

SAQA
Studio Art Quilt Associates, Inc.

art quilt

QUARTERLY

Issue No. 14



Art quilts in **JAPAN**
Judith Content
Noriko Endo
DUSK to **DAWN**

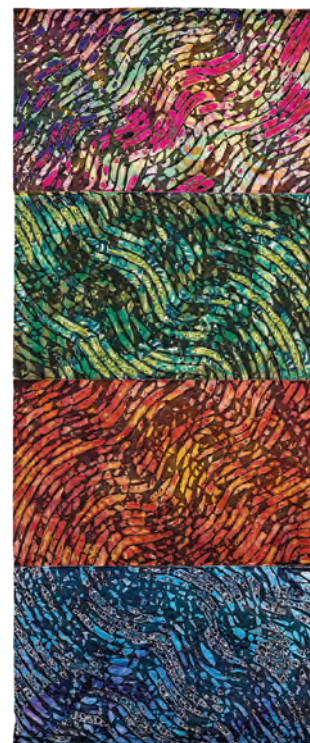
105 art quilts

Focusing on Japan

Traditional American quilting came to Japan relatively late in the 20th century. Today the Tokyo International Quilt Festival features hundreds of art quilts among its displays that attract some 250,000 visitors annually. From sashiko stitchery in contemporary mode to the Modern Quilt movement, art quilts have swept across Japan during the 21st century. This issue brings you Jacqueline Atkins writing about makers in Japan, including Keiko Gobe, Miki Murakami, and Tasuko Saito. Teresa Duryea Wong considers a difficult commission by renowned artist Noriko Endo, and we also have a glimpse at the creativity of Chiaki Dosho, an innovative Japanese quilt artist whose work has been juried into several competitions. California artist Judith Content shares her unique designs in arashi-shibori dyeing, and we take a look at *Fabric of Memory*, a touring exhibition from the Heart Mountain Interpretive Center in Wyoming, the location of a remote detention center for Japanese Americans during World War II. This heartfelt gathering of commemorative art quilts considers family, perseverance, and patriotism.

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

Correction: In Issue 13, the quilt on p. 78 is by Kathleen Sharp, not Sara Sharp. Both quilts are shown with correct attribution on pages 78 and 79. Also in Issue 13, the quilt on p. 33 credited to Ivy Jensen is a collaboration between her and Rita Joseck. Their quilt with proper credit is illustrated at right. Our sincere apologies for these errors.



Ivy Jensen and Rita Joseck
Saturated Seasons
 75 x 31 inches, 2018

Contents

Japanese art quilts today	1
Exploring the quilt in three dimensions	6
Evanescence: Judith Content	10
Focus on commissions: Noriko Endo	14
The Fabric of Memory	16
Artists to watch	
Margaret Abramshe	18
Maya Chaimovich	22
Hollis Chatelain	26
Kevan Rupp Lunney	30
SAQA Global Exhibition: Dusk to Dawn	34
Collector's bookshelf	36
Art Quilts Unfolding: Sneak peek	38
Portfolio	39



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Cover: Yasuko Saito
Movement #66: Silence and Merriment
 75 x 70 inches, 2013
 photo by Kazumasa Yamamoto



Japanese art quilts today

by Jacqueline Marx Atkins

My love affair with Japanese quilts began in 1990 after seeing the exhibition *Made in Japan: The American Influence on Japanese Quilts* at the Japan Society in New York. It was love at first sight, and I soon found myself obsessed with learning more about these fantastic textiles. At the time, I was on staff at the Museum of American Folk Art, writing catalogs for the museum's Great American Quilt Festivals, as well as books on the history of quilting in America. I truly enjoyed working on those projects, but nothing seemed to grab my imagination as the Japanese quilts did.

My husband had been preparing a proposal for a Fulbright research grant to Japan, and so I, too,

decided that I would apply for a grant (perhaps a bit of hubris there!) in order to be able to study Japanese quilts and quilters and how they related to quilting in America. I didn't make the grade on my first Fulbright proposal, but my husband did. So we both went to Japan, thus giving me a chance to see more Japanese quilts. When we returned to New York, I developed a stronger (and perhaps less naive) proposal, and by September 1995 we were again on our way to Tokyo.

American-style quilting was still a comparatively new phenomenon in Japan when I began my research in 1995. It was an American export that had been accepted with amazing rapidity, spreading throughout Japan within some 25 years. It was an import that Japanese quilters wasted no time in making very much their own.

above:

Keiko Goke
To Tomorrow

53 x 85 inches, 2014

photo by Mitsuo Hosada



Emiko Toda Loeb
Princess of Weaving IV
(Orihime IV)

49 x 66 inches, 2016

photo by Jean Vong

I have now seen hundreds of quilts made by quilters from all parts of Japan. Their creative scope is wide-ranging, from the simple and *kawaii* (“cute”) to the complex and profoundly emotional. There are Japanese quilts quite unlikely to be produced in the West — quilts of distinctive design permeated with a sense of Japanese history and tradition — and, at the other end of the spectrum, quilts that reflect completely the American quilt tradition, ones that emulate their foreign counterparts so closely that it can be all but impossible to tell them apart. Next, there are “hybrid” quilts — a term used by Jill Liddell and Yuko Watanabe in their wonderful 1988 book *Japanese Quilts* — that combine elements by artists who choose carefully from among a diverse array of traditions, techniques, and possibilities to create works that can reflect more than one or two cultures.

Finally, there are the strikingly innovative quilts of powerful contemporary design, quilts in which tradition and origin become immaterial as they transcend labels and national boundaries alike. These artists will borrow, exchange, and mix ideas taken from all over the world in a continual expansion of the parameters

of their art, and their quilts will demand their position in the realm of contemporary art.

Keiko Goke’s quilts have always had great appeal for me, perhaps because I first saw her work in the *Made in Japan* exhibition of 1990. Her colors then, as now in her quilt *Tomorrow Too*, are vivid, lively, and engaging — a combination that draws the viewer close so the artist’s *joie de vivre* can be shared together. I have never left one of her works without a sense of lightness in my heart.

During my sojourn in Japan, **Emiko Toda Loeb** generously introduced me to her colleagues, who then helped to provide information for my quilt project. Emiko is internationally recognized for her work with reversible Log Cabin quilts, a technique that has awed me ever since I first saw her quilts. *The Princess of Weaving IV*, one of a series of four based on a concept of woven bamboo, is elegantly expressive and well worth some contemplative moments.

Noriko Endo is one of the most enthusiastic and immensely talented quilters I have ever known. Her iconic “confetti” quilts are widely recognized and appreciated for their lively and colorful subject matter, but *Alive in the Shadow* is a new enigmatic work that



clockwise from left:

Noriko Endo
Alive in the Shadow

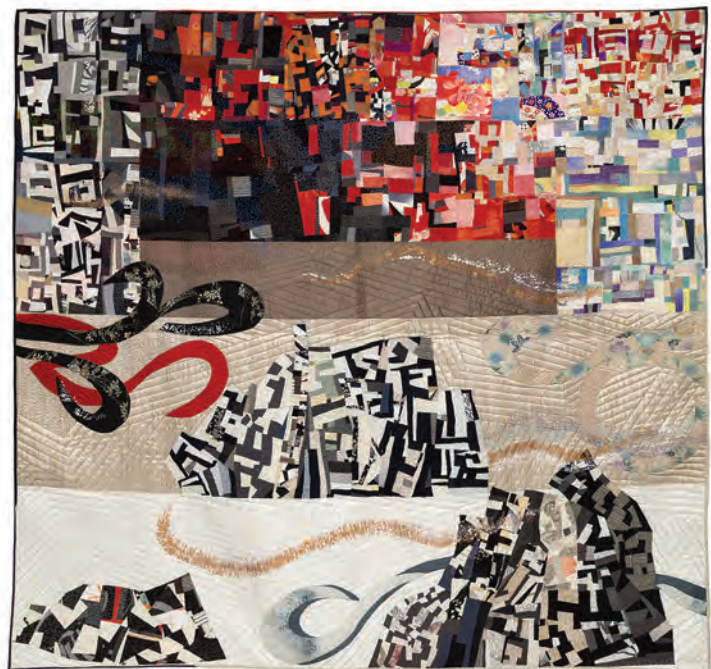
51 x 30 inches, 2014
 photo by Nagamitsu Endo

Yoshiko Kurihara
At a Cafe: My 'Ecole de Paris'

69 x 51 inches, 2013

Yasuko Saito
Movement #66: Silence and Merriment

75 x 70 inches, 2013
 photo by Kazumasa Yamamoto

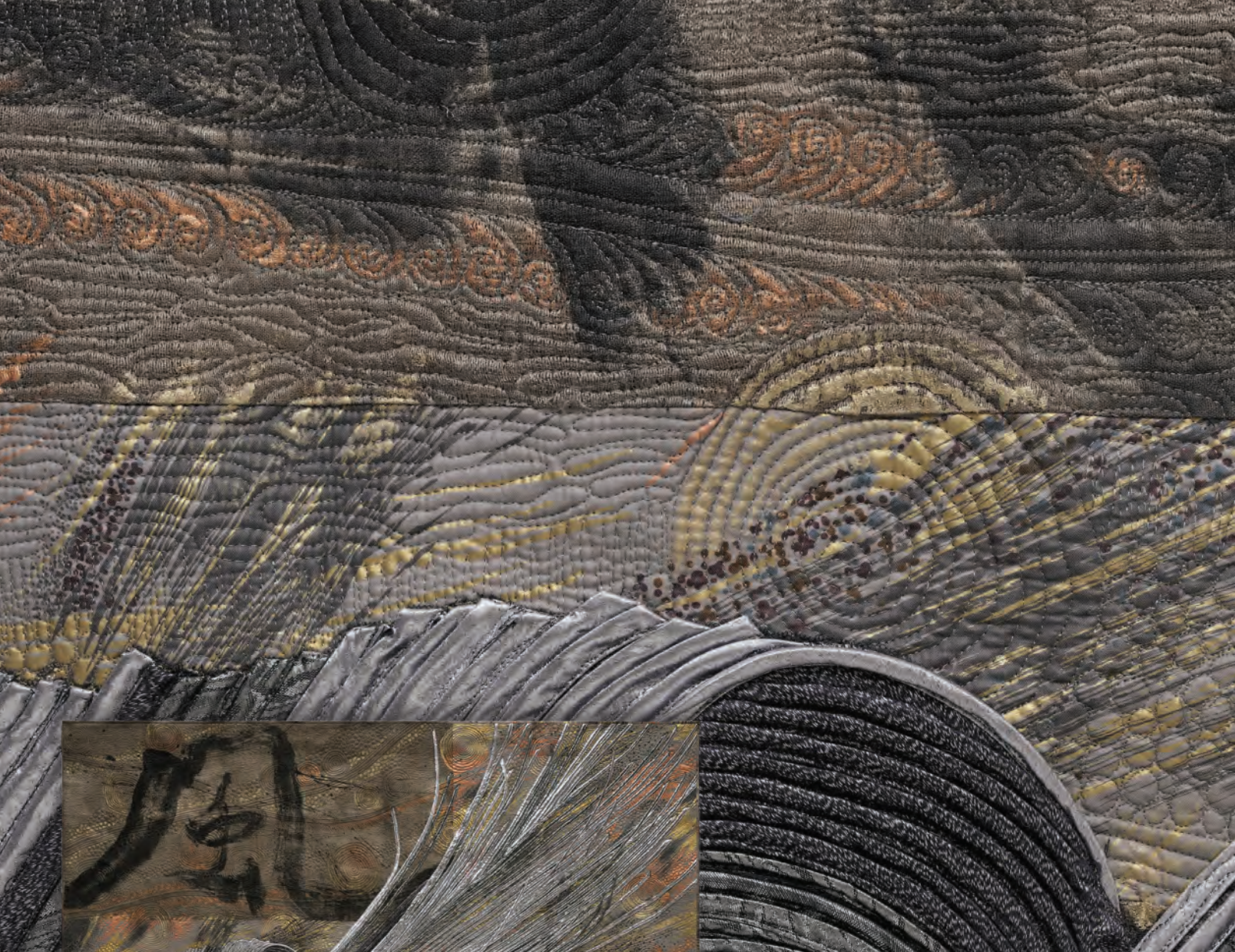


offers a sensibility quite different from other compositions. The design is sparse, and there is a great sense of peace in the starkly elegant simplicity of the trees.

When I look at **Yoshiko Kurihara's** *At a Cafe: My "Ecole de Paris"*, I can almost smell the air of a springtime Paris. Her sophisticated design of sharp, elongated faces reminiscent of Modigliani and other geometric shapes serve as an excellent example of a hybrid art quilt, one that reflects an international fascination in its combined elements. The vibrant colors she uses also add a strong painterly sense to her work.

Yasuko Saito's dramatic *Movement #66: Silence and Merriment* is one of the most powerful contemporary designs that I have recently seen. I love its mixed media — the complexity of colors, textiles, slashes of paint, and remnants of *washi* (handmade Japanese paper) tucked into a background of happy disorder. Yasuko Saito's *Movement* series offers us a strong sense of her own energy and movement.

I have known **Shoko Hatano** for many years now, and I have followed her work, most especially for her



Shoko Hatano
Cosmos #7 (Kaze - Wind)

58 x 77 inches, 2012

Animal series (the zebras are impossible to forget!) and the *Cosmos* series. When I saw *Cosmos #7 (Kaze)*, I knew that there could not be a better work to highlight the extraordinary art of this artist. The calligraphy includes *Kaze* (wind), a reference to the power of wind and the change of winds in life.

Chiaki Dosho uses unconventional forms for her art — such as that seen here in *The Crossing Times 7*— and a minimal but rich palette that together offer a different kind of aesthetic, both mystical and beau-

tiful. At exhibitions, I find myself gazing for long periods at her almost ethereal hangings. There is no question in my mind that Chiaki Dosho is a quilt artist who is at the forefront of contemporary textile art.

Miki Murakami is an up-and-coming quilt artist whose works, like *Overlapping Log Cabin*, I find very exciting. At the 2009 Tokyo Grand Prix, I saw a very bright and sophisticated quilt and gave it my judge's award so it could not be ignored. It was Miki's, and she is now at the forefront of a new generation of quilters.

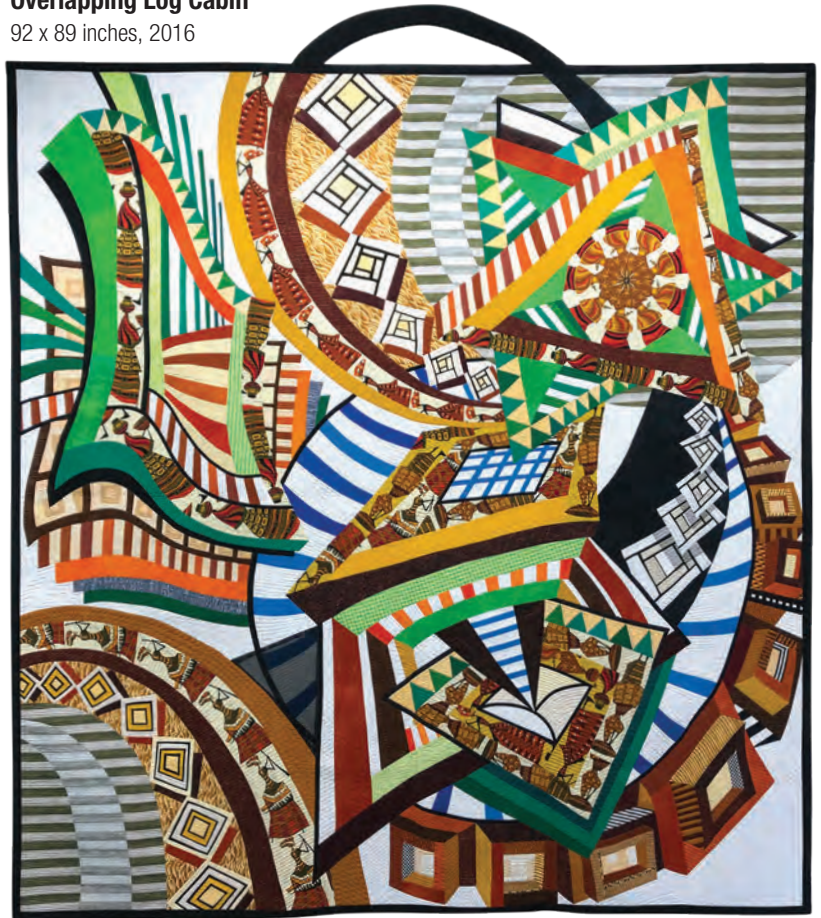
The eight artists gathered here have shown that there is no question that many creative art quilts have

Miki Murakami
Overlapping Log Cabin

92 x 89 inches, 2016

been and are being made in Japan. They are the results of artists with imagination and the creative ability to express themselves in fabric and thread, then astound us with their vision. Their work, and that of many other talented and imaginative Japanese artists, will lead to additional innovation in contemporary quilt design and, perhaps, even inspire some of their compatriots to think outside the box. We will continue to recognize and appreciate those quilt artists who are not afraid to test the waters of creativity and who will continue to delight us with the work they produce.

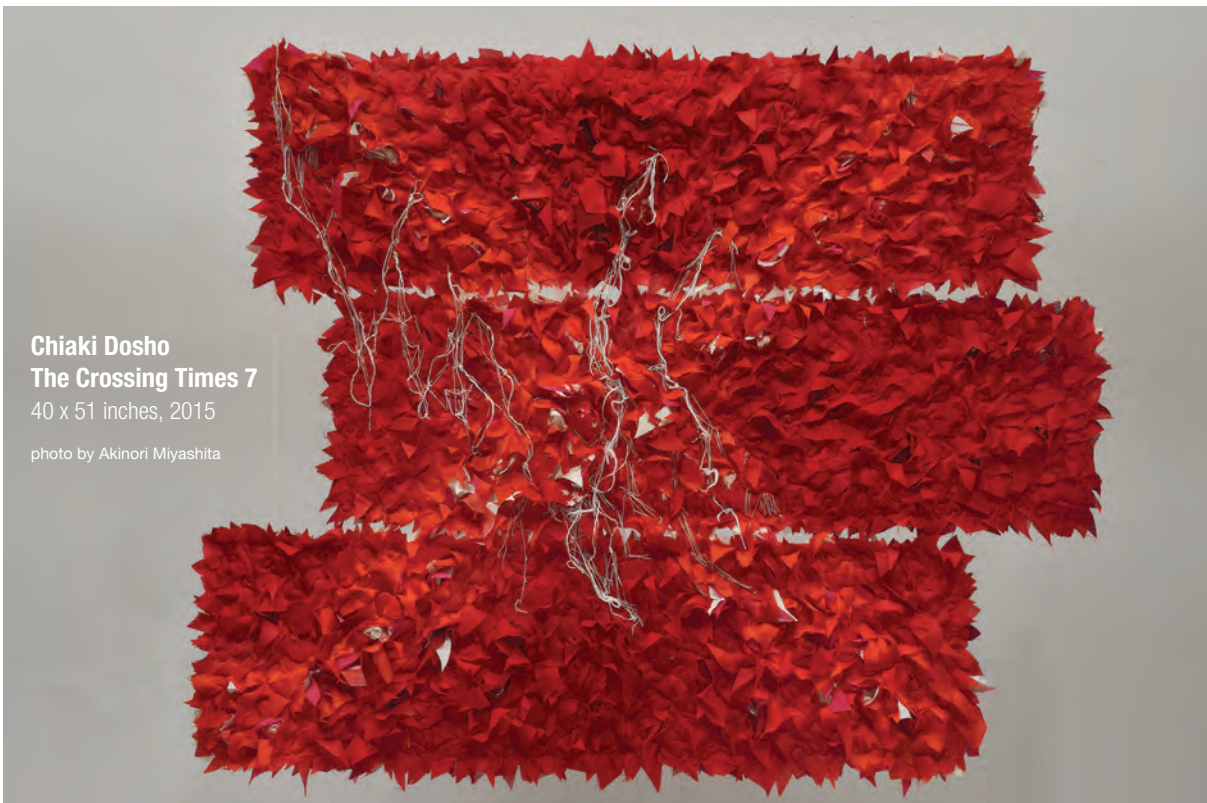
*Dr. Jacqueline Marx Atkins, a former member of the SAQA Board of Directors, was a judge for several years for the Japan Quilt Grand Prix at the Tokyo International Great Quilt Festival. Her writings on American and Japanese quilts and quilt history have appeared in magazines such as **Quilt Japan** and **Patchwork Tsushin** as well as in books. She has lectured extensively in America and Japan on these topics.*



Chiaki Doshō
The Crossing Times 7

40 x 51 inches, 2015

photo by Akinori Miyashita



Exploring the quilt in three dimensions

by Trudi Van Dyke

Quilting in three dimensions provides new directions and challenges for fiber artists. Contemporary quilters have long ignored the “quilt police,” and horizons continue to expand with experimentation and unrestricted creativity. What makes a quilt artist evolve from two to three dimensions? The artists queried and noted in this article all agreed that there really isn’t a specific reason. Every idea and artwork speaks with its own voice and is

envisioned in whatever way it comes together for the most impact. Some artists have emerged from traditional backgrounds, and others have taken basic sewing skills and discovered the satisfaction of going their own way. These artists have expressed a love for fabric — for its texture, colors, and versatility. Building a stash is a labor of love that can be addictive at times.

Galleries and collectors have come to appreciate a new realm of fiber and quilting. Three-dimensional





quilted work has expanded to wall hangings, pedestal pieces, and full installations. These artists are broadening the boundaries of quilting to create art that will stretch the comfort zones of their viewers. Thinking off the bed provides unlimited possibilities.

E.A. Skeeter Scheid is best known for her textural and abstract presentations and interpretations of trees. She began working in three dimensions by creating dolls and teaching doll making, and she continues to stretch the definition of quilted dolls with whimsical characters embellished with all manner of ephemera. Her trees have lives of their own, and she manipulates and interprets their fantasy forms in every direction. Knots and branches hold surprises. Small faces, heads, even limbs, are interwoven and quilted by hand to lend personality to nature's creations. Scheid wants to share her deep reverence for the majesty and beauty of these watchers and sentinels of the forest. Her abstracted forms question what secrets they hold. Her acclaimed solo exhibition at Artful Dimensions Gallery in Fredericksburg, Virginia, presented the intersection of a three-dimensional copse of interconnecting branches and woodland personalities.

Eileen Doughty

left to right:

Whose Garden Was This?

25 x 29 x 0.5 inches, 2018

Gold Leaf Tea

8 x 9 x 6 inches, 2017



Eileen Doughty found herself logically progressing into three dimensions. She hints that part of the appeal is the tactile sensations of the fabric. Fiber work involves holding, moving, and manipulating the fabric, threads, and stitching. "You want to hold it; you can't help yourself," she says. She finds challenge and satisfaction as she develops her creative musings and strong opinions into her art. As a Smithsonian docent, she is inspired and stimulated by the historical aspects of both quilting and teapots. This fascination led to exploring and developing teapot forms into a fabric series. Doughty also creates large-scale installations incorporating mixed media, often with political and satirical underpinnings.



Andrea Finch
Sunflower quarter

48 x 60 x 10 inches, 2017

Andrea Finch is not new to quilting, even though a hiatus of twenty years intervened while she raised her family. Reflecting on years of fermenting ideas, she says, “Three separate parts of my life — photography, quilting, and horticulture — now come together in my quilts.” In her current work, Finch expresses herself in three dimensions, which allows unrestricted opportunities to explore the versatility of fabric and technique. Her strength and uniqueness are expressed in her approach to her work. First she envisions the work and then experiments with creative techniques until the piece evolves in the way she visualized it. A strong understanding of color harmony, combined with unique composition and masterful stitching, makes her wall hangings enchanting and accessible.

California artist **Susan Else** says that her work changed completely when she added a third dimension. She evolved from abstract and geometric work to her current figurative and narrative styles. Else finds that since it takes exponentially more time to create in three dimensions, the process allows her to ponder the things she wants her work to say.

Her stitched sculptures can be appreciated on multiple levels. The context is often subtle, expressed through gesture and body posture. If a narrative warrants, she will add mechanized components. This versatile artist has worked in miniature as well as life-sized figures. Each detail of her work is researched and studied, impeccably stitched, and planned for maximum impact. She enjoys making work that keeps the viewer “a little off balance by combining contradictory elements into one image.”

Her intriguing circus characterizations have morphed into a successful installation of a circus-themed solo exhibition that debuted at the San Jose Museum of Quilts & Textiles in 2018.

Mary Beth Bellah is known for multiple concepts and interpretations, and her provocative sculptures encourage dialogue. She has recently become





Susan Else
Step Right Up
 16 x 27 x 27 inches, 2017

photo by Marty McGillivray

immersed in a series of suspended trees, with the most recent example measuring six feet high. The work is textural and visceral, with imbedded and implied personalities. The trees have evolved into a solo installation allowing viewers to immerse themselves in the habitat. Pieces are designed and sculpted to ebb and flow from one to another in the natural way of the forest. Talking about her large body of work over the years, Bellah says she has many series under way. Some stall out while others beg attention. “You need to be passionate about what you are doing,” she says.

Trudi Van Dyke is an independent fine art curator specializing in fiber arts. She provides consultations and critiques for artists, travels to speak about arts marketing, and enjoys jurying fine arts and crafts festivals. She can be contacted for comments and opportunities at vandyket@gmail.com.

Mary Beth Bellah
Women of the Woods (detail)
 75 x 27 x 29 inches, 2018



Evanescence: Judith Content

Timeline of an exhibition

Judith Content has been a studio artist for 40 years. She received a B.A. in Fine Arts: Emphasis in Textiles in 1979. Content's quilt art, influenced by an ancient Japanese process, consists of her own shibori-dyed works that are exhibited internationally and have been acquired for private, public, and museum collections worldwide. The artist, represented by Tansey Contemporary (Denver, Colorado), is a past president of SAQA. A solo exhibition of her work opened in January at the San Jose Museum of Quilts & Textiles, closing April 14. This article is the artist's 2018 timeline of preparing for the show, abridged for AQQ. She shares problems, methods, and ideas useful to artists and collectors who plan to exhibit their art quilts.

May 15: Nancy Bavor, Director of the San Jose Museum of Quilts & Textiles, left a message on my answering machine. She said she had a question for me. I could think of a lot of questions she might ask, but not the one she did. She asked if I would like to have a solo exhibition at the museum. This was not on my radar and was totally a surprise. I said yes.

We discussed a few details, starting with the show schedule, January 20–April 14, 2019. Less than 8 months away! This could have been a deal breaker, but I did have new work in the studio that was available. I also had a number of pieces with my gallery, Tansey Contemporary, that were quite recent. I knew

that Jen Tansey would be thrilled by the news of the solo show, and, as she frequently had allowed me to borrow pieces for shows before, most likely she would this time, too. (First order of business: make sure).

Then Nancy told me which gallery would house the show. I didn't feel that this room (Fiberspace) would work, considering the scale of my wall pieces, many of which are at least six feet wide. So I (very respectfully) suggested a larger space. Nancy said she would talk it over with her curator, Amy DiPlacido.

May 17: I received a letter from Amy. In it she wrote, "I just spoke to Nancy and we are both thrilled to have you show in the Finlayson Gallery, January 20, 2019–April 14, 2019." This was excellent news.

June 5: I spent today on the computer. I created a complete inventory of available/appropriate wall art, including dates of completion, dimensions, and insurance values. I also compiled images. I had 16 pieces I considered eligible. Most pieces were here in the studio in Palo Alto, at Tansey, or with collectors. I chose works from 2012-2017 because I wanted this exhibition to consist of relatively recent work never before exhibited in the Bay Area.

June 7: First meeting with Amy DiPlacido. It took place here at the studio. I gave her a studio tour, and we worked at my computer. I showed her images of available work and we brainstormed what the show could look like.

June 12: Amy sent me the list of her favorite pieces, about ten. I really liked her choices, though she was clear that this was a start to the conversation and we



Bittersweet

58 x 73 inches
2017

All photography of
Judith Content's artwork
is by James Dewrance.



Bitter Suite Series I

18 x 5 x 1.5 inches, 2018

could make changes. She also sent me a floor plan of the Finlayson Gallery. She wrote up a brief show description for the museum's website that I ok'd.

June 20: Visited the museum and met with Amy. We discussed the catalog, and I mentioned I would like to ask Martha Sielman to write the essay. Amy thought that was a great idea, and Martha said yes!

June 21: Since the wall work is basically decided, I have been working on sculptural pieces for pedestals. Specifically, shibori-dyed, discharged, pieced, quilted, stitched, and beaded silk "truffles." First, I created about 100 truffle "rounds" and "squares" of various sizes and patterns, dyed and quilted, but not yet stuffed. I took them with me on a road trip to the Pacific Northwest as handwork. (I have stocked a mini-studio in my glove compartment!) By the end of the trip, they were all stuffed and ready to compose. I am also modifying trays and boxes of all shapes

and sizes. The studio looks like a chocolate shop. I'm documenting all of this on Instagram.

July 10, 11, and 12: Stuffing truffles. I needed to sew and stuff extras to complete an ombre design. (*Bitter Suite Series I*)

July 15: It was a quiet Sunday, so I experimented with using wallpaper samples from Fabmo to line the boxes. The papers are largely grass cloth. I have thousands of samples, so it's fun to match the paper to the truffle.

July 21: San Francisco to shop at Kamei (a fabulous Japanese restaurant supply store) for truffle stands and holders, bamboo trays, lacquered trays. Planning ahead for when I start creating Wagashi-inspired confections. Wagashi are Japanese confections, exquisite in their designs, details, surface, and colorations.

August 1: Office work on the catalog.

Passage
44 x 50 inches
2017



August 14: Amy DiPlacido visited the studio. She likes some of what I'd been doing but not all. She wants me to keep pushing the truffles and Wagashi and do more from which we will edit.

August 16: Decided to push the truffles into a totally new direction. I searched my scrap baskets for a new palette inspired by estuaries. I'm deliberately using the wrong side of arashi-shibori silk satin. The wrong side has wonderful bubble-like patterns, with very water-like, ocean colors.

August 18: Reed [Content's husband] and I decided to take a day trip to Point Reyes. We headed to Drake's Bay Estero for a nice long hike. The trail took us along and above sinuous estuaries, perfect for the kind of imagery I was planning on using. Unfortunately, I fell on the way back. Landed on my right arm. Luckily, I could still walk, so we hiked out. I iced it and we headed home.

August 20: On Monday I realized it was more than a sprain. I went to my doctor and came home with a full rigid cast for a fractured arm.

August 21: Today I'm experimenting with what I can do in terms of work. I can use my fingers on my right hand and am fairly good with my left. Lucky for me I was already planning to work on my small sculptural pieces. I would have been unable to work on my large wall pieces, so in that regard I was very fortunate.

September 6-12: Now I'm working on sculptural "rocks." I'm finally able to cut silk with scissors! But I still can't cut cardboard, which is what I usually use as a structural element. So I experimented with watercolor paper. I could cut this with only minimal difficulty. This structure gave my rocks a wavy, organic look that I really liked. I might never have thought of this if I hadn't injured myself and had to adapt accordingly.

Under Current
72 x 40 inches, 2017



Wagashi Series I

12 x 3 x 2.5 inches, 2018

Chalcedony Series III

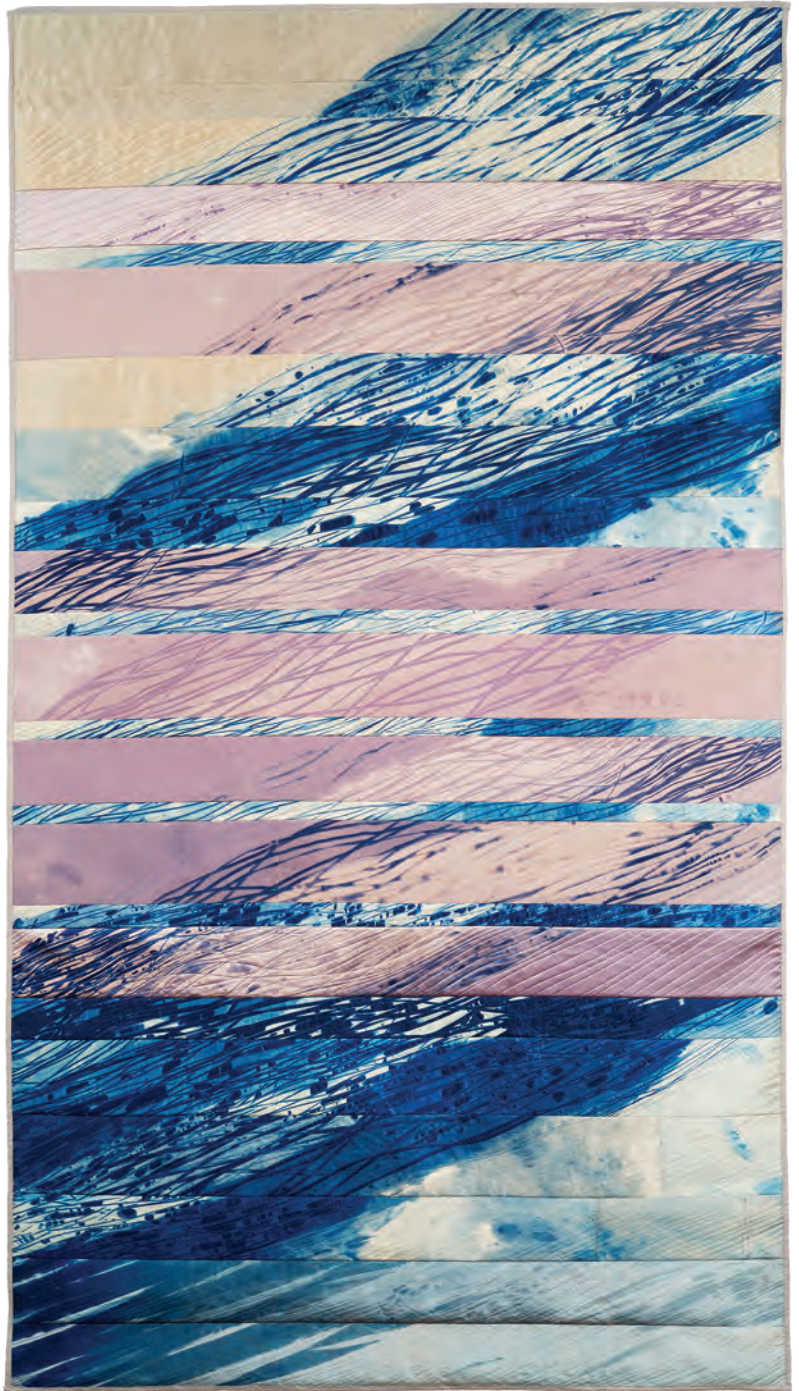
15 x 5 x 2.5 inches, 2018

September 13-16: On September 13, I became really inspired by Ellen Hauptli's Instagram posts from Utah. I wanted somehow to translate her images of rock formations onto fabric. I discovered I could use the sewing machine again! So for the next week or so, I experimented with densely stitched surfaces.

September 20: Back working with Wagashi-inspired pieces. Using neutral colors and machine and hand-stitching together. I have been exploring working with variegated threads, and love them. I went to the fabric store and bought about 20 different kinds to work with.

October 4-15: Got my cast off, but then I couldn't use my arm at all. It had all stiffened up. Started physical therapy though and made rapid progress, and by the 15th, really feel like my old self! Busy, busy in the studio. Sewing, stuffing, arranging, gluing, etc. Very fun.

November 1: James Dewrance, my photographer, was here for a marathon of photography. He photographed more than 20 sculptures, using special lighting to accentuate the three-dimensional quality of the



work. He photographed the sculptures on pale grey paper and took images from above and from the side.

November 7: Tomorrow I meet with Amy DiPlacido and Nancy Bavor at SJMQT. Today I spent much of the day getting ready for this meeting. I packed up two wall pieces and a carefully edited collection of sculptures. I didn't bring any that I felt were still unresolved. I wanted nothing but my strongest work at this meeting, and I ended up packing about 15

see "Judith Content" on page 89

Commission takes an unexpected turn

by Teresa Duryea Wong

In 2012, one intrepid visitor among the tens of thousands of attendees at the Tokyo International Great Quilt Festival braved the throngs of people, endless quilt displays, and vendors of every variety eventually to stop in front of a small exhibition of quilts by Noriko Endo. At last, she discovered art that spoke to her.

Shortly thereafter, that visitor became a patron who commissioned Endo to make a new artwork specifically for her home near Tokyo. Just like this visitor, collectors and curators all over the world have come face to face with Endo's painterly, impressionist-style quilts, drawn also to her modern interpretations of the centuries-old Japanese landscape genre.

Noriko Endo holds the distinction of being the first Japanese quilt artist to be awarded Best of Show at *Quilt National*, in 2007, and she has won numerous awards from the International Quilt Association, American Quilters Society, Quilt Nihon, and other competitions. Her soft colors and intricate renditions of the natural world have been showcased in many art quilt exhibitions in Japan, the U.S., France, and other countries.

She is typical of the many artists working today who are influenced by their native culture yet have lived all over the world and therefore bring a global perspective to their art. As a young mother in the late 1970s, Endo lived in the U.S. for a time, and later in



Portrait of Noriko Endo
by Teresa Duryea Wong

right:

Entering Eden #2

73 x 86 inches, 2012

opposite:

Whispering Wings

64 x 78 inches, 2008

both, private collections





Pakistan, as she followed her husband's career. After her family moved back to Japan and the children were grown, she finally found time to create art. Her time abroad inspired her to become a collector, and she was especially inspired by American antique quilts. She transformed from collector to maker when she made her own quilt in 1985. From there, a career was launched.

In 1993, Endo was struck by an idea and set about creating an entirely new construction technique for which she eventually coined the term "confetti naturescapes." She essentially fragments fabric into confetti-sized pieces and sprinkles them on top of a quilt back and a layer of batting, much like a painter would apply layers of paint on a canvas. Many quilters and fiber art enthusiasts today recognize this unique technique, and hundreds of quilters have followed in her footsteps, creating art with confetti-sized fiber. Many of these Endo followers have learned directly

from the artist herself. She maintains an extremely ambitious global teaching schedule, being one of those rare, confident artists who generously shares her techniques with her students.

So, when the woman who visited the enormous Tokyo quilt show struck up a conversation with Endo, she quickly came to realize that she was speaking to a seasoned artist, teacher, author, and fiber-art professional. The woman asked Endo if she would make an art quilt specifically for her home, and once Endo agreed, the conversation turned to ideas about color, themes, and sizes. For the commission, the customer requested bright colors and themes of spring in nature. Endo was enthusiastic about the commission and she quickly went to work.

Endo was given free rein to create the quilt, and there were no restrictions on size, only that the customer wanted something on a large scale. The two had several email communications during the con-

see "Commission" on page 90

The Fabric of Memory

by Jeanne Knudsen

After making a lengthy drive to Billings, Montana, once a month for many years to attend a fiber arts group called Women of Artistic Vision, Kathy Lichtendahl and I decided to see if there was enough interest in our area to start a local group of fiber artists. The Textile Artists of the Greater Yellowstone, often referred to as TAGY, began in April of 2007 with a dozen people in attendance. We decided to have an annual challenge, a monthly program to inspire and teach, and a monthly challenge that would take minimal time but keep us inspired and working on our art.

Since that first meeting, our group has grown to about twenty active members from the northern Wyoming area. Many started as traditional quilters, some were beginning quilters, and a few had never

made a quilt. Some joined our group because a friend mentioned us, and all are welcome. Although they may not realize it, members of our TAGY group each bring a reason for us to make art. I leave every meeting inspired by these talented ladies.

Our yearly challenge has a common theme and sometimes a specific size or dimension. The resulting challenge quilts are usually exhibited for the first time together in early September at the Yellowstone Quilt Festival in Cody, Wyoming. In 2014, after many years of doing thematic challenges including *Under the Sea* and *Skylines*, the group decided to do individual interpretations of a local historical area called Old Trail Town. We visited the large collection of restored pioneer cabins for inspiration, and the result was a varied exhibition of art quilts. We were invited to hang them

Linda MacDonald
Daily Chores
18 x 24 inches, 2016





left:

Naoko Yoshimura Ito
Letting Go

74 x 60 inches, 1990

below:

Carol Kolf
One Suitcase

18 x 24 inches, 2016



for the site's annual weekend-long Christmas tour as well as participate in decorating one of the cabins with more traditional quilts.

In 2015, the TAGY group decided that the challenge quilts due in early 2016 would pertain to Heart Mountain Interpretive Center located between Cody and Powell, Wyoming. This locale was the site of Heart Mountain Relocation Center opened in August of 1942. Approximately 14,000 Japanese Americans, many of whom were U.S. citizens, were confined during the internment Center's three-year existence. When you visit this museum, you see artifacts, hear oral histories, and view interactive exhibits explaining what the Japanese Americans who were interned there felt and saw.

The Heart Mountain Foundation staff informed us that a former internee, Naoko Yoshimura Ito, had donated a beautiful quilt that she made depicting her

memory of when she and her brother were imprisoned with their family at Heart Mountain Relocation Center during World War II. The staff suggested that our TAGY quilts hang with Mrs. Ito's quilt, and she attended the artists' reception as an honored guest.

Through lots of tears and laughter, seventeen TAGY artists created twenty-two original pieces. Our art quilts depict personal feelings and responses to the scenes featured in the museum and surrounding area in the shadow of Heart Mountain. We could never have predicted the enthusiastic response from the staff and viewing public alike!

The TAGY art quilts, with Mrs. Ito's quilt as the centerpiece, comprise the *Fabric of Memory* touring exhibition, which was displayed in the museum's special exhibits gallery for a month. The quilts were so popular with visitors that the exhibition was extended

see "Fabric of Memory" on page 92

artists to watch

Margaret Abramshe

St. George, Utah

Margaret Abramshe's work invites you to step inside its borders and look around. You can't help but want to know what makes a cowgirl smile, where a river leads, or what thoughts are in the mind of a matron holding a cocktail. Each work begins its journey as a digital image, but the final touches of paint, dye, and quilting energize an Abramshe art quilt. Her process is a colorful journey.





Stranger in a Strange Land

34 x 35 inches, 2015

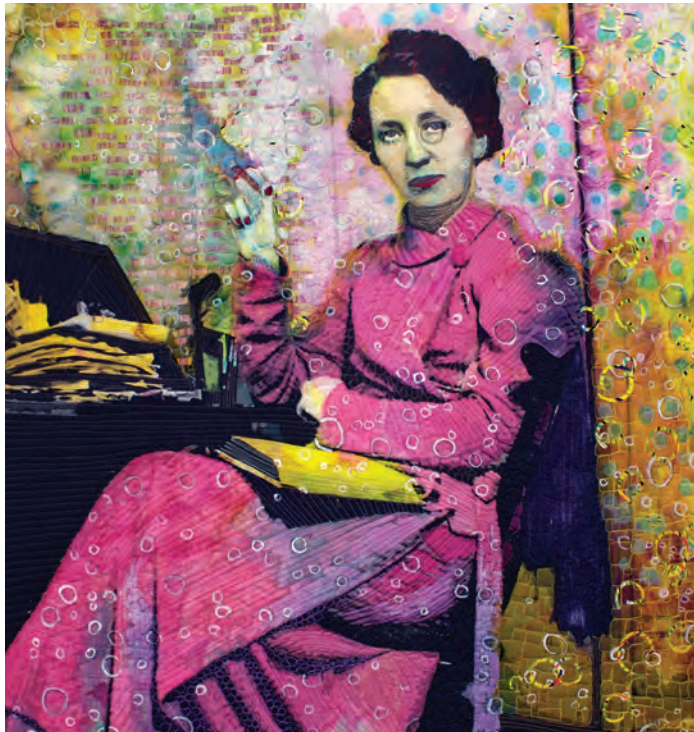
An academic start

I always loved art. When I was little, I took classes at the Honolulu Art Museum. After my family moved to the mainland, I took art courses at Fort Collins High School in Colorado and at the University of Colorado Boulder, where I earned a Bachelor of Fine Arts degree with an emphasis in painting.

After falling in love, getting married, moving to Florida, and adopting my daughter, I pursued a degree in art education from Florida International University in Miami. Later I also earned a Master of Fine Arts degree from the University of Northern Colorado in Greeley, Colorado. My 2014 retirement from teaching allowed me to become a full-time studio artist.

Finding fiber

I stumbled into quilting as an art form with a visit to a local quilt shop. I was bowled over by how the owner arranged her fabric with such careful regard for color families. She pulled a large print fabric from the shelf and pointed out the color key at the bottom of its bolt. Then she pulled bolts of geometrics, small prints, and textures. Looking at the stacked fabric bolts, I could see her amazing knowledge of design concepts. I bought a sewing machine and began to learn to quilt.



Aunt Gin
34 x 32 inches, 2016

Nan
33 x 29 inches, 2017



Serendipity struck again on a trip to my doctor's office. She had an office in a Kaiser Health Care Complex with a wide-ranging art collection. As I waited, I admired a textile composition with an African theme. At the same time, I flipped through a magazine I had never heard of: *Quilting Arts*.

When my exam was finished, I asked about the artwork in her lobby. "That's mine!" she said. I explained my recent purchase of a sewing machine and my experience as an art teacher. She took out a notepad and wrote down the meeting date for Front Range Contemporary Quilters (FRCQ) at the Westminster Recreation Center in Westminster, Colorado. FRCQ's roster includes many of today's best quilt artists and many SAQA members. Through FRCQ, I joined a small critique group and developed a deeper understanding of the medium.

First steps

My earliest art quilts built on my fascination with collage. I cut around a motif and fused fabric onto backgrounds. I also drew on my experience as a painter to alter the surface with fabric paint, watercolors, and acrylics. During a workshop with Liz Kettle, I was introduced to photo transfers. I began using copy-paper-sized photo transfers in my collages. I used this technique for a couple of years, moving from small to larger sizes.

I always collected my photographic images in a digital file. The technical problem was to print those images on a larger scale that would allow me to create quality work. After some research, I found Spoonflower, a vendor that prints digital images on fabric. I taught myself how to make simple photo manipulations and resize images for printing. I ordered a few yards and made some portraits of meditation.

When I retired, I invested in a trip to Art Quilt Tahoe, where I took a class with Jane Dunnewold on making fabric for digital printing. That course was a game changer. By the time I finished the weeklong workshop, I had the skills to have my digital imagery printed in yardage. I also had a clear

idea of what was needed to be able to work at the level of the master artists who teach at Tahoe.

A style emerges

My other challenge was to find my voice. The change from a contrived theme to my extensive work with family photographs came almost by accident. Along with retirement, my husband decided we should cash in on high real estate prices and sell the family home. During our move, I discovered a box of photographs taken by my Dad's brother. They were wonderful black-and-white portraits of my father's family. The second I saw this collection, I knew I had a series that I would explore for years.

I continue to mine that stack of family photographs, but I have expanded my theme with a collection of cellphone images. A recent picture of my daughter Jana inspired me to look through my social media accounts to collect images that speak to me. As I now travel more frequently, I have also begun to work with landscapes. I did a small series based on photographs I took along the San Antonio Riverwalk while attending the 2018 SAQA Conference there.

My process has always involved painting my vendor-printed fabric when it arrives in my studio. Because I was painter for so many years, I look at the digital image that I manipulated and say 'not good enough yet.' I change the color palette, paint in things that were not there, or paint over portions of the composition. It's as if I'm having a second and third conversation with the composition before it's quilted.

Details of success

I heavily quilt my surfaces. This past year I invested in a mid-arm quilting machine from Handi Quilter and take monthly classes to improve my quilting skills. In the past I struggled with thread tension and was not able to produce the quality of quilt that would be accepted into a traditional quilt show. Because I invested the energy to improve my skills,



Jana
39 x 33 inches, 2018

I had two quilts accepted into the 2018 International Quilt Festival in Houston.

Every art quilt I make has a rich subtext, a hidden story. Creating allows me, as an artist, to think deeply about my life and celebrate the joy I find every day. My process is always moving into new territory, but my obsession is to explore the stories of my own life. Most importantly, art is my healing place. In my studio I am able to process my experience and emerge a better person.

www.metaphysicalquilter.com



Riverwalk
36 x 37 inches, 2018



Maya Chaimovich

Ramat Gan, Israel

The artwork of Maya Chaimovich may be abstract, but the feelings it evokes couldn't be more real. Each work is an outgrowth of her experience. The mood she creates for each color-rich work changes with myriad fabrics enlisted to bring them to life. Her process is a purposeful, single-minded exploration.

Artist at heart

I have always done handwork. As a child, I painted, but I also have been a silversmith, woodcarver, ethnic weaver, embroiderer, and a lace maker, using many techniques but concentrating on bobbin lace.

In 1995 I visited the United States and was introduced to the quilt world. It conquered me. The art of quilting was unknown in Israel. Only in the past ten years has Israel enjoyed a growing number of quilt exhibitions, allowing this art form to become more familiar here.

Setting a style

Even in my early quilting days, I was drawn to the art quilt. I wanted to express myself in an abstract way, working with a wide variety of fabric types and colors.



The art quilt has become central to my life and it preoccupies my thoughts.

I work mainly with recycled fabrics. I search for clothing items at my city's flea market to find special textures and various color combinations. The possibilities are endless. As I put all the small pieces of cloth into a work, it sometimes seems appropriate to add pieces of the garments from which I have cut elements — a piece of cuff or a shirt collar, buttons from a dress, or a ribbon sewn into a skirt. I'm excited by the thought that I use small pieces from clothes worn by people in different parts of the world, connecting them to my own creation, my own private story.

I use many kinds of fabrics — cotton, silk, synthetic fabrics, wool, felt, laces, organza, and more. I use free-motion machine quilting techniques to finish my art quilts. The stitching is very dense in order to secure all the small pieces onto one surface. The quilting patterns I create remind me of concentric tree lines found in a cross-section of a tree trunk, or of the contours of a topographic map. They also resemble the circles formed on quiet water after a stone is skipped on its surface and are especially evocative of the delicate lines of my fingerprints, as these fingers create the quilt.

The ideas for my work usually flow from my experiences. They are very personal, inspired by events that happen to me with my family or close friends. Creative triggers have included a Jeep trip in the desert, the marriage of our youngest daughter, and finding previously unknown relatives as we traced our family genealogy. These are real stories that excite me and give life to my quilts.

left:

Primal Landscape

47 x 36 inches, 2018

top right:

At Dawn

49 x 47 inches, 2018

right:

Hidden Line

44 x 32 inches, 2015



Style and approach

For the past fourteen years, I have worked in the same technique. But over the years, my fabric choices have changed. The printing and textures I use are different and, as a result, the character of the works has changed. Recently I began to create quilts with natural fabrics made with natural dyes and eco printing. These quilts have a quiet and calm atmosphere.

When I begin a new quilt, I only have a general idea and a group of colors that I have chosen. The colors are selected through an internal feeling; sometimes it relates to the idea for the work and sometimes the connection is only in my imagination. I do not pre-

pare a drawing or a sketch. The quilt is created slowly. Many thoughts and hesitations are encountered as a work takes shape, a process that can take weeks or months. I'm attracted to dominant colors and materials that are shiny and bright. I always seek more combinations. I add more and more fabrics to my initial selections. The fabric search is my favorite part in making an art quilt. I can incorporate hundreds of different fabrics in one quilt.

Every quilt is a single creation and I become immersed in its making. Sometimes along the way, I'm not satisfied with my progress and I stop working on it for few days. When I return to it, I see the piece in a new light and can continue. I never work on more

Twinkling Stars

35 x 42 inches, 2015



than one quilt at the same time. Only after I have finished do I turn my thoughts to the next story, to different colors, to the new quilt.

Lasting experience

When I have solo exhibitions throughout the world, I like to be at the venue to talk with visitors. The people who attend are happy to see the artist and even

happier to hear the stories behind the work. In an abstract art quilt, everyone will find a different story. After the visitors hear my story, they are happy to share their own feelings and thoughts about my quilt, and that's the real excitement.

www.mayachaimovich.com

Rust Forever (2)
48 x 45 inches, 2018



Hollis Chatelain

Hillsborough, North Carolina

Hollis Chatelain stimulates social and environmental awareness through her art, a concept she believes in so strongly that it is the maxim for her artistic practice. Her own awareness is evident in the exacting realism of her settings, created in a style that underscores her background as a photographer. Her work makes important statements that educate viewers about often overlooked people and causes. With color and commitment, she shares her humanitarian outlook as she shares her journey.



Getting started

My major was switched from early childhood education to interior design by mistake when I transferred from Bloomsburg State College (now Bloomsburg University of Pennsylvania) to Drexel University in my second year. Art was brand new to me. I took a jewelry class and a multimedia class and did well in both classes. I decided to stay with interior design because I was intrigued by photography, design, and drawing.

After working for an architect for three months in my junior year, I decided to pursue photography. I worked as a photographer for ten years. It was during this time that I also discovered my passion for drawing and started to draw on a regular basis.

Finding inspiration

In 1980, I went to West Africa as a Peace Corps volunteer. I lived in countries where photography was discouraged. It was just too hot to draw; my hand would stick to the paper. I fell in love with the beautiful African fabrics and decided to teach myself to sew and make quilts.

When I moved back to the United States in 1996, I missed my African friends so much, I



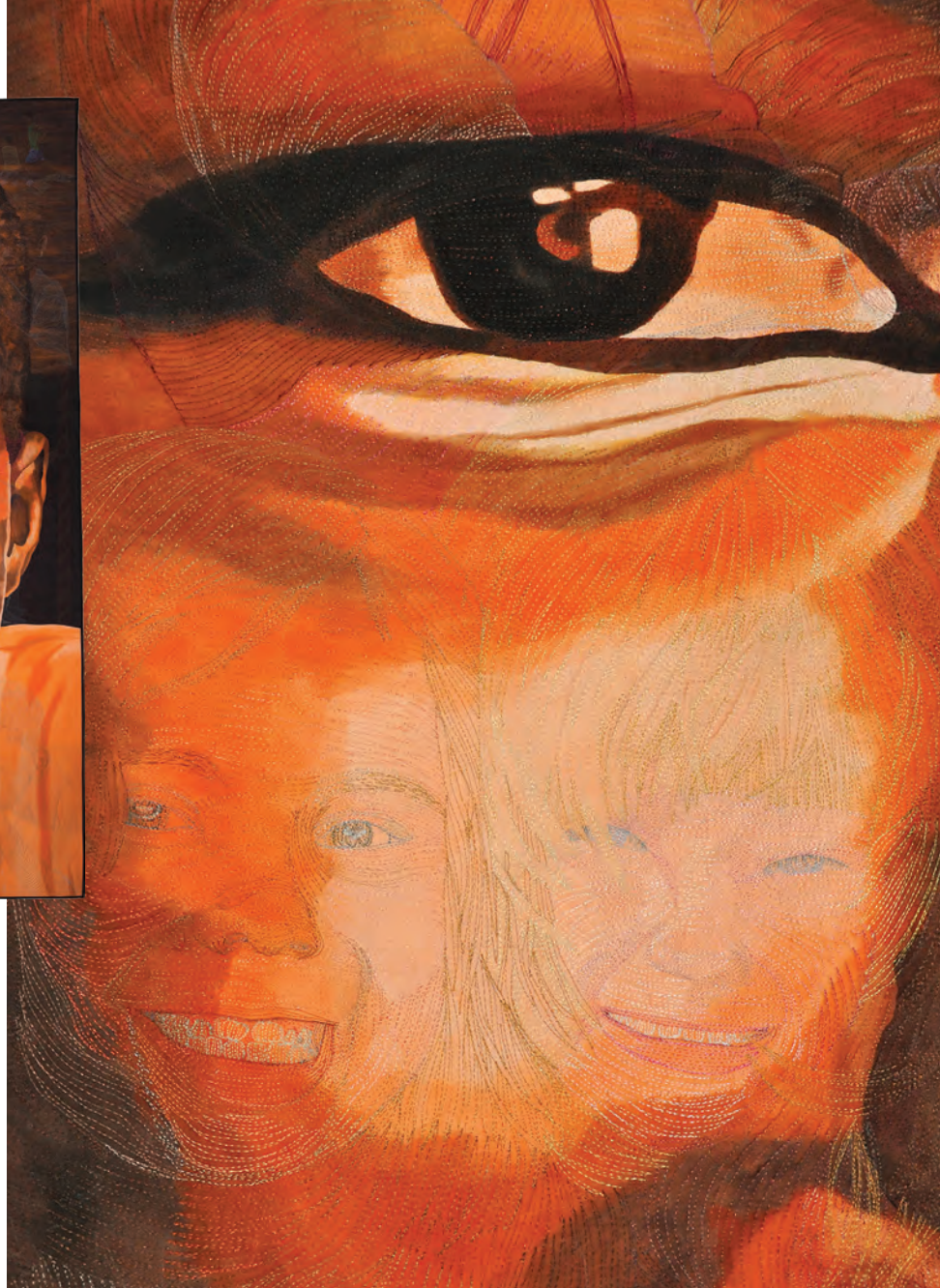
Innocence

103 x 78 inches, 2010

photo by Blue Sky photography

decided to put them into my quilts. I taught myself how to paint with dyes. Since I had never been to a major quilt show, I had no idea that my African portrait quilts were quite different from what other quilters were doing. Once I started making the large African portraits, I realized that Americans knew very little about the places I had lived. That fact made me want to make more pieces to show the positive side of the continent that I loved.

In 2000, my “statement” dreams started. The dreams were about social and environmental issues. If I didn’t integrate my dreams into my art, they would recur until I did. I believe that I didn’t choose to center on humanitarianism; it chose me. Most of the messages in my art speak of the dire situations worldwide for women and children, and for refugees, as well as environmental issues such as loss of forests, global warming, loss of wetlands, and lack of water.



Textile paintings

Because textiles are tactile and sensuous, they make us want to touch them, and they provide a multitude of memories associated with cloth, warmth, and security. Quilting allows us to create thousands of color nuances with the use of thread.

I refer to my artwork as “textile paintings.” My pieces look like realistic paintings but with a softer quality derived from the textiles and thread. My goal is to present work that has a graphic quality from a distance. When viewers approach the piece, they find the surprise of my threadwork. I also love to work larger than life.



Hope for Our World

81 x 81 inches
2007

photo by Lynn Ruck
photography

I rarely work in series since so much of my work comes from my dreams. In 2014, I dreamed a hot pink dream about women's equality that I painted. I stopped working on it in the summer of 2015 to create a coloring book, *Stories of West Africa*. The coloring book expanded into a series of 16 quilts that are now a traveling exhibition. This project took nearly three years. I find that if I start a piece based on a dream and don't finish it, my dreams continue, so I've learned to carry through and finish dream-based work. I am now ready to get back to my individual pieces and finish my hot pink equality piece.

Life rhythm

I think that, as artists, we are told we just need to get into this show, this museum, this magazine, and our career will take off. We have such high hopes with each hurdle and are so disappointed when our effort doesn't seem to result in fame and fortune. But each show, each article, and each acknowledgment makes a difference, which is why I'm thankful for each and every opportunity and recognition of my work. I think it's best not to think about "the breakthrough." Keep making art and be true to yourself and your beliefs; the consistency will eventually speak for itself.



above:

Protection

42 x 86 inches, 2009
photo by Lynn Ruck photography

below, left:

Beautiful Wanderer

40 x 33 inches, 2017

below, right:

Bath Time

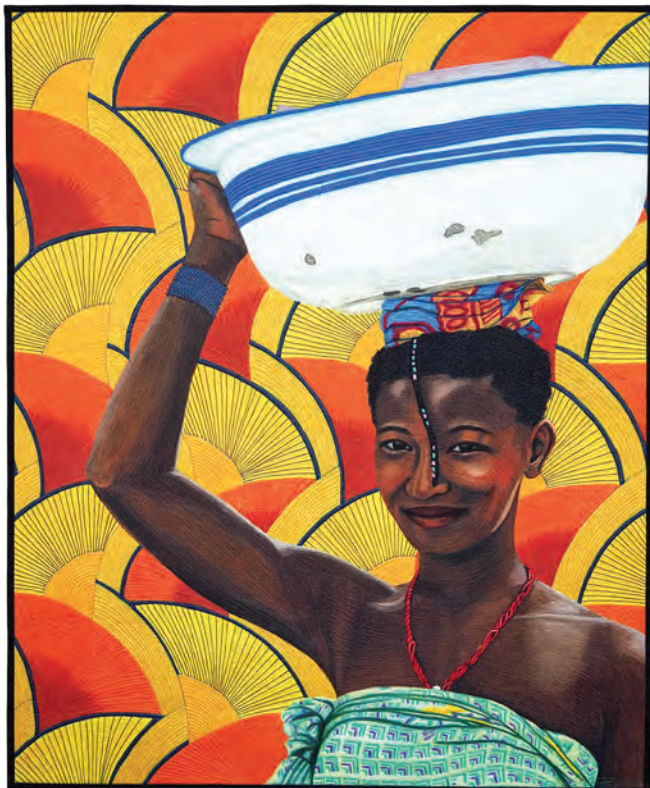
40 x 33 inches, 2017

I think I'm getting bolder, braver, and more willing to stand up for what I believe in. The desire to please everyone is less important to me now than it used to be. Social activism chose me through my dreams, but now I find that I want all of my work to have meaning, to say something, and to educate, regardless of what viewers think of me.

It has taken me a long time to embrace this philosophy.

I'm convinced that art is a wonderful way to educate, to bring attention to issues, and to help people to understand. Awareness through art really does exist.

www.hollisart.com



artists to watch

Kevan Rupp Lunney

East Brunswick, New Jersey

Kevan Lunney's artwork is a primer on life and legacy, a delicate balance between creation and excess. Her work mirrors her passion for the wisdom of the ages—truths that have always been present. This outlook has led her to impart messages that matter through works that speak to her.

Seamstress to artist

As a small child, I watched the women in my family sew. I enjoyed imitating them with a hand needle and scraps. I begged for a sewing machine because my mother didn't trust me with hers. I found my first machine in a closet intended for Christmas morning when I was nine years old. I couldn't wait to sew a long cotton granny dress. Because my mother was a local model, I also modeled in some of her shows as a 6- or 7-year-old. Art and fashion combined as my focus in college.

I had made some patchwork as a child, and I admired my grandmother's quilts. I began to quilt after I had children. As a fashion designer, I was used to making patterns, so my beginning quilts were original designs, albeit on the traditional side. My first art quilt was much more like a painting and helped





**Archeology 15: Enso
Compassion**
54 x 45 inches



me to process my father's death. I find it is a personal connection and passion that creates art.

Balance inspires

My inspiration is based on the need for balance. So many factors happen at once in my life as I try to balance my own health, the health of my family, and that of the country and the planet. These concerns were on my mind when I heard a radio program about perfectly preserved papyrus documents—up to 2,000 years old—discovered in Egypt. Found in an ancient garbage heap, the documents span 1,000 years of history, and are now housed at Oxford University. They are very telling of their time and people, who believed that these documents, their garbage, would disappear forever. We know ours will remain indefinitely.

The radio program left my mind bombarded with questions. My *Archeology* series explores how to answer these questions visually. Specifically, these questions raised my awareness of family members' aging, legacy, thoughts about garbage, landfills, pollution, and more.

I am concerned about what we are doing with the remains from our time. If we could choose what remains, what would we choose as our legacy? Are we leaving anything of value behind, or is it only our mess?

The *Archeology* series lasted for about nine years. I always choose materials and visual language that best portray my message. For the *Archeology* series, whole-cloth linen with a coarse weave gave the feeling of age; its texture held up well to layers of paint and

Archeology Series

Clockwise from top left:

Acanthus, Planet, Key, and Open

9 x 9 x 3 inches each





Archeology 24: A Time to Rest

64 x 56 inches

metal leaf and the process of distressing the surface. Metal leaf showed the value of the ideas portrayed in the “document” I created. I used bamboo batting, which is a nod to an ancient material.

Messages matter

The most important message in my work is that our choices matter. All the information you will ever need about wisdom and how to treat others is recorded by every culture on the planet. This is why I have used text in my work. The vessel *Choices* has a message embroidered on it: “Our choices make the future.” Imagine all your kindnesses and good choices in a vessel.

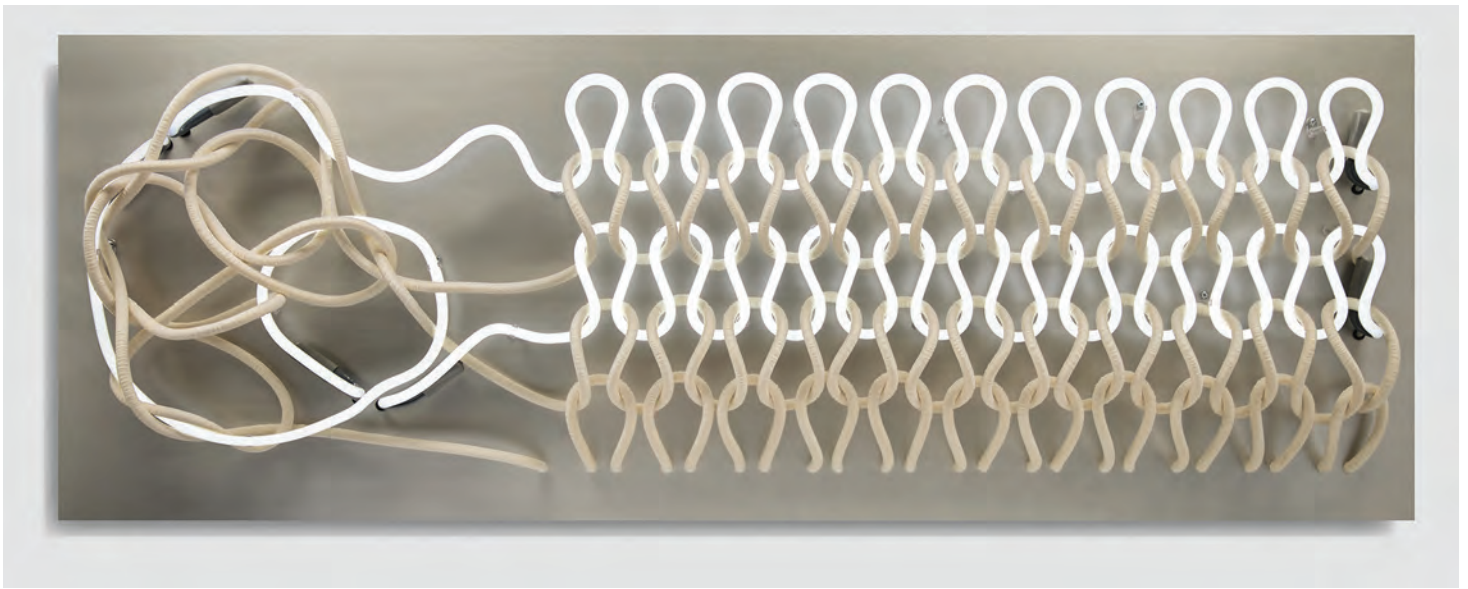
My inspiration is a collection of concepts swirling in my head, a mash-up of ideas about relationship, healing, repair, wisdom, community, legacy, and connection. I’m working on a piece now about memory; the symbols and materials I use support the message. I agonize over the message and why I am making the work.

Some people just crank out work for fun. For me, it has to be worth the effort; the idea must be distilled to its essence, or I won’t bother. I ask myself: “Why am I needing to make this? What is its message?” I write and make sketches and daydream about an idea. I keep thinking about it until it begins to talk back to me. It’s as though the idea has been born. It’s a part of me and I must gently bring it up. I want to use materials that will make it be understood and feel at home in the world. If this doesn’t happen, the idea sits on the paper. I have skipped producing a lot of work and unnecessary series because the ideas didn’t need to be made. To the audience, it may seem that there’s a jump between a two-dimensional, linen-and-metal-leaf wall work and a three-dimensional horse made



Choices

23 x 13 x 13 inches



Repair
24 x 60 inches

of safety pins, but the intermediate works resolved themselves in my head or seemed unnecessary to me.

New viewpoints

As I've matured as an artist, I feel more relaxed about my identity and more secure in my voice. I used to be more concerned with business and exposure, making a certain number of works each year, being accepted to a certain number of shows, and keeping up with a blog. I am fortunate that I don't have to make a living from my production. I'm free to make more important works and am less afraid to spend money on materials. Most importantly, I've learned that I don't need to do everything myself, which is an important mental shift and allows me to manifest work which may have been discarded if I had to depend on only myself. I can use fabricators, learn from suppliers, and hire graphic designers to create plans from my drawings.

I'm not sure that I have any predictable way of working unless it is to be continually curious about outer input and to listen carefully to inner voices. I think I'm in a searching and gathering phase now. Maybe my piece on memory will lead to a new journey. I'm also exploring stone carving and basketry to add skills. Life will always provide ideas, connections, and questions. There are always more ideas than time.

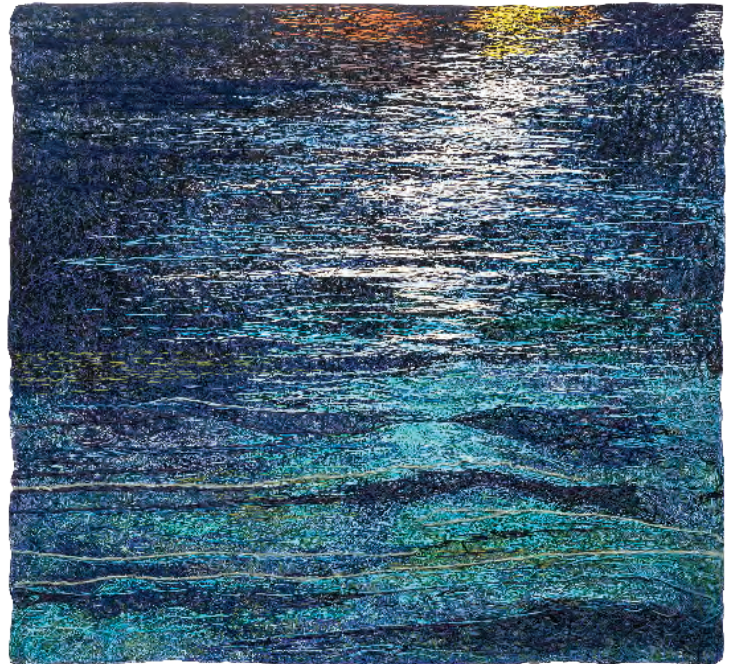
www.kevanart.com

Connections
12 x 10 x 5 inches



Dusk to Dawn

A collection of abstract nightscapes, animal portraits, and other nighttime observations, *Dusk to Dawn* offers a glimpse into the mysterious world that emerges when darkness arrives. What was once visible is now shrouded, the trees are lit by the silvery light of the moon, and seldom-seen characters appear. This artwork is a response to what happens after the sun dips below the horizon, from visions of the night sky, to surreal dreamscapes, to nocturnal comings and goings.



Shin-hee Chin
Moonlight

36 x 40 inches, 2016

Photo by Jim Turner

Niraja C. Lorenz
**Strange Attractor #2 –
Solstice: The Light Returns**

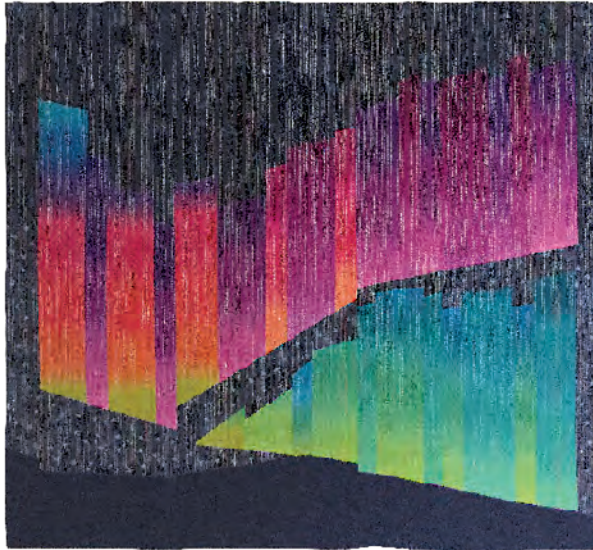
40 x 36 inches, 2016



Pat Baum-Bishop

I See

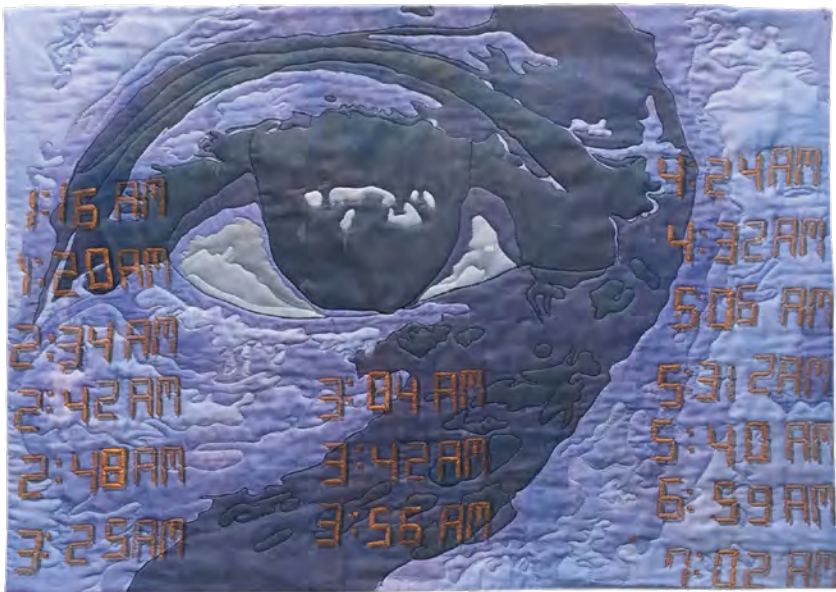
48 x 28 inches, 2014



Terry Aske
Aurora
 27 x 29 inches, 2018



Donna M. Krane
The Night of the Moskg'mol (Spirit Bear)
 35 x 32 inches, 2017
 Photo by Jeff Banman



Lisa Walton
Another Long Night
 26 x 37 inches, 2018



Helena Scheffer
Moon Dance
 31 x 40 inches, 2017
 Photo by Maria Korab-Laskowska

the collector's bookshelf

Reviewed by Patricia Kennedy-Zafred

Japanese Contemporary Quilts and Quilters: The Story of an American Import

By Teresa Duryea Wong

Published by Schiffer Publishing Ltd., 2015

ISBN 978-0-7643-4874-7

144 pages, Hardcover, color illustrations throughout

\$34.99

For those interested in the quilts of Japan, certainly one choice would be the lavishly illustrated works of Teresa Duryea Wong. She has spent years researching and writing about Japanese quilts and their makers, for which she has been honored by the Bybee Foundation and the Texas Quilt Museum.

Quilting in Japan is not only a favorite pastime for over three million Japanese today, but also a multi-million dollar business, featured by the annual Tokyo International Great Quilt Festival, the largest festival in the world, which attracts more than 240,000 participants, including many American quilters and instructors.

Teresa Duryea Wong's *Japanese Contemporary Quilts and Quilters* is a revelation. Japanese stitchers, with a culture already rich in a heritage of creating exquisite silks, kimonos, embroidery, and patterning, looked to the United States some forty years ago for ideas and inspiration to create something new and different. This relationship has now become symbiotic. Japanese quilters, who have created and developed their own recognizable style, once influenced by American patchwork, are admired in the United States and Europe for their artistic aesthetic and commitment to developing the art. Continuing the expression of cooperation, American quilt artists continue to travel to Japan to teach, exhibit, and lecture.

The history of the art quilt movement in Japan, which grew and blossomed as art quilts



in the United States gained momentum in larger venues and galleries, is expressed step by step, as interest grew among the Japanese and a flurry of American instructors began traveling to participate in this new, exploding market. Within a short period of time, Japanese quilts were being featured in highly competitive exhibitions, garnering well-deserved attention.

Workshops and independent study opportunities abound in Japan, featuring not only Japanese quilters, but also highly regarded instructors from the United States and Europe. The establishment in 1995 by Nihon Vogue of the coveted Quilts Japan Prize at both *Quilt National* and *Quilt Visions* has guaranteed the availability of a steady stream of the finest contemporary makers who share their inspirations, knowledge, and expertise.

The most compelling reason to purchase this beautiful book are the in-depth interviews with featured quilters, each with a unique style and mastery of the art. The works of many familiar names in the art quilt world fill the pages, including the stunning work of Noriko Endo, Yoko Saito, and Chiaki Doshō. Their

influences, creative practices, and techniques are described in vivid detail, as the reader is taken for an intimate, private tour of their individual studios. Each featured quilter, presented in extensive interview profiles, establishes the diversity and appeal of the art quilt movement in Japan.

For any quilt artist with an interest in the exquisite quilts and makers of Japan, this volume is required reading, from both an historical and contemporary viewpoint. As Wong states, “This is a story about influence flowing from a new country to an old one, and how Japan took their initial learnings from American quilts and within a few decades, they created their own aesthetic.”

Cotton & Indigo from Japan

By Teresa Duryea Wong

Published by Schiffer Publishing Ltd., 2017

ISBN 978-0-7643-5351-2

159 pages, Hardcover, color illustrations throughout
\$34.99

The treasured nature of cloth is an inherent and relevant part of the emotional connection to the tactile nature of fiber art. Cutting into a beautiful piece of hand-dyed or printed fabric can create anxiety for many quilt artists, perhaps even resulting in putting the piece aside as too valued.

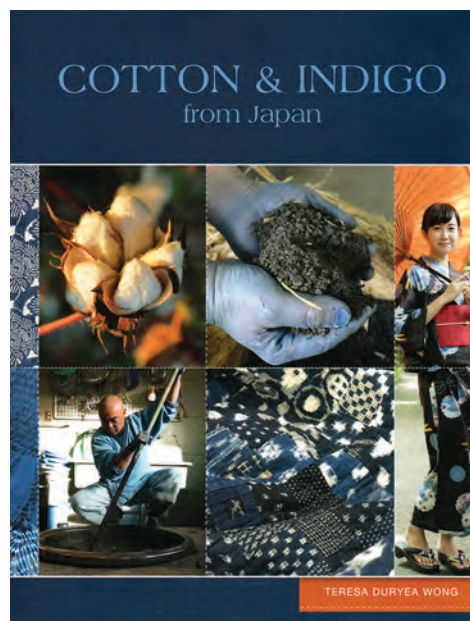
In this newest publication, the perfect companion to *Japanese Contemporary Quilts and Quilters*, Teresa Duryea Wong presents a comprehensive study of Japanese cottons, design, textile printing, and dye techniques that will intrigue any textile artist or collector, and certainly adds to the aura and value of handmade cloth.

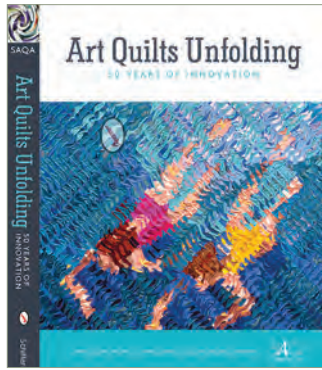
Wong begins her journey in the fields where the cotton is grown and takes us along to meet fabric designers and manufacturers, with personal glimpses into the elite textile mills of

Japan. She also discusses the small workshops specializing in the traditional, historically treasured techniques of indigo, sashiko, shibori, and boro. The images and personal stories of these masters, who have spent their lives devoted to a singular craft, are delightful to witness, blue hands included.

Wong takes us back in time to discover the introduction of cotton in Japan, providing a fascinating look into the contemporary cotton market, featuring goods that are coveted and collected around the world. She says, “When most people think of textiles from Japan, they think of silk. But cotton has been around for 600 years, and I loved uncovering the story of Japan’s beautiful cotton folk textiles, and also learning about the new quilting cotton made there today.”

This beautiful volume, with more than 300 color photographs, is a gift to any reader with an interest in textiles, surface design, and Japanese textiles, along with the historical culture that created them. Also presented are pages of dazzling quilts and kimonos, along with detailed profiles of their artists and designers.





Art Quilts Unfolding

Sneak peek

SAQA's new book, *Art Quilts Unfolding: 50 Years of Innovation*, includes a fine example of Chiaki Dosho's innovative three-dimensional work. This fiber artist studied fashion after majoring in Japanese literature at university, then discovered traditional quilt making, continuing her formal education by switching to textile art. After one of her quilts was juried into *Quilt National 2005*, Dosho joined SAQA and began studying English

and expanding her international possibilities for traveling and exhibiting.

On her approach to quilt art, she says, "I am committed to making original works. I see life overlapped with wind, flowers, water, and light and shadow, and I think about time in our lives. Our time flows in a spiral from the past to the present, and to the future. I would like to express that precious time through my art."

Light and Dark II
47 x 72 x 1.5 inches, 2009

photo by Akinori Miyasita



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 2018, exhibitions of SAQA member work traveled to Australia, China, England, France, Ireland, Japan, and thirteen states across the U.S. They were displayed in 7 museums and 18 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.

B. J. Adams

Washington, District of Columbia, USA
www.bjadamsart.com



Satirical Stillness

40 x 51 inches (102 x 130 cm) | 2017

photo by Greg Staley

Pamela Allen

Kingston, Ontario, Canada
www.pamelart.com



11 Farm Birds

35 x 44 inches (89 x 112 cm) | 2016

Ludmila Aristova

Brooklyn, New York, USA
www.ludmilaaristova.com



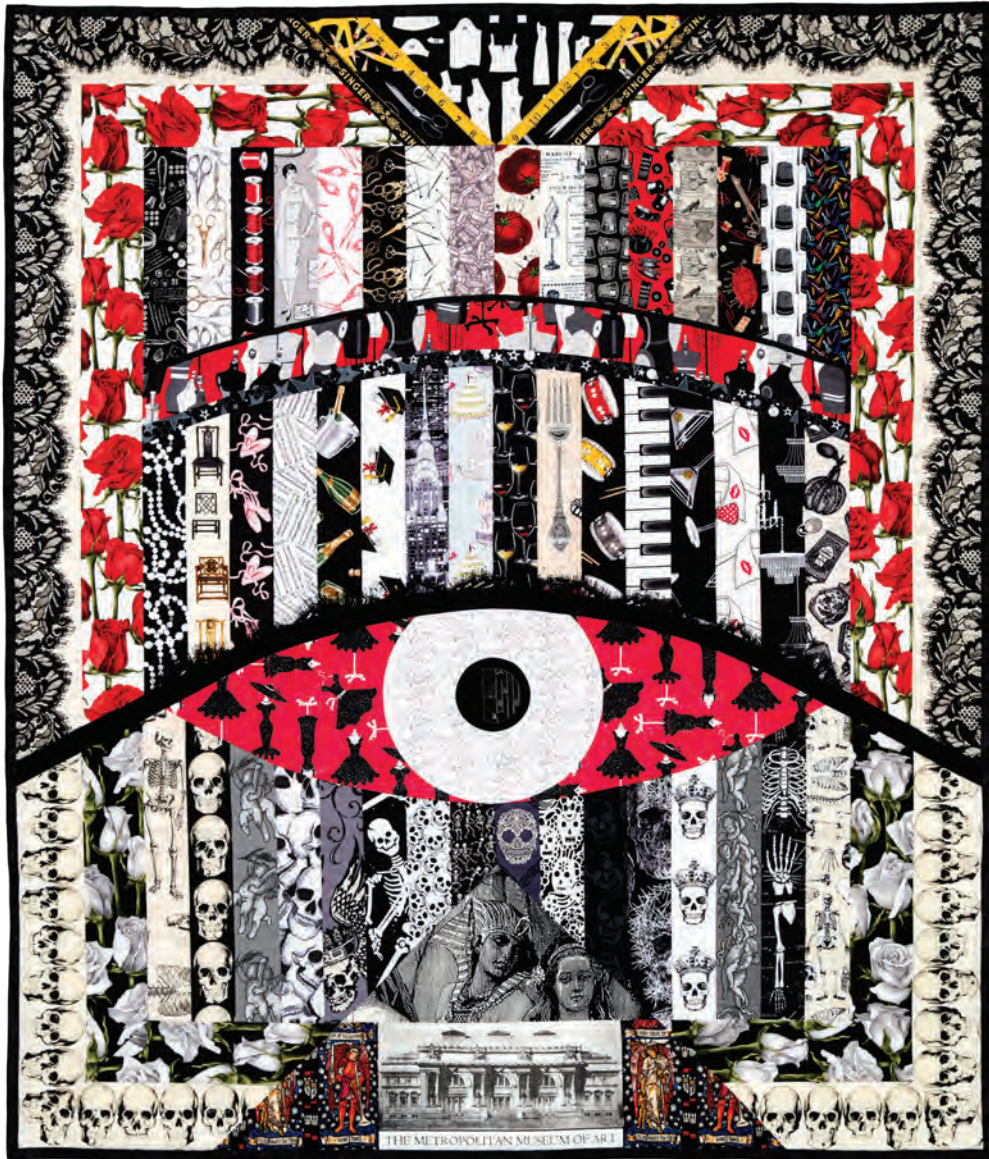
Diagonal

36 x 12 inches (91 x 31 cm) | 2017

photo by Jean Vong

Teresa Barkley

Maplewood, New Jersey, USA



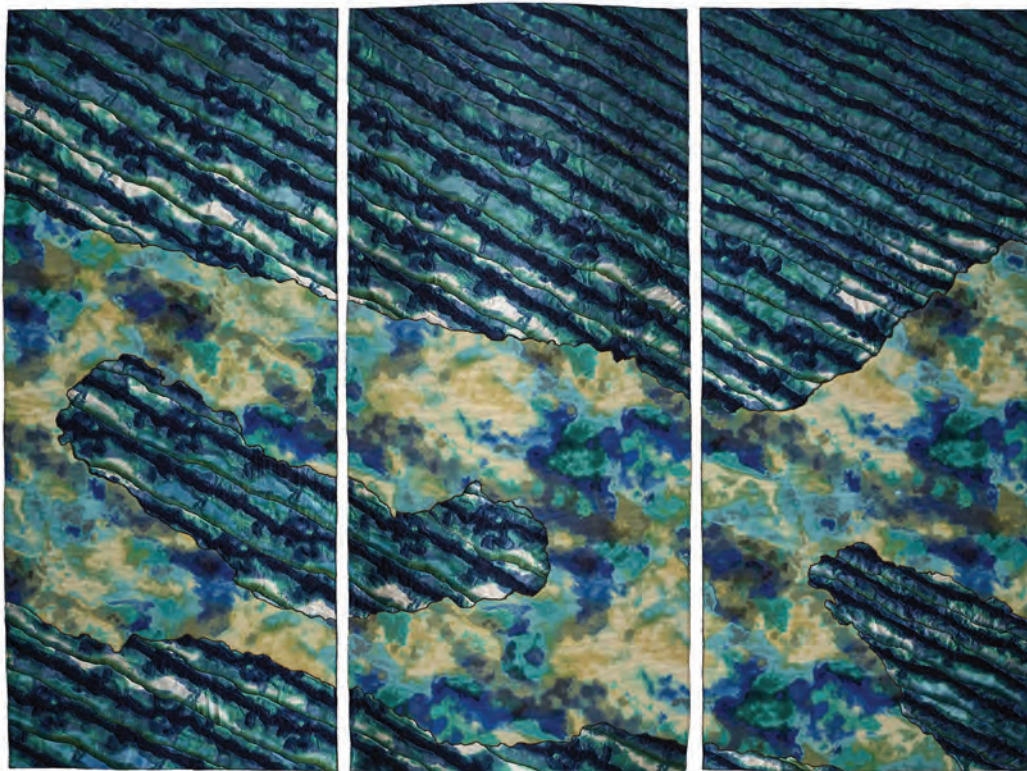
The Life Cycle of a Little Black Dress

52 x 44 inches (132 x 112 cm) | 2017

photo by Jean Vong

Regina V. Benson

Golden, Colorado, USA
www.reginabenson.com



Low Tide

Triptych, 44 x 60 x 3 inches (112 x 152 x 8 cm) | 2017

photo by John Bonath

Ann Brauer

Shelburne Falls, Massachusetts, USA
www.annbrauer.com



reflections on the night

40 x 80 inches (102 x 203 cm) | 2017

private collection | photo by John Polak

Shelley Brucar

Mundelein, Illinois, USA
shelleybrucar.wixsite.com/studio



Water's Edge

28 x 86 inches (71 x 218 cm) | 2018

Joke Buursma

Portlawn, Waterford, Ireland
www.jokebuursma.weebly.com



Ogham, Old Celtic Script V

48 x 35 inches (124 x 90 cm) | 2018

Harriet Cherry Cheney

Dobbs Ferry, New York, USA

www.harrietcheney.com



Laid Bare

63 x 17 x 10 inches (160 x 43 x 25 cm) | 2017

photo by George Potanovic, Jr.

Sharon Collins

Arnprior, Ontario, Canada
www.sharoncollinsart.com

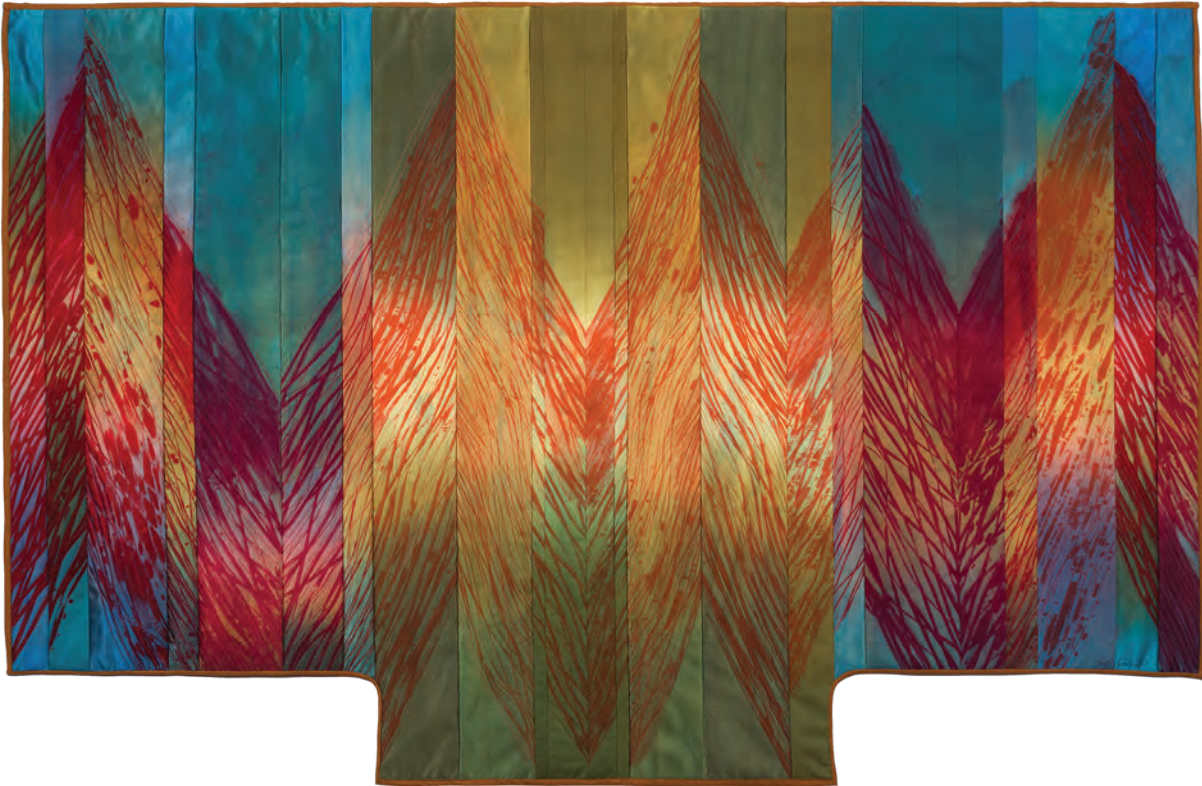


Northern Reflections

34 x 38 inches (86 x 97 cm) | 2017

Judith Content

Palo Alto, California, USA
www.judithcontent.com



Spires

41 x 63 inches (104 x 160 cm) | 2017

photo by James Dewrance

Sandy Curran

Newport News, Virginia, USA
www.sandycurran.com



Polarization Pain

33 x 42 inches (84 x 107 cm) | 2018

Fenella Davies

Bath, Somerset, UK
www.fenelladavies.com



Storm, Horizon & Waves

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

private collection

Giny Dixon

Danville, California, USA
www.ginydixon.com



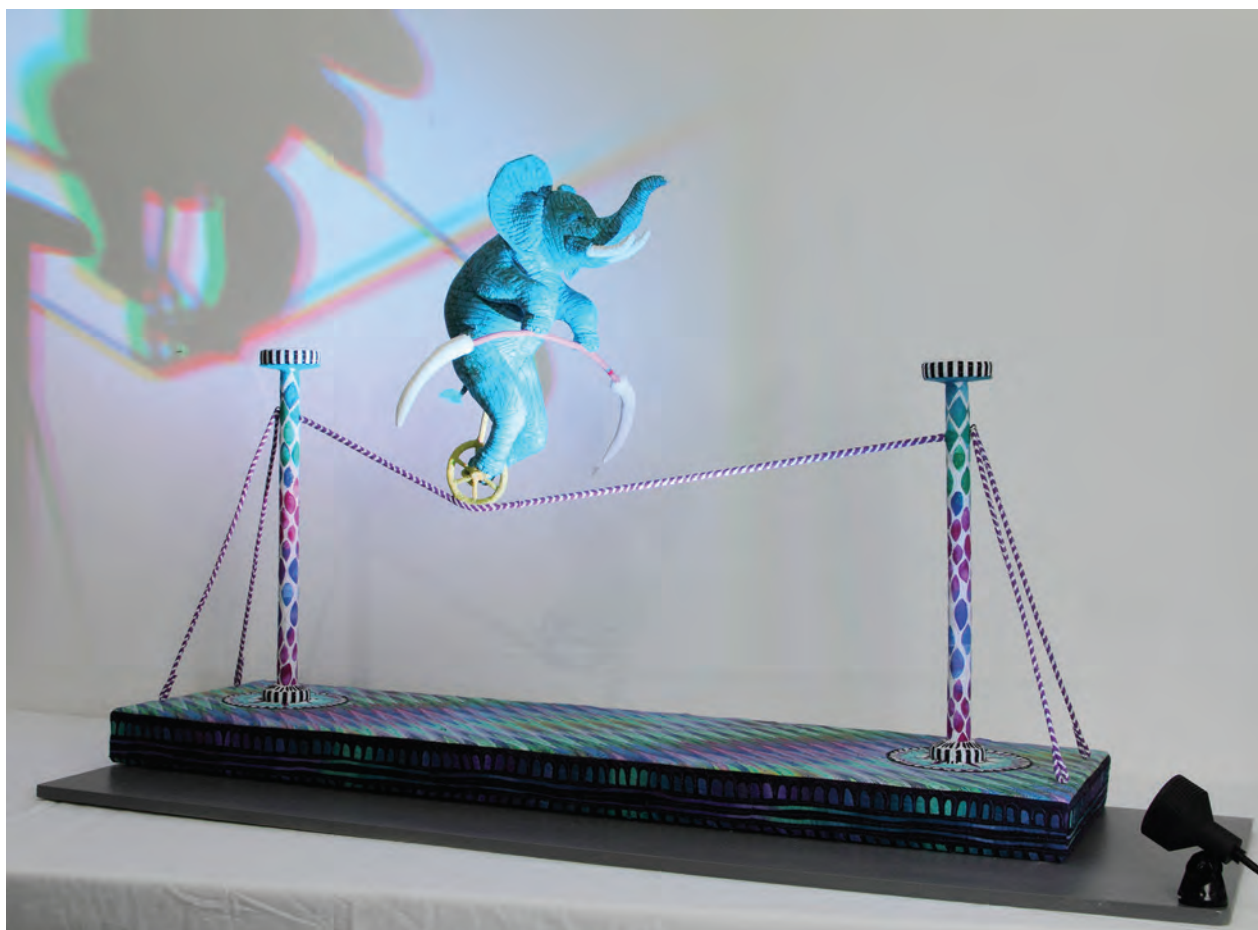
3rd Time is the Charm

83 x 54 inches (211 x 137 cm) | 2018

private collection | photo by Sibila Savage

Susan Else

Santa Cruz, California, USA
www.susanelse.com



Absolutely Amazing!

27 x 41 x 13 inches (69 x 104 x 33 cm) | 2016

photo by Marty McGillivray

Linda Filby-Fisher

Overland Park, Kansas, USA

www.lindafilby-fisher.com



From The Outside In 6: A Seeing Way series

28 x 24 inches (70 x 61 cm) | 2016

Katriina Flensburg

Storvreta, Uppsala, Sweden
www.katriinaflensburg.se



At Crossroads

43 x 41 inches (109 x 104 cm) | 2018

private collection

Sheila Frampton Cooper

Martigues, Bouches-du-Rhône, France

www.zoombaby.com



Ruins of Roussillon

28 x 33 inches (71 x 84 cm) | 2017

Julia Graber

Brooksville, Mississippi, USA
www.juliagraber.blogspot.com



Weeping Willow V

12 x 12 inches (31 x 31 cm) | 2018

Betty Ann Hahn

Sun City, Arizona, USA
bettyhahnfiberart.blogspot.com



Insomnia

51 x 36 inches (130 x 91 cm) | 2018

Lynne G. Harrill

Flat Rock, North Carolina, USA

www.lyneharrill.weebly.com



Nature VIII: After Rain

49 x 40 inches (125 x 102 cm) | 2016

Laura Jaszowski

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



Change Isn't Glacial Anymore

41 x 32 inches (104 x 81 cm) | 2017

photo by Jon Christopher Meyers

Ann Johnston

Lake Oswego, Oregon, USA

www.annjohnston.net



Amazed

59 x 32 inches (150 x 81 cm) | 2017

photo by Owen Carey

Lyric Montgomery Kinard

Cary, North Carolina, USA

www.lyrickinard.com



Dialect

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

Marjan Kluepfel

Davis, California, USA
www.marjankluepfel.com



A Year in the Forest

40 x 66 inches (102 x 168 cm) | 2016

private collection

Barbara Lange

Freising, Germany
www.barbara.lange.com



Urban Bugs

27 x 66 inches (69 x 168 cm) | 2018

Susan Webb Lee

Fletcher, North Carolina, USA

www.susanwebblee.com



Moons in a Distant Sky

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

Hsin-Chen Lin

Tainan City, Taiwan
www.linhsinchen.idv.tw

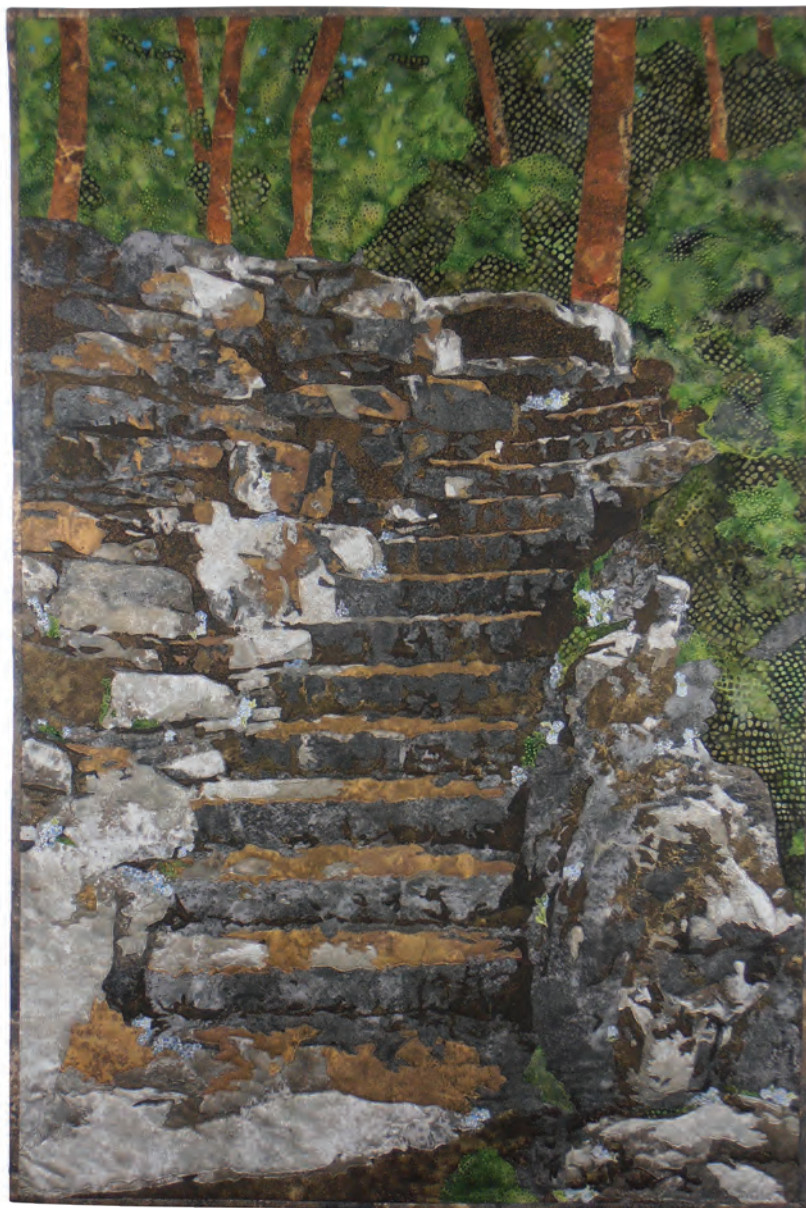


Dream Tree

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

Kathleen McCabe

Coronado, California, USA
kathleenmccabecoronado.com



Twelve Steps

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

photo by Phil Imming

Amy Meissner

Anchorage, Alaska, USA
www.amymeissner.com



Descent

20 x 35 x 53 inches (51 x 89 x 135 cm) | 2017

photo by Brian Adams

Denise Oyama Miller

Fremont, California, USA

www.deniseoyamamiller.com



Bird's Eye View

25 x 50 inches (64 x 127 cm) | 2018

photo by Sibila Savage

Elisabeth Nacenta de la Croix

Geneva, Switzerland
www.elisabethdelacroix.com



Côté Nuit-Night is Falling

42 x 30 inches (107 x 78 cm) | 2018

photo by Olivier Junod

Stephanie Nordlin

Poplar Grove, Illinois, USA



Sleep Pattern

27 x 34 inches (67 x 86 cm) | 2017

Claire Passmore

Plymouth, Devon UK
www.clairepassmore.com



Where Do You Keep Yours?

41 x 51 inches (103 x 128 cm) | 2017

Pixeladies

Cameron Park, California, USA
www.pixeladies.com



Walk a Mile in Her Shoes 2: 78¢ on the Dollar

30 x 29 inches (76 x 72 cm) | 2018

Heather Pregger

Fort Worth, Texas, USA
www.heatherquiltz.com



Wild Thing (Tuning Fork #36)

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

Martha Ressler

Hamburg, Pennsylvania, USA

www.martharessler.com



Purple Sky, Red Roof

16 x 20 inches (41 x 51 cm) | 2018

photo by Jay Ressler

Connie Rohman

Los Angeles, California, USA
www.connierohman.com



The Truth Matters

30 x 25 inches (75 x 62 cm) | 2017

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

Sara Sharp

Austin, Texas, USA
www.sarasharp.com

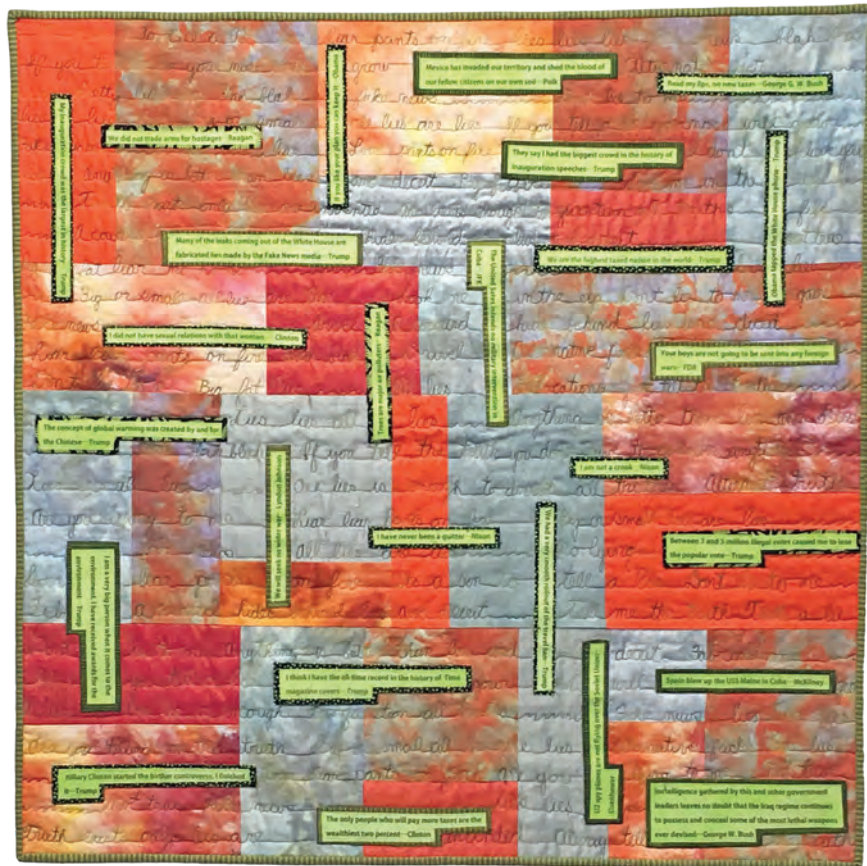


Summer Solstice

34 x 26 inches (86 x 66 cm) | 2018

Norma Schlager

Danbury, Connecticut, USA
notesfromnorma.blogspot.com



Presidential Fabrications

30 x 30 inches (76 x 76 cm) | 2017

private collection

Alison Schwabe

Montevideo, Uruguay
www.alisonschwabe.com



Corona #4

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

photo by Eduardo Baldizan

Maria Shell

Anchorage, Alaska, USA

www.mariashell.com



Mirror Ball

60 x 60 inches (152 x 152 cm) | 2017

photo by Chris Arend

Sarah Ann Smith

Hope, Maine, USA
www.sarahannsmith.com



She persisted in her quest to reach the shore and sing the anthem of the sea

59 x 80 inches (150 x 203 cm) | 2017

Catherine R. Timm

Westmeath, Ontario, Canada
www.catherinetimm.com



Old Brick Farm House

22 x 21 inches (56 x 55 cm) | 2018

K. Velis Turan

New Baltimore, New York, USA

kvelisturan.com



Pop Goes the World

40 x 37 inches (102 x 94 cm) | 2016

photo by Bob Turan

Grace Harbin Wever, Ph.D.

Union Grove, Alabama, USA

www.weverart.net



And the Sky Rolled Up Like a Scroll

66 x 40 inches (168 x 102 cm) | 2018

private collection | photo by Jeff White Photography

Shea Wilkinson

Omaha, Nebraska, USA
www.sheawilkinson.com



Full Circle

42 x 32 inches (105 x 81 cm) | 2018

Kathy York

Austin, Texas, USA

www.aquamoonartquilts.blogspot.com



Women's March 2017: by the Numbers

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

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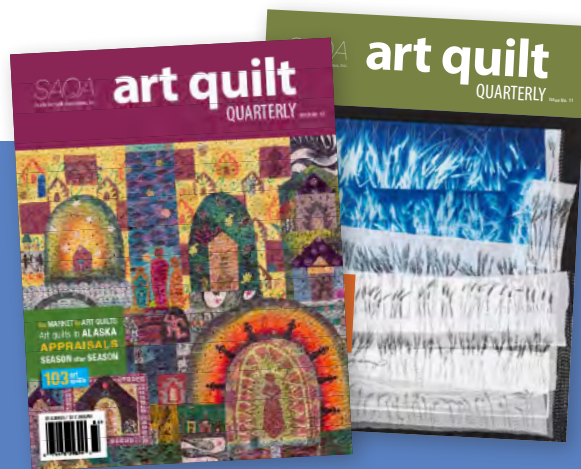
Judith Content from p. 13

compositions. I wrapped them in black Thai silk combined in small collections. I wanted to open them at the meeting slowly. I didn't want to confuse or overwhelm. I packed everything into a large basket that I can easily move on a small rolling cart. I did some paper-work, too. I wrote up a list of the wall pieces Amy had selected and downloaded images to my iPad. I'm using this device as a portable portfolio now. The quality of the imagery is far better than a printed image could ever be.

December 14: Deadline for pieces to arrive from Tansey Contemporary.

January 3, 2019: Deliver works to SJMQT.

January 20, 2019: Opening for *Evanescence: Judith Content*.



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Commission from p. 15

struction period. Endo explained that it could take six months or longer for her to complete the piece, and the customer easily accepted this time frame.

After just four months, Endo finished the commission and she felt it was one of her best works. She titled it *Entering Eden #2* and emailed photos to her customer. Endo got an enthusiastic response, plus an invitation to visit her customer's home. The artist and her husband packed up the quilt and traveled to the customer's home. They unveiled *Entering Eden #2* on the floor and everyone seemed pleased.

Several months later, the euphoria of the unveiling turned into dissatisfaction. The customer emailed Endo and told her she no longer liked the quilt. Endo was caught completely off guard, but she quickly told the customer she could return it for a full refund. The



UPCOMING EXHIBITIONS

Guns: Loaded Conversations

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

H2Oh!

San Jose Museum of Quilts & Textiles
San Jose, Calif.: April 19 – July 14, 2019

Season After Season

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

Dusk to Dawn & Metamorphosis

International Quilt Festival Chicago
March 28-30, 2019

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

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

customer opted to exchange it for another quilt in Endo's portfolio, and when *Entering Eden #2* was shipped back, Endo chose *Whispering Wings* to replace the original commission. *Whispering Wings* is also a gorgeous nature-cape, and it was only slightly smaller in size than the original commission.

Endo learned several lessons from this experience. Most importantly, she now knows that she does not want to accept any more commissions. Even though this experience eventually ended with an acceptable outcome, making art for commission was stressful. Rather than being free to create in whatever direction her mind dictated, for this commission Endo felt constrained to make something the customer wanted. The second lesson is that she should have initiated a contract or agreement letter with the customer. The two were working purely on a verbal agreement, and she now advises her fellow artists to get everything in writing. Interestingly, even though she was initially anxious while creating *Entering Eden #2*, she loves the finished piece and is proud of her creation. The quilt was later sold and is now among her artworks enjoyed by private collectors on several continents.

[Ed. note: Letters of agreement also protect the patron, clarifying all aspects of an art commission.]

Teresa Duryea Wong holds a Masters in Liberal Studies from Rice University and is the author of two books on Japanese quilts and textiles. She travels to Japan and throughout the U.S. to research, write, and lecture. Wong will have two books published in 2019: *American Cotton: Farm to Quilt and Magic & Memories: 45 Years of International Quilt Festival* that documents the work of two women who changed quilt history.



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LYNN HOLLARD

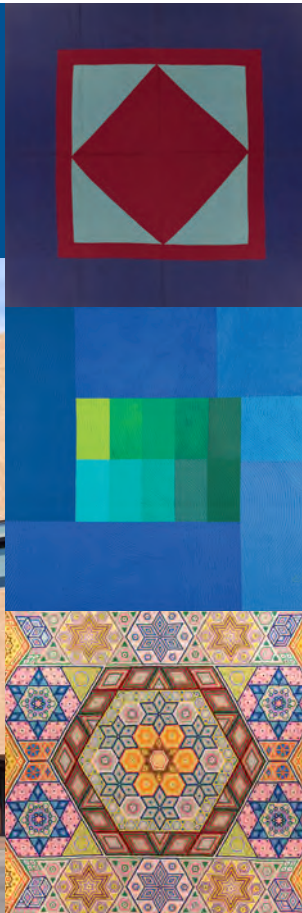


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Fabric of Memory from p. 17

to three months. Following that, we moved them to the orientation theatre of the museum for display during an annual commemorative event known as The Pilgrimage that brings former internees from the camp and their families together every year. In all, the collection hung for a total of six months and received attention from area newspapers and social media.

The Center's administration asked if TAGY would consider donating our quilts to the Heart Mountain Wyoming Foundation's archives. Their board wanted the collection to become a traveling exhibition so more people could be educated about this part of our history. All 17 artists donated their 22 quilts to the Interpretive Center to be seen by generations to come.

The staff put together a beautiful catalog of the exhibition, with photos of all the TAGY works and Mrs. Ito's quilt. Kathy Lichtendahl donated her time and took photos of the quilts as well as close-ups of a detail of each one. Photography students from Northwest College in Powell, Wyoming, and their instructor, Kathy Lichtendahl, also shot and donated portraits of each artist to be included in the book.

Textile Artists of the Greater Yellowstone hope that our permanent donation of *The Fabric of Memory* exhibition to the Heart Mountain Wyoming Foundation and Interpretive Center will not only be viewed by thousands but will also help educate future generations about this time in American history when more than 120,000 Japanese Americans were unjustly incarcerated in isolated camps across our country. Our hope is that this sort of travesty will never again be part of our history.



THE ROCKY MOUNTAIN QUILT MUSEUM

Exhibit Schedule 2019/2020

January 21, 2019 - April 20, 2019

Collaborative Quilts - It Takes Two to Tango
Friendship & Family quilts from the RMQM
Collection

April 22, 2019 - July 20, 2019

Hawaiian Quilts from the Henry Hite Collection
RMQM Recent Acquisitions

July 22, 2019 - October 19, 2019

Evolutions Juried Challenge
Amazing Miniature Quilts from the Christina
Gravatt Collection

October 22, 2019 - January 18, 2020

Mosaic Quilts - RMQM Call for Entries for
English Paper Pieced Quilts
Favorites from the RMQM Collection

Upcoming Call for Entries

Evolutions 2019 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.

Exhibit dates: July 22, - Oct. 19, 2019

Online entry February 1 - 28, 2019

Mosaic Patchwork - RMQM offers quilters the opportunity to create their own English Paper Pieced Mosaic Patchwork masterpiece and submit for consideration in this upcoming exhibition.

Exhibit dates: Oct. 21, 2019 - Jan. 18, 2020

Online entries May 1 - 30, 2019

RMQM's Biennial Men's Show

Exhibit dates: Jan. 20 - April 18, 2010

Online entries: August 1-31, 2019

200 Violet St. #140, Golden, CO 80401 - www.rmqm.org - 303-215-9001

Photo Finish

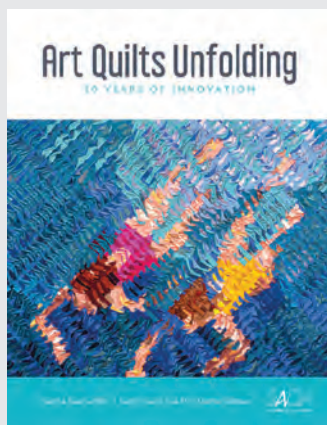


Maya Chaimovich
Hidden Line
44 x 32 inches, 2015

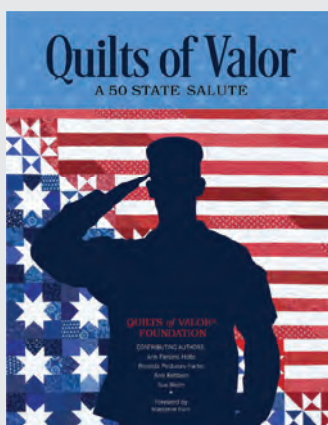
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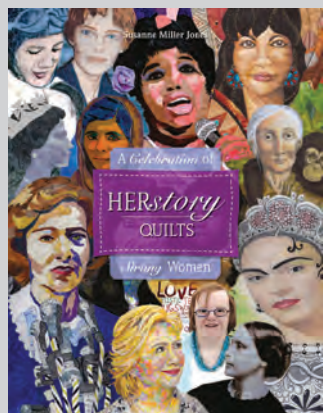
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