muze remarks on the importance of music playing in the background as she works, influencing her mood. Sheila Frampton-Cooper speaks about doodling or drawing as a way to allow designs to evolve freely and intuitively.

Many of the works feature hand-dyed fabrics, painting, and printing, layering complexity and variation, as represented in the works of Sue Benner and Yael David-Cohen. Others are a tour de force of piecing techniques, creating patterns and color shifts that move across the surface, as in the work of Kent Williams

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Collector's bookshelf from p. 35

and Kathy Loomis. The complexity of Jim Hay's quilts, profusely filled with intriguing symbols and enigmatic signs, invites the viewer to make sense of riotous imagery and pulsating action reflecting his fast-paced flurry of ideas. Deidre Adams utilizes paper and vintage textbooks to inform and reinforce her design considerations, expressing her personal thoughts regarding approaches to knowledge in today's world.

Abstract & Geometric is a necessity for any quilt artist or collector, and a welcome addition to Sielman's previous publications, including *The Natural World*, *People and Portraits*, and *Masters: Art Quilts, Volume 1 and 2*. Sielman has succeeded, once again, in curating an exquisite exhibition in print and producing a book that will be a timeless resource.



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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.

Margaret Abramshe

St. George, Utah USA
metaphysicalquilter.com



Nan

33 x 29 inches (84 x 74 cm) | 2017

private collection

Regula Affolter

Oekingen, Solothurn, Switzerland

www.regaffolter.ch



Workout/Serie Missisbraini 2017

46 x 29 inches (117 x 74 cm) | 2017

JEA collection

Linda Anderson

La Mesa, California, USA
www.laartquilts.com

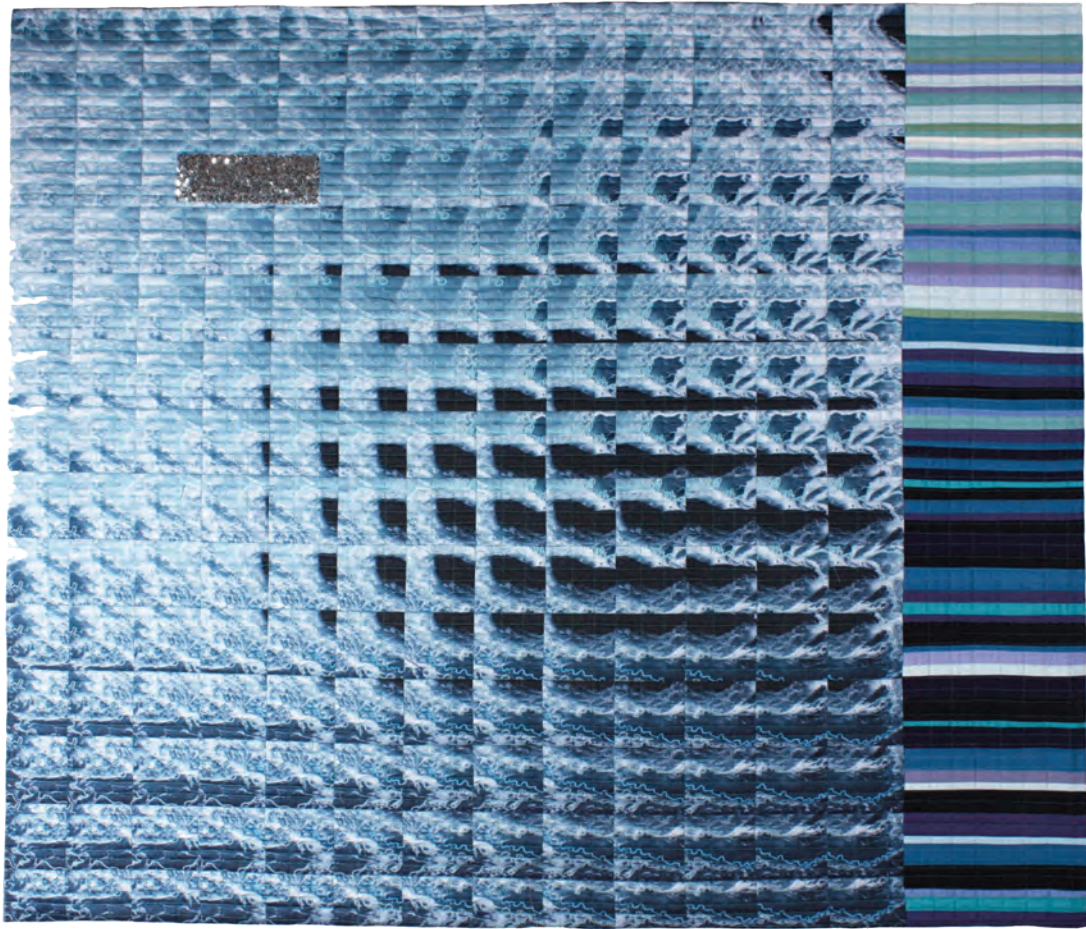


Pensive Pause

45 x 33 inches (114 x 84 cm) | 2018

Jill Ault

Ann Arbor, Michigan, USA
jillault.com



Yaquina Point: Ocean

40 x 46 inches (102 x 117 cm) | 2016

Bobbi Baugh

DeLand, Florida, USA
www.bobbibaughstudio.com



Becoming One with the Night

35 x 45 inches (89 x 114 cm) | 2018

Pat Bishop

Shawano, Wisconsin, USA
www.patbishop.info



Becoming Untied

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

Peggy Brown

Nashville, Indiana, USA
www.peggybrownart.com



Time for Spring

40 x 43 inches (102 x 109 cm) | 2017

Pat Budge

Garden Valley, Idaho, USA
www.patbudge.com



Papa's Purses

81 x 81 inches (206 x 206 cm) | 2016

photo by Linda Ruppel

JoAnn Gonzalez Camp

Greenville, Georgia, USA



The Perkerson Farm

18 x 31 inches (46 x 79 cm) | 2017

private collection | photo by Kenny Gray

Rosemary Claus-Gray

Columbia, Missouri, USA
www.rosemaryclaus-gray.com



Beach Reflections

20 x 12 inches (51 x 31 cm) | 2017

private collection

Vicki Conley

Ruidoso Downs, New Mexico, USA
vicki-conley.com



Around the Bend

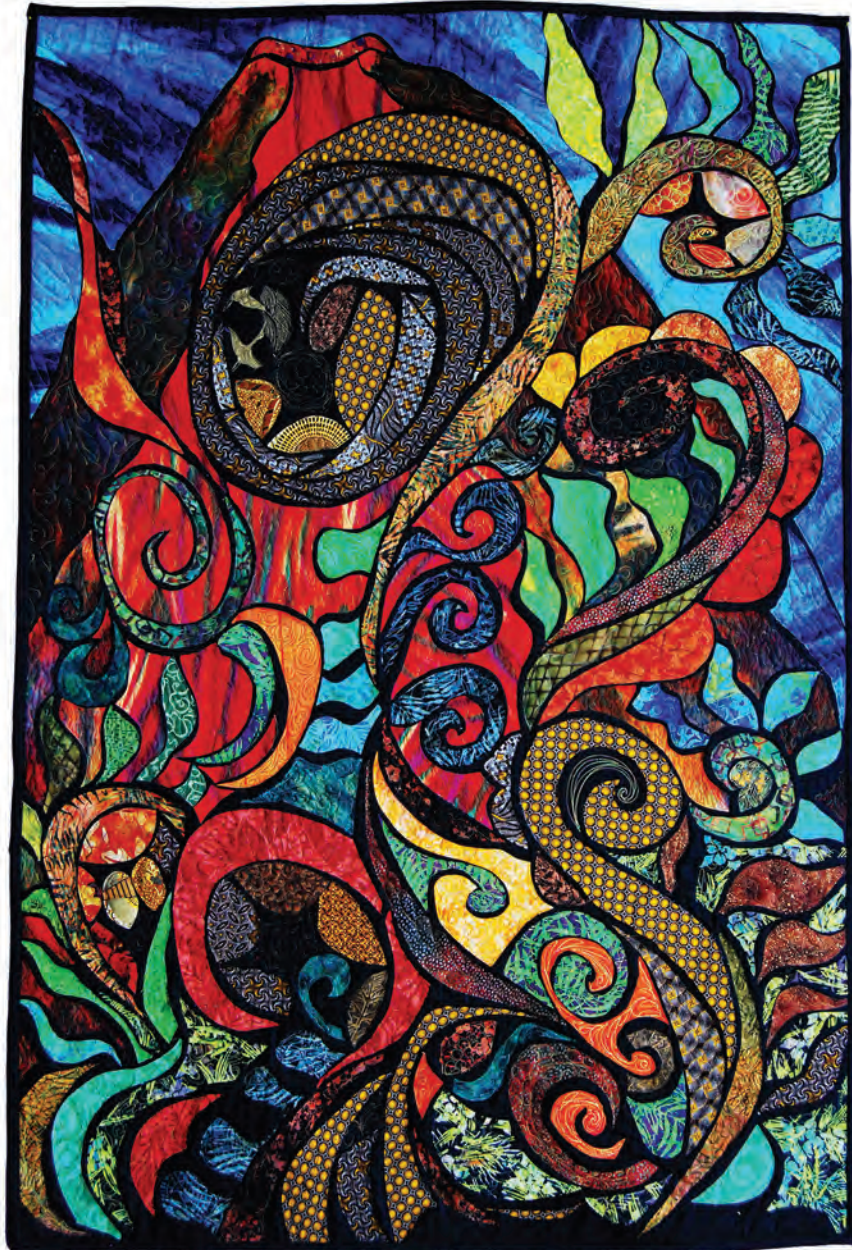
48 x 32 inches (122 x 81 cm) | 2017

photo by Doug Conley

Phyllis Cullen

Ninole, Hawaii, USA

www.phylliscullenartstudio.com



Fern Forest

54 x 36 inches (137 x 91 cm) | 2017

private collection

Judy B. Dales

Greensboro, Vermont, USA
www.judydales.com



Thin Places

43 x 34 inches (109 x 86 cm) | 2018

Sue Dennis

Brisbane, Queensland, Australia

www.suedennis.com



In the beginning

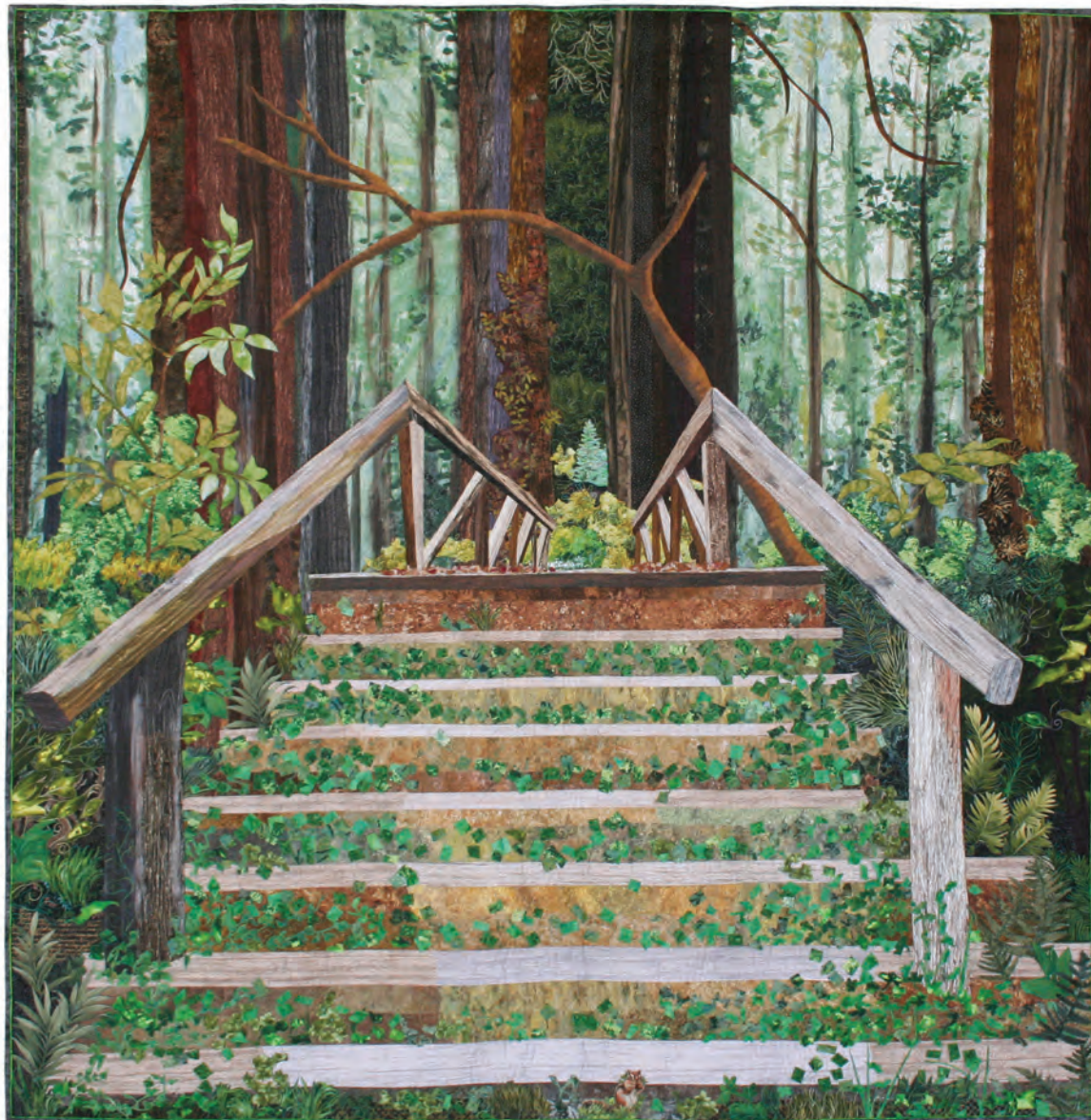
60 x 54 inches (152 x 137 cm) | 2016

photo by Bob Dennis

Pat Durbin

Arcata, California, USA

www.patdurbin.com



Stepping Up

63 x 65 inches (160 x 165 cm) | 2018

photo by Gary Durbin

Caryl Bryer Fallert-Gentry

Port Townsend, Washington, USA

www.bryerpatch.com



Garden Party #2

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

Tommy Fitzsimmons

Lakewood Ranch, Florida, USA
www.tommysquilts.com



Petal Parade

30 x 59 inches (76 x 150 cm) | 2018

private collection

Barb Forrister

Austin, Texas, USA
www.barbforrister.com



Nakoma

29 x 26 inches (74 x 66 cm) | 2018

Jayne Bentley Gaskins

Reston, Virginia, USA
www.jaynegaskins.com



The Old City Awakens

36 x 16 inches (91 x 41 cm) | 2018

Cindy Grisdela

Reston, Virginia, USA
www.cindygrisdela.com



Confetti

46 x 46 inches (117 x 117 cm) | 2018

photo by Gregory R. Staley

Phillida Hargreaves

Kingston, Ontario, Canada
www.phillidahargreaves.ca



Persistence

24 x 18 inches (61 x 46 cm) | 2016

Rosemary Hoffenberg

Wrentham, Massachusetts, USA

www.rosemaryhoffenberg.com



Regatta

43 x 38 inches (109 x 97 cm) | 2016

photo by Joe Ofria

Lisa Jenni

Redmond, Washington, USA
thinkquilts.com



Rivers :: The Columbia

32 x 46 inches (81 x 117 cm) | 2017

Patricia Kennedy-Zafred

Murrysville, Pennsylvania, USA

www.pattykz.com



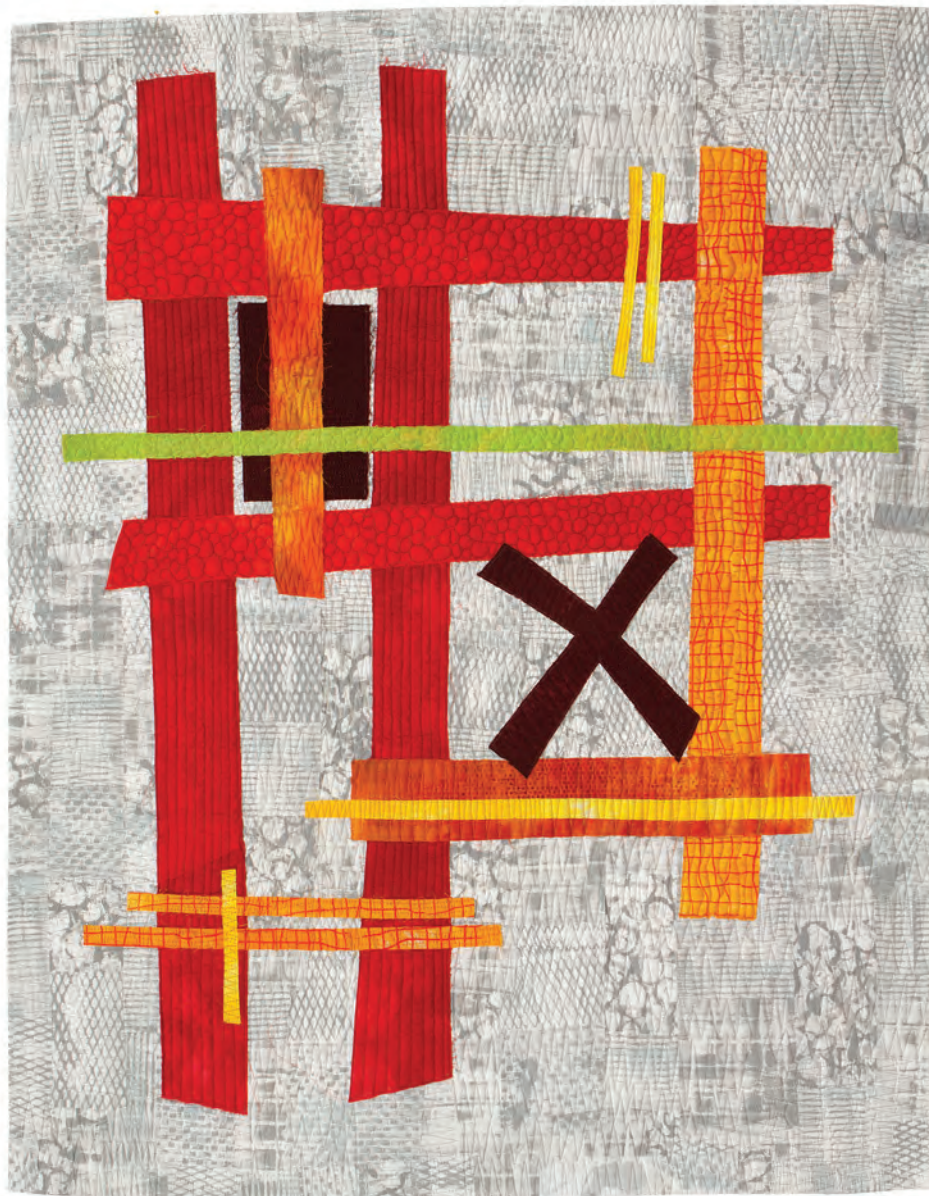
American Portraits: Loss in the Heartland

58 x 66 inches (147 x 168 cm) | 2017

photo by Larry Berman

Catherine Kleeman

Ruxton, Maryland, USA
www.cathyquilts.com



No Outlet

44 x 34 inches (112 x 86 cm) | 2018

Pat Kroth

Verona, Wisconsin, USA

www.krothfiberart.com



Jump Start

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

photo by William Lemke

Sandra E. Lauterbach

Los Angeles, California, USA
www.sandralauterbach.com



BLINK

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

Susan Lenz

Columbia, South Carolina, USA
www.susanlenz.com

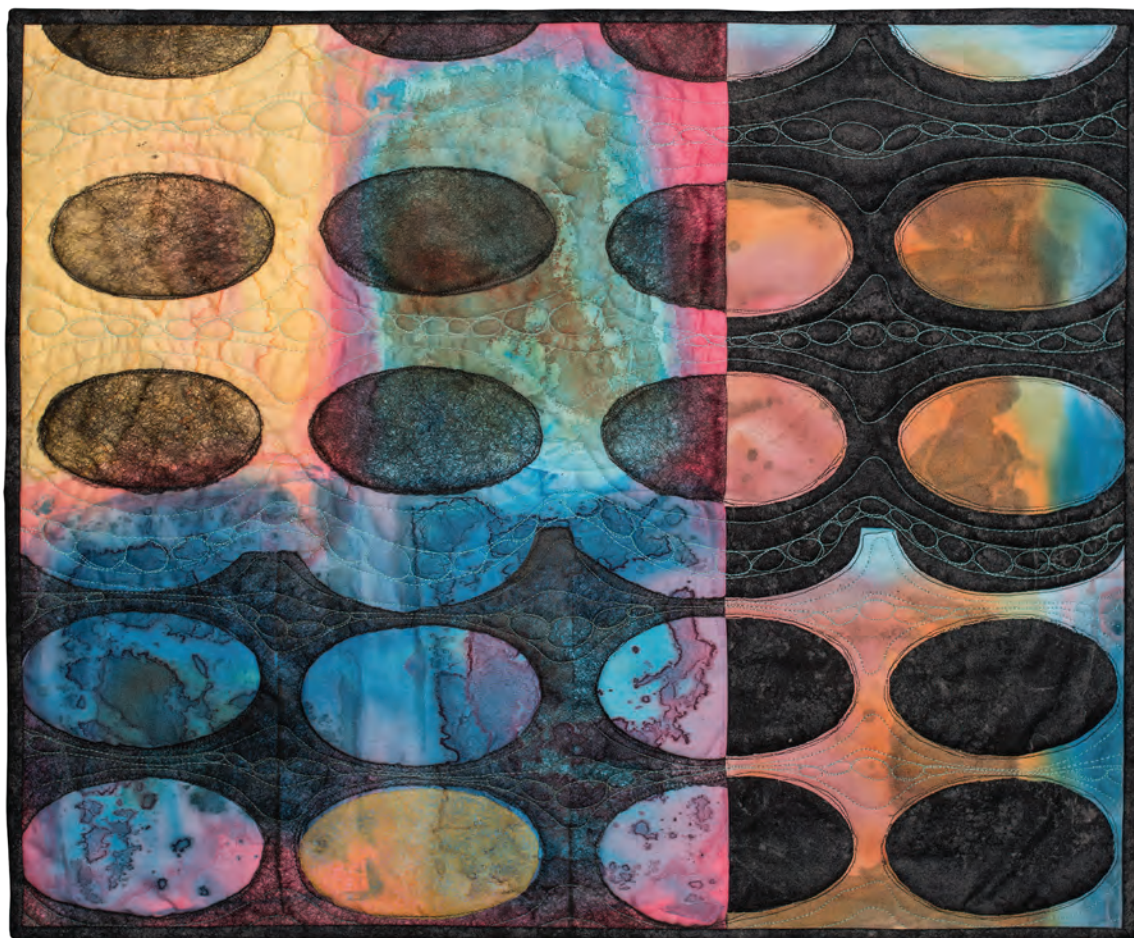


Saint Anastasia

30 x 42 x 8 inches (76 x 107 x 20 cm) | 2017

Regina Marzlin

Antigonish, Nova Scotia, Canada
www.reginamarzlin.com

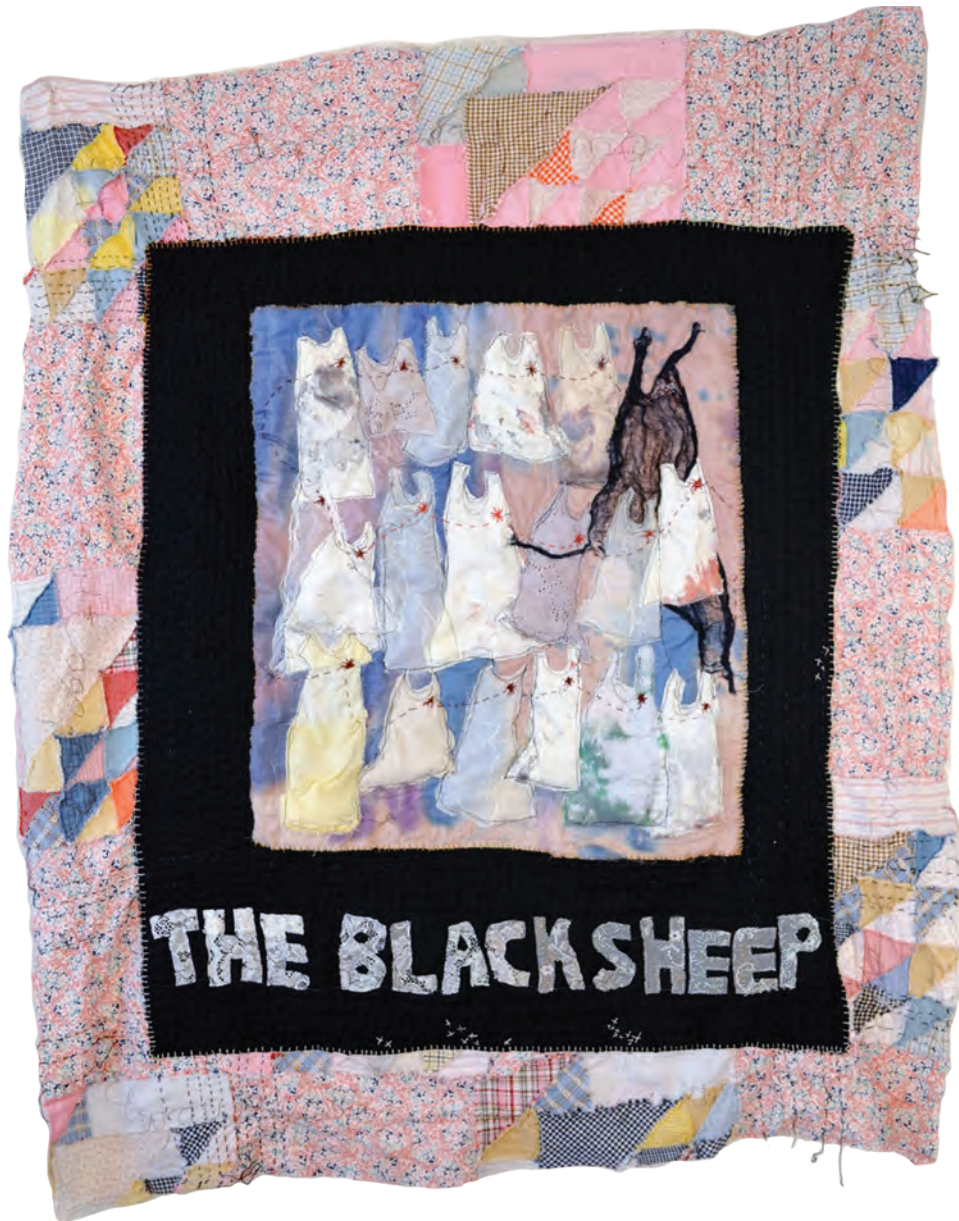


Ascending

20 x 24 inches (51 x 61 cm) | 2017

Lorie McCown

Fredericksburg, Virginia, USA
www.loriemccown.com



The black sheep

50 x 42 inches (127 x 107 cm) | 2017

Alicia Merrett

Wells, Somerset, UK
www.aliciamerrett.co.uk



Lines in the Landscape

36 x 18 inches (91 x 46 cm) | 2017

Jeannie Palmer Moore

Escondido, California, USA
jpmartist.com



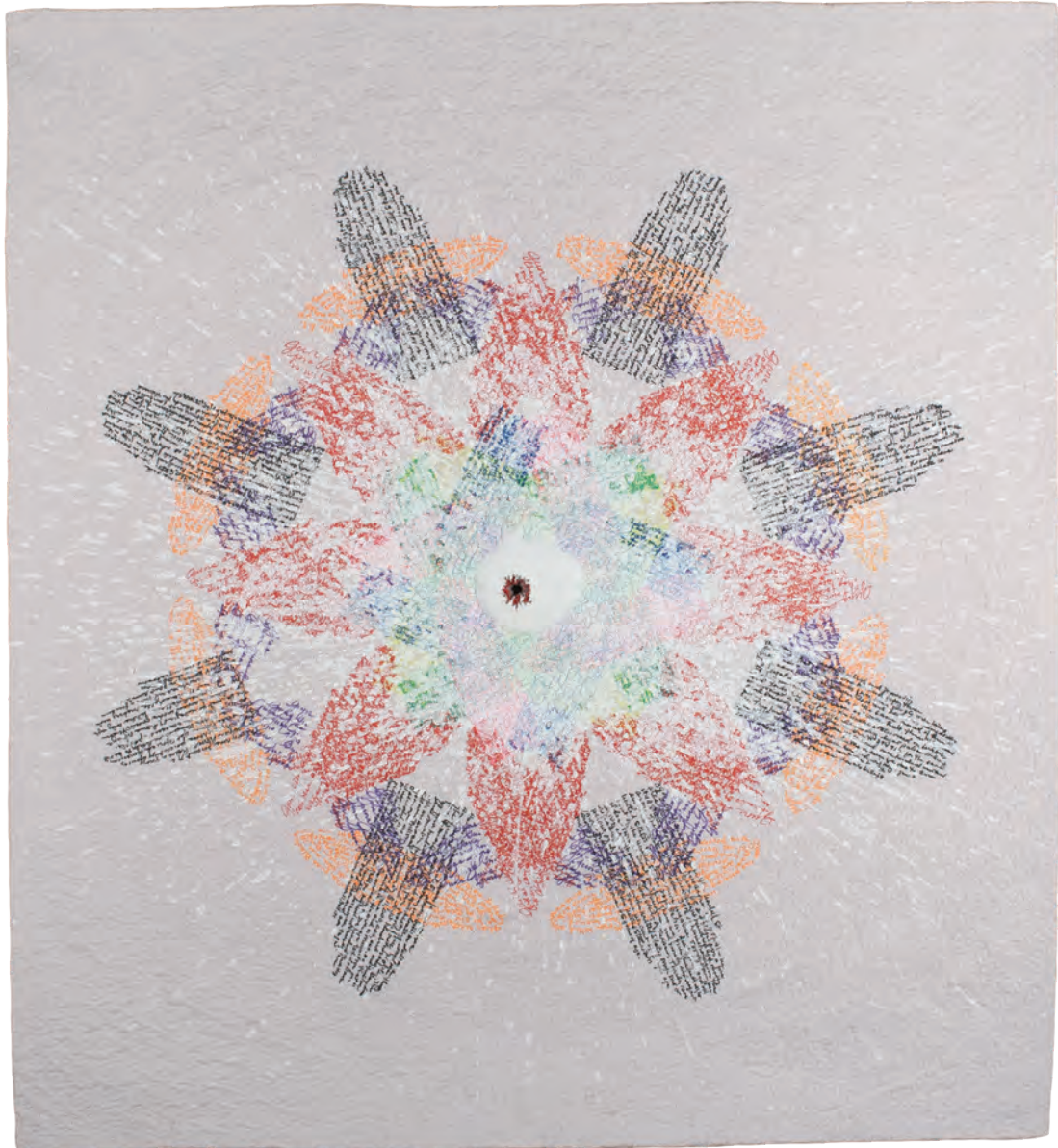
No Worries

60 x 38 inches (152 x 97 cm) | 2016

photo by Bob Hill

Nysha Oren Nelson

Somerville, Tennessee, USA
studionysha.com



Truth-i-cide: Choosing Cides

43 x 40 inches (109 x 102 cm) | 2017

Dan Olfe

Julian, California, USA
www.danolfe.com



Walt Disney Concert Hall

70 x 39 inches (178 x 99 cm) | 2017

Pat Pauly

Rochester, New York, USA

www.patpauly.com



Water, Earth 5

70 x 65 inches (177 x 165 cm) | 2017

private collection

Deb Plestid

Tatamagouche, Nova Scotia, Canada



Tantramar Marsh

35 x 51 inches (89 x 130 cm) | 2017

Dorothy Raymond

Loveland, Colorado, USA
www.dorothyraymond.com



Origins

44 x 28 inches (112 x 71 cm) | 2017

photo by Ken Sanville

Denise L. Roberts

Albright, West Virginia, USA
deniselroberts.com



Finding Connections #1

86 x 42 inches (217 x 105 cm) | 2018

photo by Richard Roberts

Jane Sassaman

Harvard, Illinois, USA
www.janesassaman.com



Spring Trio

34 x 64 inches (86 x 163 cm) | 2017

photo by Gregory Gantner

Maya Schonenberger

Miami, Florida, USA

www.mayaschonenberger.com



Let me sing you gentle songs

36 x 34 inches (91 x 86 cm) | 2017

photo by Werner Boeglin

Kathleen Sharp

Tucson, Arizona, USA

www.kathleensharpartquilts.blogspot.com



Council of Six

71 x 73 inches (180 x 185 cm) | 2016

photo by Jack Kulawick

Sandra Sider

Bronx, New York, USA
www.sandrasider.com



Past Present: Snowball Effect

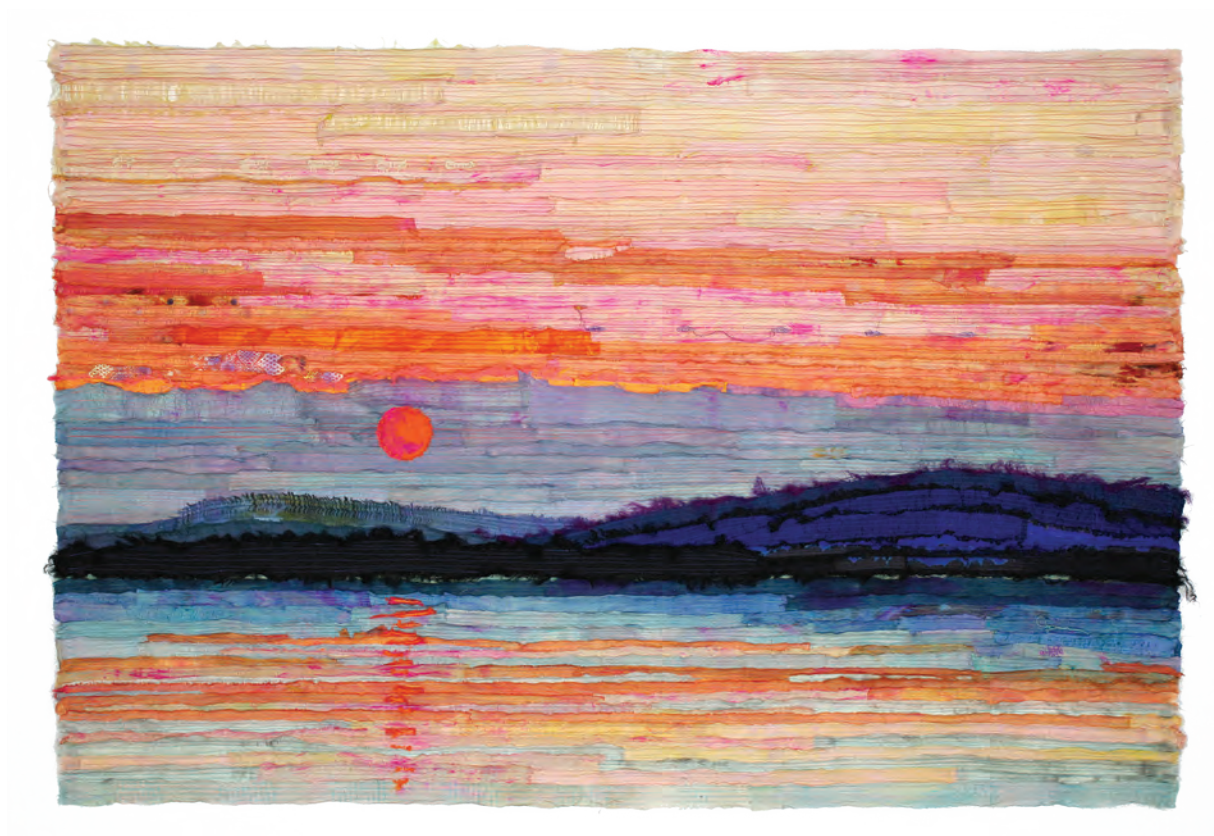
59 x 45 inches (150 x 113 cm) | 2016

photo by Deidre Adams

Elena Stokes

Clinton, New Jersey, USA

www.elenastokes.com



Horizon XII – Peace and Quiet

43 x 63 inches (109 x 160 cm) | 2017

Gwyned Trefethen

Cohasset, Massachusetts, USA

www.gwynedtrefethen.com



Changing of the Guard

47 x 31 inches (119 x 79 cm) | 2018

photo by Dana B. Eagles

Sylvia Weir

Beaumont, Texas, USA
sylvia weir.wordpress.com



Farm Buildings

45 x 60 inches (114 x 152 cm) | 2018

Nancy Whittington

Chapel Hill, North Carolina, USA
www.nancywhittington.com



Mosaic Mandala: A Harmony of Contrasts

31 x 30 inches (79 x 76 cm) | 2016

photo by Will Howcroft

Marianne R. Williamson

Miami, Florida, USA
movinthreads.com



Autumn Reds

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

private collection | photo by Gregory Case

Marian Zielinski

Macon, Georgia, USA
www.marianzielinski.com



Ancestry

66 x 48 inches (168 x 122 cm) | 2017

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

Document from p. 7

to add publication-quality photos of each quilt. Her website has a link to a printable PDF version of each quilt record. "Early on in my quilt teaching career, I had several students who were copying pictures of my quilts from the Internet and bringing them to class. I decided I would give them good, publication-quality photos to print that also included my name and copyright."

She also has great advice applicable to artists and collectors. "It's much easier to sit down and document each quilt as you finish it or acquire it, while the information about it is fresh in your mind. It's also the best time to photograph your work. It will save you hours of searching for information at a later date."

Diane Howell is editor of the SAQA Journal.



UPCOMING EXHIBITIONS

Guns: Loaded Conversations

New England Quilt Museum
Lowell, Massachusetts: January – April 2019

H2Oh!

Arizona-Sonora Desert Museum
Tucson, Arizona: December 2018 – February 2019

Season After Season

Texas Quilt Museum
La Grange, Texas: January – March 2019

Dusk to Dawn & Metamorphosis

International Quilt Festival Houston
November 2018

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

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William Reker | exhibitions@saqa.com | 216-333-9146

France from p. 13

continually tries to refine her work, keeping in mind that “less is more.”

Gabrielle Paquin, unable to find an identity through painting, found hers in creating art quilts. She started by making traditional quilts while attending design classes in an art school. Fifteen years ago, after reading a book on the history of striped fabrics by Michel Pastoureau, a French medieval scholar, she started to combine striped fabrics in her quilts. “I consider myself a part of the group of French artists who explore all the aspects of textile creation without being influenced by any particular style, while the Americans tend to follow a certain trend. The Modern quilt movement is one example,” says Paquin.

Geneviève Attinger lives in Brittany and works alone in her studio. Her work is very personal; she considers herself a storyteller who writes what she feels with textiles and threads. “I am a self-made artist who took some embroidery and lace-making classes. Because I never took any art classes with textile teachers, I have never been influenced by their work, and

my creations reflect my feelings exclusively.” Attinger’s quilts have been acquired by various museums and private collections in France as well as in the U.S. One of her pieces was selected for *Quilt Visions 2018* San Diego, California. “I am so proud and happy! I tried many times without success and at last here it is, my work has been selected, which means that we should never give up,” she says.

My apologies to all the artists whose comments cannot be published here for lack of space. We could talk at length about the art quilt situation in France and how much we still need to strive to be recognized as artists and accepted into national museums. Slowly but surely, that will happen!

Gül Laporte discovered quilting when she moved to Houston, Texas, in 1982. Back in Europe, she helped spread new techniques learned in the U.S. to French and other European students. She also authored two quilting books, one in French and one in English, and today she writes articles for Magic Patch magazine. From 2003 until 2016, Laporte served as a consultant for the European Patchwork Meeting. A board member of SAQA and member of several SAQA committees, Laporte now resides in Portugal.

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Dec. 1, 2018 – Feb. 10, 2019



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arts@desertmuseum.org
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The mission of the Arizona-Sonora Desert Museum is to inspire people to live in harmony with the natural world by fostering love, appreciation and understanding of the Sonoran Desert.

Indiana from p. 3

popularity and the dedication of the curators to double and even triple the size of the museum's art quilt collection in the next decade, it is likely that exhibits such as *Nineteen Stars* will become more frequent at the ISM.

This article is based on interviews with Mary Jane Teeters-Eichacker, Social History Curator, ISMHS, between June and October 2017.


Kate Lenkowsky is the author of Contemporary Quilt Art: An Introduction and Guide, 2008, and has written for Surface Design Journal. She has taught in the Textile Studies Program at Indiana University, and gave the prestigious Burke Lecture there in Art History. In 2016, Lenkowsky curated the SAQA regional exhibit Dialogues: Contemporary Responses to Marie Webster Quilts exhibited in the Waller Community Gallery of the Indianapolis Museum of Art. Currently, she is focusing on her own studio practice.



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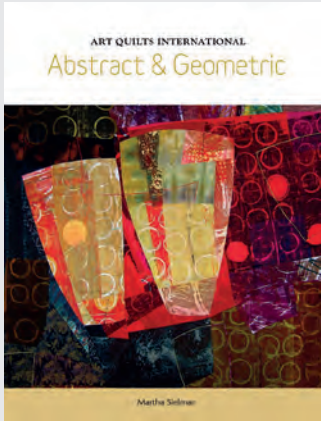


DETAILS
www.saqa.com/auction

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one page
at a time



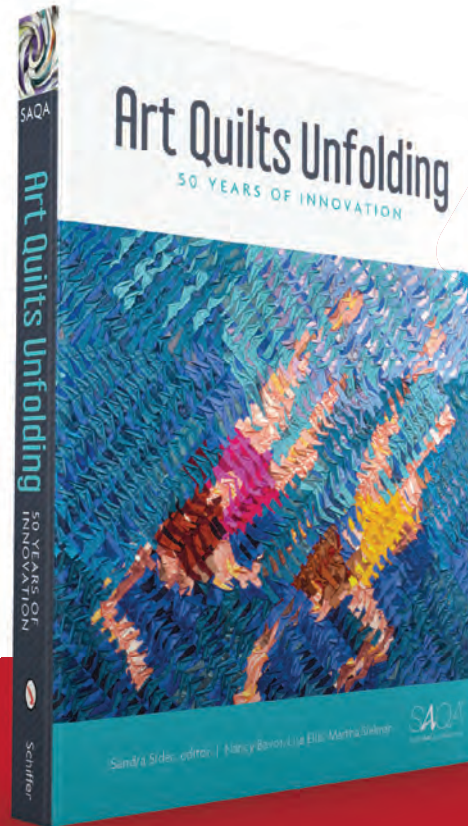
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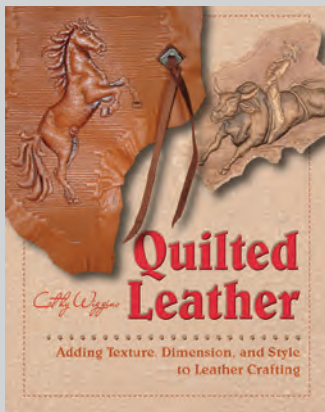


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