

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 16

Quilt National **SALES**
Katie Pasquini Masopust
Art quilts in **Australia** and
New Zealand

127 art quilts

\$14.99US / \$17.99CAN



ZION

NATIONAL
HIKE TO ANGELS
LANDING



PARK
EXPLORE UTAH
REACH FOR THE SKY

Celebrating collectors and makers

In our new series on sales of art quilts at selected venues, Trudi Van Dyke analyzes purchases at *Quilt National* exhibitions. Most of the major art quilt collectors peruse the QN collections, either at the Dairy Barn in Athens, Ohio, during the exhibition opening or at one of the tour venues. Continuing our international focus, Brenda Gael Smith informs us about art quilts in Australia and New Zealand, two hotbeds of creativity. Paul Corrigan shares his insights on Teri Donovan's splendid collection of art quilts, and we learn about the impressive talents of Katie Pasquini Masopust from Kris Sazaki. Tafi Brown, famous for her architectonic cyanotype quilts, explains how a bartered commission can benefit

both parties. SAQA's Global Exhibition in this issue brings you images from *Connecting Our Natural Worlds*, which we hope will inspire viewers to become better stewards of our environment. As always, selections from SAQA's Portfolio of amazing art quilts by Juried Artist Members top off the magazine.

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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Managing editor: Martha Sielman

Artists to watch contributing editor: Diane Howell

Collector's bookshelf editor: Patricia Kennedy-Zafred

Designer: Deidre Adams

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Questions: aqq@saqa.com

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48 x 32 inches, 2017

photos by Doug Conley

see story, p. 26

Teri Donovan

Eclectic collector

by Paul Corrigan

When she was a young widow, Teri (Bax Springer) Donovan moved in with a friend who had a small cottage in Delton, a rural town in Michigan. It was 1981 and she was 23. An emergency medical technician (and later paramedic), she had been caring for her sick husband, a Vietnam War veteran. “Shortly after I moved to Delton a quilt shop opened, so we signed up for classes. I had been sewing clothing since I was in my early teens and I thought

it sounded great to make something other than my usual skirts, tops, and so on.” Donovan recalls making a placemat with an appliquéd kitten on it. “Then I bought a kit for a *Trip Around the World* quilt in the ‘lovely’ browns, dried-blood reds, and beige florals of the time. I have no idea what happened to it other than I never finished it. I moved on to other quilts and did finish many of them.”

In the 1990s, she discovered art quilts. She liked the idea of not following someone else’s pattern and of making a complete quilt that was meant to be hung on the wall. “Making bed quilts took too long, and I have Attention Deficit Disorder, so I got bored if a quilt took too long to make.” Donovan started collecting art quilts after she joined Studio Art Quilt Associates (SAQA). “I realized there was no way



Desiree Vaughn
Leelanau Autumn
43 x 35 inches, 2005

photos by Gary Yonkers



Kathie Briggs
Luna
42 x 41 inches, 2006



Nelda Warkentin

Meadow Pine

70 x 50 inches, 2008

photo by John Tuckey

humanly possible to make all of the ideas floating around in my head — or the ideas I had saved in my many sketchbooks and journals.” She discovered that other people were making things that she loved as much as her own ideas, and she started collecting the work of other artists. Her collection began by exchanging works with budding quilt artists in the late 1990s. “I later bought some larger pieces from others and then was delighted when SAQA started its annual auction of 12x12-inch donation quilts because it allowed me to collect work from many other artists. Frankly, I’ve run out of wall space, even with *two* homes.”

In 1984, remarried and with a six-month-old baby, Donovan started nursing school. Nursing seemed to make sense because looking after her first husband was fresh in her mind.

She graduated in 1987 and completed her Bachelor of Science in Health Studies and Holistic Health in 1988. She retired in 2003 after caring for her mother, who was being

Betty Busby

Henrietta the Octopus

36 x 49 inches, 2017

photo by Gary Yonkers



treated for cancer. Donovan became a full-time artist after she sold her medical case management company.

I asked her if she had any special focus as an art quilt collector. "Before this interview I would have said no, that I was just collecting whatever caught my eye, especially color-wise. But after having much of my collection recently photographed, I now see that I tend to lean more towards representational work, whether it's ocean life, figures, plants, or animals. I tend to go in streaks. I have multiple pieces by Peg Keeney, a dear friend who recently passed away. She did very moody lake and woodland pieces reflective of living in the northwest woods close to Lake Michigan. I was naturally attracted to her work as well as to the work of Desiree Vaughn and Kathie Briggs. I tend to think of them as the 'terrific trio.' I have works by all of them. Theirs were some of the earliest quilts I collected. I now have several pieces by Betty Busby, who does a lot of work based on ocean life. My collec-

tion is mostly based on reality, tends to run in themes for multiple works, and is mostly very colorful."

She guesses that she has approximately 100 pieces. Many are smaller works. "The largest I own is probably an abstract piece called *Meadow Pine* by Nelda Warkentin. It was in *Quilt National 2009* and traveled as a *Quilt National* piece for two years. *Meadow Pine* is still traveling. It's been shipped to me in Michigan, then taken and hung in my home in Nova Scotia for several years. And it's now here in Florida with me in my newest home and is waiting to tell me where it needs to be hung."

Donovan says that her smallest piece is one of her most prized possessions. "It's a little piece by one of my mentors, Yvonne Porcella (d. 2016). It's titled *The Red Drop Tree* and was made of scraps she had in the studio when she was undergoing treatment for severe anemia from chemotherapy during her last treatments."

see "Teri Donovan" on page 104



left:

Peg Keeney

Untitled

52 x 48 inches, 2005

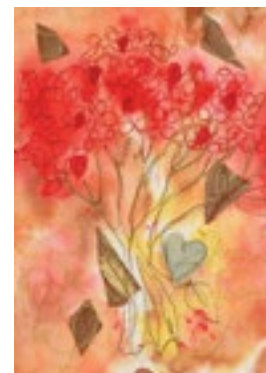
below:

Yvonne Porcella

The Red Drop Tree

6.5 x 5 inches, 2015

photos by Gary Yonkers



Opportunities for collectors at Quilt National

by Trudi Van Dyke



Susan Else
Nothing to Fear
2008
49 x 30 x 27 inches, 2008

Private collection

Quilt National's longevity and growth as an exhibition for contemporary quilt artists are vitally important throughout the fiber community. The reward of exhibiting at the Dairy Barn in Ohio is a validation of making one's mark as an artist.

Quilt National was established in 1979 and celebrated its 20th biennial year in 2017. Nancy Crow, Françoise Barnes, and Virginia Randles founded the event to fill the void for recognition of those whose originality and creativity were taking them beyond traditional bed quilts. They identified a clear need for a venue to bring together and showcase the forward-thinking direction of quilt art. The founders' vision coincided with the efforts of the community to renovate an abandoned Athens, Ohio, dairy barn.

The purpose of *Quilt National* from its inception to the present is to carry the definition of quilting far beyond its traditional parameters. A panel of three prestigious jurors is invited to pore over images, debate, and vote to present the finest showcase of artwork. It is a tribute to the founders that the exhibition is held in ever-expanding high regard around the world. The big reveal on opening night is always a glorious surprise. Those who attend the May opening every two years are treated to an unparalleled visual delight.

The collection of quilts is also available for purchase, and the work is highly sought after by private collectors as well as prestigious institutions for their permanent collections. Researching into *Quilt National* archives over the last

Catherine Kleeman

Family Reunion

32 x 40 inches, 2008

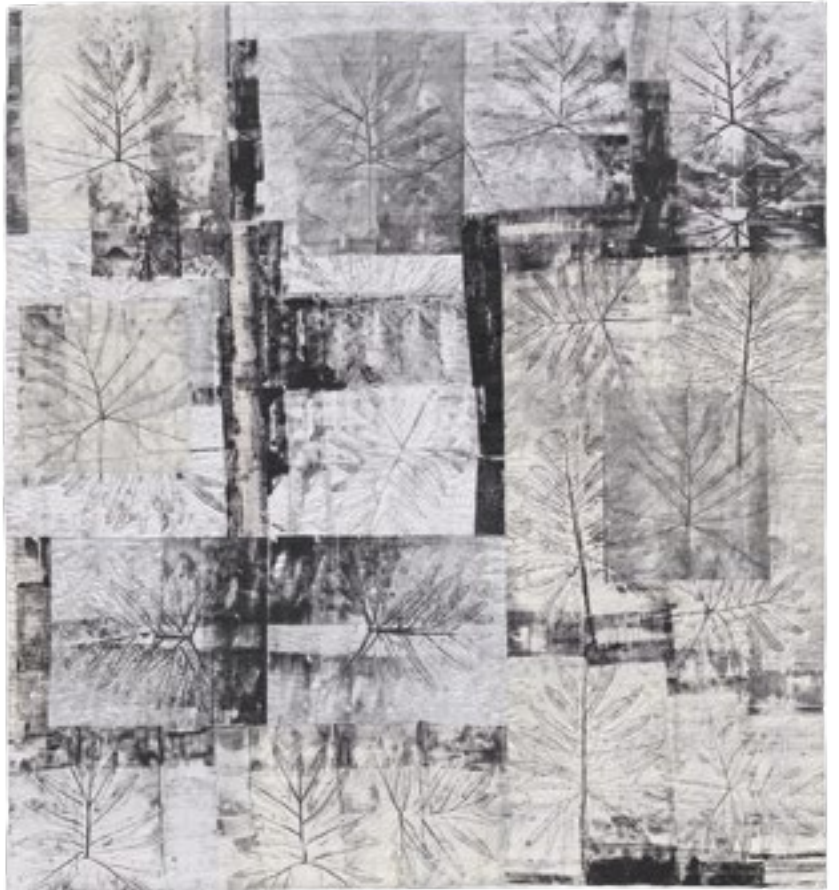
The Marbaum Collection, Gift of Hilary
and Marvin Fletcher
San Jose Museum of Quilts & Textiles



ten years revealed a fairly consistent ratio of sales to exhibited work. The number of people purchasing is significant and has remained generally constant. In each year of the last five shows, purchases were reported for between 11 and 14 of 85 pieces exhibited. In every exhibition a few collectors purchased more than one quilt. Sale prices have varied from a quilt purchased for a low price of \$500 in 2017 to a high of \$15,000 in the same year.

Quilt National travels selections from each exhibition. *QN 2009* brought California artist Susan Else an exhibition opportunity and a sale to a St. Louis collector. Her innovative sculptural piece *Nothing to Fear* was featured in a *Wall Street Journal* review of *Quilt National*, which mentioned it as a “startling quilted object.”

For Catherine Kleeman, the sale of her piece *Family Reunion* in 2009 was doubly surprising because she had won the Persistence Pays award given to the artist in the show who had previously submitted the most times without being chosen. She says, “When I received a call that the work had been purchased by Marvin Fletcher, I was walking on air.” Her quilt now resides in the Marbaum



Dominie Nash

Big Leaf 24

74 x 69 inches, 2010

International Quilt Study Center & Museum,
University of Nebraska, Lincoln



Brooke A. Atherton

SpringField

32 x 97 inches, 2012

Private collection

Collection at the San Jose Museum of Quilts & Textiles.

Dominie Nash often quilts in series, each piece creating an influence, reflection, and connection for developing additional work. In 2011 her quilt *Big Leaf 24*, a meticulously crafted monochromatic work, caught the eye of visitors and collectors alike. It was not officially counted in the 12 purchased pieces that year but was later

purchased with a second piece for the International Quilt Study Center & Museum collection. Nash graciously donated a third quilt to the collection.

Brooke Atherton was asked, "How excited were you to be awarded Best of Show in 2013?" She replied that she was overwhelmed to be accepted. Her family attended the opening, and she was thrilled to share the Best of Show



Patty Hawkins

Sunlit Canyon

28 x 52 inches, 2012

The Marbaum Collection, Gift of Hilary and Marvin Fletcher
San Jose Museum of Quilts & Textiles

Kerby C. Smith
Graffiti Series: Chain Link
 32 x 24 inches, 2012

Private collection



accolades with them. *SpringField* was crafted to reflect her personal journey over many years and contains many meaningful artifacts. The work was one of 14 purchased that year by nine patrons. Sale prices in 2013 ranged from \$1,700 to more than \$10,000.

Patty Hawkins' quilts have been recognized for their innovation and her own dye-marked fabrics. While she knows she can't always be accepted into *Quilt National*, she has succeeded nine times. Hawkins reflects that it is always an emotional experience to be accepted and then attend the exhibition, to meet old and new friends. She says, "Seeing the breadth of expressions from all the artists is just extraordinary and always breathtaking." In 2013, her quilt *Sunlit Canyon* was purchased by Marvin Fletcher for the Marbaum Collection. Hawkins credits some of her successes in exhibiting in *Quilt National* for opening the doors to teaching in many wonderful venues.

Kerby C. Smith's work *Graffiti Series: Chain Link* was also purchased that year. Smith shared

see "Quilt National" on page 106



Rosemary Hoffenberg
Regatta
 43 x 38 inches, 2016

Private collection

Fair trade

by Tafi Brown

During the 1980s, many of us in our New Hampshire town were building our own houses. At that time, along with making my cyanotype studio art quilts, I was also a professional photographer and a designer of timber-framed houses. One of my projects was designing my own timber-frame house, to be constructed from pine and oak trees growing on my property. One day my forester, who was marking the trees on my land that needed to be cut down and sawn into timbers according to the list of specifically sized timbers that I needed, asked me if I would make him a cyanotype quilt depicting his own house in exchange for the work he was doing for me. I agreed and we shook hands.

He, like most people who have commissioned a quilt from me, knew that in making my quilts I use

photographs that I take myself. My photographic cotton prints are always blue, and I compose the patterns on the quilts from my photographs. He wanted a commemorative quilt about the log house he and his wife had built that he could give to her as a surprise. I visited his log house and took photographs that I then made into Kodalith negatives. From those negatives I printed the images to be used in the design for the quilt. In this particular case, I created the quilt composition spontaneously on my studio wall from cyanotype photo prints and strips of commercial cloth.

The cyanotype process

Because I use a contact (direct) printing process, I make a Kodalith negative the size I want the final



Photograph used to make Kodalith for vertical detail of Rhoades Place.



Kodalith negative end of timber frame raising



Exposing cyanotype prints using contact frames.



Rhoades Place

41 x 63 inches, 1987

collection of Peter and Deborah Rhoades

image to be. The design for each quilt determines the number of Kodalith negatives needed. Then I mix my light-sensitizing solution and coat the cotton with this chemical and hang it up to dry in a dark place. I use the same two chemicals used by Anna Atkins, the first photographer to make extensive use of the cyanotype process in the mid-1800s: potassium ferricyanide and ferric ammonium citrate.

When the sensitized cotton is dry, I make a sandwich of a wooden board, sensitized fabric, negative, and plate glass, clamping all the layers together to make sure they are in contact with one another. A photographic print made this way is called a contact print. I take this sandwich outside and set it down so that the sun can expose the uncovered spaces of the negative. I expose the print for anywhere from 5 to 45 minutes, or even longer, depending on the amount of sunlight on that particular day and the season of the year. Exposure time depends on how strong the ultraviolet rays are from the sun.

Once the fabric is exposed, I bring the sandwich inside. I remove the exposed cloth to wash the residual chemicals off the fabric until the water runs clear.

Then I hang the print to dry. When all the cyanotypes have been made and are dry, my work moves to my studio wall where I arrange the cyanotype photographs into patterns for the quilt that I then sew together. All my work is machine pieced and quilted.

Fair trade

My forester's wife received her commemorative quilt, and I had all the properly-sized trees marked for the chopper to cut and the sawyer to saw for my timber-framed building. Without any money passing hands, we both got what we wanted and needed.

An award-winning art quilt maker, Tafi Brown has participated in many national and international shows including six Quilt Nationals, one of which she juried. Among her awards are a Fulbright-Hays Grant (Belgium and The Netherlands) and a Fulbright Memorial Fellowship (Japan). She grows much of her own food, and lives as sustainable a life as she is able. For many years Brown danced on The Marlboro Morris and Sword Dance Team; she is an English Country dancer, and she loves opera.

www.tafibrown.com

Katie Pasquini Masopust's painterly art quilts

by Kris Sazaki





above:

Rio Hondo

54 x 80 inches, 1995

collection of John. M. Walsh III

opposite:

Bouquet

54 x 53 inches, 2011

with *Bouquet* (painting), below



Already a painter, Katie Pasquini Masopust moved to the quilt medium after taking a workshop with Michael James around 1980. This experience opened her mind to cloth as an art medium. She has consistently used this painterly affinity throughout her career, resulting in works that are now in the collections of John M. Walsh, III, John and Maureen Hendricks, and the International Quilt Museum. Pasquini Masopust was president of Studio Art Quilt Associates from 2000-2007 and says her best accomplishments while at the helm of the organization were to increase membership and to hire its current executive director, Martha Sielman.

Stitched paintings

Many of Pasquini Masopust's quilts start out as what she calls "stitched paintings." She begins by treating the canvas with a thin layer of translucent gloss medium before adding a layer of base paint in her chosen color, running from light to dark value. Then, considering movement, line, and overall composition, she makes marks on the canvas with paint. She sometimes adds a layer of black-and-white fabrics, with a final layer of marks to set the fabric into the painting.

Pasquini Masopust will paint several canvasses at a time before cutting them up to create a still life, landscape, or abstraction. She sews the pieces together with black thread and a zigzag

stitch. Her final step is to lay acetate over the entire piece and trace the painting and fabric marks. She can then enlarge the tracing and use it for templates. When she has studio time, she can create five or six 20-inch canvasses a day, or one completed stitched painting a day. This daily practice gives her a choice as to which particular stitched painting she will use as inspiration for an art quilt.

Photography

Photography is an important aspect of Pasquini Masopust's work. She snaps photos of nature and landscapes wherever she is, and these images find their way onto her canvasses. As a traveling teacher, Pasquini Masopust takes

advantage of all the differences in nature she encounters. She lived in Santa Fe, New Mexico, for 25 years, and she thinks that her recent move back to her childhood home will influence her work. "It is very green here in Fortuna, California, in contrast to the reds and oranges of the Southwest, but I take pictures wherever I am, so I'm influenced by the whole world."

The painter within

You can tell the painter has never left Pasquini Masopust's spirit. A look at some of the many books she has authored reveals how much she relies on her painter's background to create her pieces and to teach her students. In *Inspirations in Design for the Creative Quilter*, for example, she employs foundational art practices such as composition, contour drawing, repeat, and collage to

Fantasy Forest
47 x 64 inches, 2011



help the maker build elements of an artwork from cloth. Her favorite book is *Fractured Landscapes* because it explains her drawing and appliqué techniques really well.

Lesson learned

The International Quilt Festival in Houston collaborated with other organizations to name *Rio Hondo* among the 100 most acclaimed quilts of the 20th century. Now in the John M. Walsh III Collection, *Rio Hondo* is a striking example of Pasquini Masopust's fractured landscapes. In her fracturing of the river image, she plays with color, light, and shadows in such a way as to give the landscape a richer story. The eye is compelled to move back and forth over the piece in search of meaning.

This novel piece was once almost lost to the art world. After Walsh purchased the piece, it went missing during shipping. Pasquini Masopust finally was able to rescue the piece from a salvage shop for \$100 plus shipping. How did that happen? The shipping company generates many truckloads of salvage every day. Boxes break and labels fall off. The shipping company auctions off the salvage, and the salvage company tries to sell the stuff.

see "Katie Pasquini Masopust" on page 107



Daffodils

45 x 31 inches, 2019

Valerian

43 x 36 inches, 2018

with *Valerian* painting, below



Art quilts in Australia and New Zealand

by Brenda Gael Smith

The corollary of living in the distant Antipodes is that Australians and New Zealanders are outward-looking and keenly aware of the wider world. Their artwork often embraces universal themes. While artists also create work that may be informed by local issues or the distinctive natural environment, there is no over-arching design aesthetic for the region. In selecting the

works for this article, I decided to showcase the variety of techniques and materials used by Australasian contemporary textile artists.

Firewheel Spectacular 2 by Lois Parish Evans (New Zealand, formerly Australia) incorporates multiple techniques including raw-edge appliqué, hand coloring, hand painting, straight-stitch quilting and free-machine drawing. Lois looks for the extraordinary in the ordinary. Shapes and lines in nature are abstracted and explored in series. Her stylized depiction of the inflorescent

Lois Parish Evans
Firewheel Spectacular 2
40 x 17 inches, 2018



Alys Midgelow-Marsden
The Space Between viii
28 x 23 inches, 2017

Rachael daisy
Zap Zing Zowie
 80 x 60 inches

firewheel flower plays with positive and negative space and a strong complementary palette.

Alysn Midgellow-Marsden (New Zealand, formerly United Kingdom) works primarily in copper, bronze, brass, and stainless steel combined with fabrics, paints, and threads. The original surfaces are often altered by burnishing, texturing, printing, patterning, and patinating. *The Space Between viii* is created in fine stainless steel cloth, which gives the illusion of fragility and the transparency of organza cloth. Figures are drawn in contrasting wool thread and patterns are derived from the gaps and spaces created by repeating and reversing the figures.

The folded-fabric creations of Rachael daisy (Australia) radiate sheer joy and energy, as exemplified in *Zap Zing Zowie*. This colorful explosion of prairie points is complemented by big-stitch hand quilting



Sandra Champion
Sea Wall #9

39 x 66 inches, 2018

photo by Bruce Champion



Tara Glastonbury

I would be art

55 x 39 inches, 2018

in perle thread that adds another layer of texture and color. Rachael Daisy brings a bohemian flair to her work. While *Zap Zing Zowie* deploys the graphic power of solid colored fabrics, her other works often include fussy-cut prints, silk, taffeta, silk organza, recycled shirts, hankies, and linen further embellished with doilies, yo-yos, rick-rack, and buttons. Look for her new book *Whizz Bang!*

Sandra Champion (Australia) uses paper as textile and has developed techniques to optimize its inherent fragile and often translucent qualities. She finds inspiration in the Tasmanian landscape, particularly the color of the light interacting with the texture in the natural environment. Her latest series interprets an old sea wall in Secheron Bay close to her home which has seen many changes since it was built nearly two hundred years ago. *Sea Wall #9* is a modular collage design that incorporates a variety of papers and silks which have been deconstructed, oiled, rusted, burned, painted, and stitched to create a richly encrusted effect that reflect layers of history.

Tara Glastonbury (Australia) is passionate about sustainability and reuse and integrates secondhand waste textiles, scrap, and leftovers in her art. She is drawn to exploring the notions of craft versus art and the politics of craft as



Suzanne Reid

Australian Print

48 x 40 inches, 2018

photo by Big Cat Prints

Alison Withers
Women's Magic
 36 x 36 inches, 2019

women's work. *I would be art* is made from upcycled shirts and is a commentary on the strong gender bias of the Bauhaus school. Female students were encouraged to pursue weaving rather than painting, sculpture, and architecture.

The monumental fingerprint works of Suzanne Reid (Australia) have garnered two prestigious acquisitive awards: the Golden Textures Award 2019 for *Australian Print* and the Expressions Wool Quilt Prize in 2017 for *Klimt Print #2*.

Australian Print honors Australian Aboriginal culture, the oldest known continuous living culture on the planet. It is a collaboration with Auntie Cynthia at Gallery Kaiela Aboriginal Community Art Shepparton and includes Australian symbols reproduced from original drawings by Troy Firebrace, a Yorta Yorta man. This painted wholecloth is hand and machine-embroidered and quilted. It highlights Australia as a land of contrasts, from the red arid center to the lush green rain forest on the coast.

Graphic design and arts educator Alison Withers (Australia) demonstrates her mastery in a range of piecing, appliqué, and free-machine drawing techniques. A streak

see "Australia and New Zealand" on page 105



Linden Lancaster
Place of Reflection
 50 x 36 inches, 2017
 photo by Cameron Lancaster

Astrid Hilger Bennett

Iowa City, Iowa

Astrid Hilger Bennett is a maker. Be it music, articles, or art, her creative work touches the heart. A violinist, she entered the College of Wooster in Ohio as a music major but graduated with a BFA degree in printmaking from the University of Iowa.



Textile discovery

I did not learn needlework from a female relative, but I had much encouragement. My overseas aunt inspired me to knit by sending me a ball of wool yarn containing tiny wrapped seashells. In seventh grade, my neighbor taught me to make bound buttonholes for a herringbone wool suit I made. I learned to batik in high school.

I thought my lack of drawing skills disqualified me for an art career, so I entered college as a music major. I soon switched to printmaking. In my last semester, I discovered fiber work in a printed and dyed textile class I took to create substrates for etchings.

Career development

After college, I learned to spin, weave, and dye while living in a geodesic dome. But in 1976, dye instructions were not written for our humid Iowa climate. My colors faded, and I stopped printing and dyeing until the late 1980s, concentrating on weaving. During that gap, I married and had three children, created arts newsletters, and wrote articles about art. My studio work was my fourth child; it screamed and hollered if I didn't feed it.

In 1990, I began to teach fiber art classes in the Home Economics department at the University of Iowa. I refined my printing, painting, and dyeing skills and explored photo emulsion for screen printing. Dyeing instructions were now accurate, and I was hooked. When the department closed in 1991, I refocused my studio practice to include functional and saleable work as well as exhibition pieces.

In 1994, in my position as manager of the Iowa Artisans Gallery in Iowa City, I displayed and sold quilts. I marveled at their hand and ease of display. I saw how making quilts could fit into my visual expression. My first big challenge was to learn to machine quilt, as stitching would support my overall design concept.

Since then, I have been juried into *Quilt National* (2004, 2015, 2017, and 2019), *Quilt Nihon*, and many



Botanical
41 x 68 inches, 2018

other exhibitions. My work has been included in the *Fiberarts Design Book*.

Road to abstraction

When I was a student printmaker, assignments included representational subjects to coordinate the eye and the hand. Once I learned layering, I gravitated to abstraction, the norm of the day. Influenced by African textiles, I delved into modular design.

I also became interested in shape and the forms of artists like Joan Miró. I drank in Jonathan Holstein's book, *American Pieced Quilts*, when it came out in 1973.

Representational work begs the viewer to understand a story. Narration is something I leave to the process of writing. My creative impulse is more like that of a musician: pre-verbal, aural, colorful, textural, and evocative.

Sensible inspiration

In the last five years, I've been fulfilling a bucket-list promise to draw again. Representational objects, mostly from nature, and landscapes are my visual sources. Since my artwork is made from fabrics with which I paint, print, and create mixed media, I draw on white fabrics and layer them in an abstract



Winds in Spring
53 x 25 inches, 2017



manner. Drawing helps create more depth, and it is meditative.

I often see color in sound. When I work, my finished pieces embrace memory and experience that is not only seen, but heard, smelled, and felt. The texture of an ordinary day, or an exemplary one, can be profound. It's about having one's eyes and ears wide open.

I simply must balance my right/left brain processing through creativity, which is at the forefront of my weekly practice. My ideas for

new pieces are generated by playing with fabrics I already have, by drawing or painting, or by challenging my brain to consider new combinations. I'm led to this by a tactile need to work on paper or fabric. Sometimes I am led to start that process by an overwhelming expressionistic urge, an explosion of feelings and sensory impressions that have accumulated inside me. Sometimes I'm lost and reluctant. In that case, drawing helps to jump-start the flow of ideas, as does certain music.

Tarp Series: Post Japan: Stones 2
43 x 87 x 1 inches, 2018

Revelry in Orange
41 x 87 inches, 2017



Tarp Series: Arizona Remnant
43 x 50 inches, 2018

My art trajectory is to create a body of work. It continues even when life intervenes. I invite everyone to join me in the practice of making time for creativity during a weekly studio day, whether it is by learning/contemplation or active doing. Do this for an hour a day, a day a week, or many days every month. Creativity is key to the structure and balance of our lives. It is not a selfish pursuit. It's good self-management to allow you to be meaningfully productive.

Next steps

What remains consistent in more than 40 years in textile art is my love for creating fabrics. Their end use varies, with the majority used for my art quilts. To continue to grow, I cannot limit my vantage point. Playing and letting go, and being curious — these are vital traits.

My newest series is *Tarp*, comprised of large textile paintings that embody the best attributes of textile work with the potential of sculptural form and expressive gestures through painting, printing, and mixed media. As with art quilts, the tarps can fulfill a functional purpose when I am no longer around to make or store them. I like the idea of then distributing unsold pieces to friends, family, or community groups.

My smaller *Scrolls* series is made from my own hand-painted, printed, and dyed fabrics, plus India ink drawings, stitching, and grommets. Some I paint *in situ*. I photograph both series in unique temporary settings.

Of course, I will continue to make art quilts. I remain taken by the tactile quality of fabrics.

www.astridhilgerbennett.com



Tarp Series: Post Japan: Stones
68 x 75 x 2 inches, 2018



Linda Colsh

Middletown, Maryland

Linda Colsh has traveled the world. Within great crowds of people, she has found strength in a solitary figure. She has learned that a chair is an indicator of place, and that a decorated wall defines a home. Her straightforward images create powerful narratives in her work.

Art quilts discovered

I was an artist long before I began to sew quilts. My first exposure to art quilts came via the creative quilt artists of central California. Being able to express with paint, print, and dye on cloth provided the impetus to push beyond traditional quilts.

A year into making art quilts, I moved to Korea for two years and then to Belgium for nearly twenty-four years. I was on my own artistically, but living overseas exposed me to new cultural inspirations and imprinted my work.

Focused imagery

The subject matter I'm best known for is elderly women and men, many of whom I photographed while living and traveling in Europe. My attention is drawn to the individual who is alone. Street photography depends

on becoming invisible to capture images of individuals similarly invisible due to age, gender, height, or generally being ignored. In East Berlin in 2003, I came across a bent old woman in a long coat who slowly walked into my viewfinder. When I got home, I altered her image in Photoshop, recorded thoughts in my workbook, and burned screens to print on cloth. She was the beginning of my figurative work.

I imagined and elaborated the story of a single person with objects: vessels, maps, icons, brooms, and more. To simplify stories, I stripped away much of the imagery of my early work in favor of presenting an individual in more than one pose, allowing that person to move through space. I incorporated repeating narrow strips I call "zips" to move the eye across the picture plane. I also used extremely large-scale



brush or broom strokes to juxtapose the smallness of a single person with the largeness of life.

Along with clothing, my imagery includes chairs and baggage. While living in Asia, a floor-sitting culture, the idea and image of a chair became important. A chair speaks to a place of one's own, a place to rest, to belong, to be. People depicted in my work often carry bags or pull carts, representing a literal load and the burdens of age and emotion. We carry things with us when we move. These portable things are "home."

above left:

The Long Run

40 x 40 inches, 2012

photo by Pol Leemans

above, right:

Melancholia

40 x 40 inches, 2016

below:

Hearing the Quiet, Walking the Creeks

(Six quilts illustrating a year of change)

Each 58 x 20 inches, 2015

photos by Ryan Stein Photography





This
40 x 40 inches, 2016



That
40 x 40 inches, 2017

A human touch

My style is figurative, but I think of my work as humanist. Whether or not a piece includes figurative imagery, all of my work is about people. For years, individuals dominated my art quilts. Now that I live in the country, I often walk roads without seeing another person. I reflect my aloneness by depopulating my quilts. I employ symbols when literal figures are absent. Creek stones indicate migrating people, and I paint their outlines to represent the hollow places left when they are carried away by the current.

My new series, *Wall Stories*, references walls and the human-made marks and paint that mark their surfaces. To make a new residence a home, we decorate its walls. I think of the old cupboard where my collection of orthodox icons hangs as my own iconostasis.

New creative tools

In 1988, I set out to make my first art quilt by altering commercial fabrics with dye and color removal with bleach and Thiox. However, around 2000, a convergence of three technologies provided the look I have made my own: thermal-imager screenprinting, digital photography, and computer software for image alteration, primarily Photoshop. About the same time, my surface design concentrated on working with discharge agents to remove color from black fabric.

The results yielded the neutral palette I have preferred ever since.

I also like to work with paper. On occasion, I laminate paper to cloth or transfer printed images from paper to cloth to incorporate in art quilts. I began using stiff interfacings such as Timtex and Peltex as batting for very small art quilts. They provide a firmer base and a crisper edge for these works.

For years I rinsed and saved paper coffee filters without knowing what I would do with them. I liked their shape and loved the stains and marks left from making a pot of coffee. Coffee filter paper is strong enough to paint, print, and stitch. With Timtex or Peltex for support, I was able to create art from my stack of filters.

I have recently returned to figurative imagery to explore a narrative that involves many people. I printed an entire crowd of them on a long, linear scroll using Peltex to allow the work to stand in a spiral form. The spiral reveals only some figures, just as a narrative unfolds when reading a book.

Juror and artist

I have been asked to be a juror many times. I find that being on a jury panel pulls me back to the value of simplicity. In the jury room and my studio, I ask: Is a work too complex? Does each visual element contribute to the overall message and impact? Does the



Once Belonged

12 x 120 inches (unrolled), 2018

photo by Ryan Stein Photography

quilting support the design or distract from it? When I compare notes with other jurors, we often agree that a detail image is more powerful than the full view. Seeing and selecting work, often different from my own, affirms the value of originality and of owning a unique and personal vision.

My artistic vision includes leaving bits of me in unexpected places. I bury a thimble in the garden,

drop a Belgian coin in an American gutter, hide a scrap of cloth between attic rafters, or toss a few buttons in the fields or woods.

I hope my work is like that too — a memory that says “This artist is leaving you something worth figuring out.”

www.lindacolsh.com

Baggage

60 x 72 x 48 inches, 2015
(ceiling suspended, dimensions variable)

photo by Ryan Stein Photography



Vicki Conley

Ruidoso Downs, New Mexico

A love of color and nature is inherent in Vicki Conley's art quilts. Drawing inspiration from her home state of New Mexico, she pieces together images with an acute awareness of the land, of ideas, and of the importance to preserve and protect.

Conley is also a professional potter and takes us on her serendipitous journey from clay to fiber.



Finding art quilts

I have been a production studio potter since 1980, participating in arts and crafts fairs throughout the western United States. At one event, my neighbor, who sold painted clothing and quilt patterns, knocked a small piece of pottery off my display. She gave me a paper-pieced quilt pattern of small tree frogs to compensate for the loss.

After a few months, I pulled her pattern out and learned to paper piece. I was immediately hooked on quilting. I had always loved sewing and fabric but didn't particularly like sewing clothes. After making a few quilts from patterns, I began to design my own. As an artist, I felt that all the work, including the machine quilting, should be my own, so I learned to free-motion machine quilt on a long-arm.

There was still another step to make in my journey. I used to watch the *Simply Quilts* television show at 5:00 a.m., and one day it featured artist Katie Pasquini Masopust. I couldn't believe what she was doing with fabric and design. I knew right then I wanted to pursue art quilting.

Perfect harmony

In 2000, I built a large pottery studio and gallery. It is here that I sell my pottery and art quilts. My gallery has allowed me to decrease the number of art fairs I enter annually, thereby freeing time to spend in my quilt studio.

I have two separate art studios, and I'm well-disciplined about allotting time between them. I work in the quilt studio every morning from 6-8:00 a.m. After my morning hike, I work in the pottery studio until 5:00 p.m. I'm a morning person, so design work always occurs then. I sometimes sew in the evenings if I'm not too tired.

As a creative person, I have tried many mediums over the years. Pottery was my favorite until I found art quilting. I have to make something all the time. I



often wondered how I would be able to make pottery when I got older. It is physical and is already taking a toll on my hands and body. I'm excited to have found a medium that I believe will allow me to create for years to come.

When I took up quilting, I knew that I didn't want a machine-quilting business. I already had a thriving business making functional pottery that is very repetitive: I make more than seventy-five different items in seven different glaze patterns. Maintaining that level of inventory is daunting. Making art quilts fills my creative needs, and I make what I want to make, not what stocks the shelves.

Enchanting inspiration

I'm a New Mexican through and through. I would say the bright blue sky that we experience almost 365

top: **Grand Prismatic**

40 x 60 inches, 2019

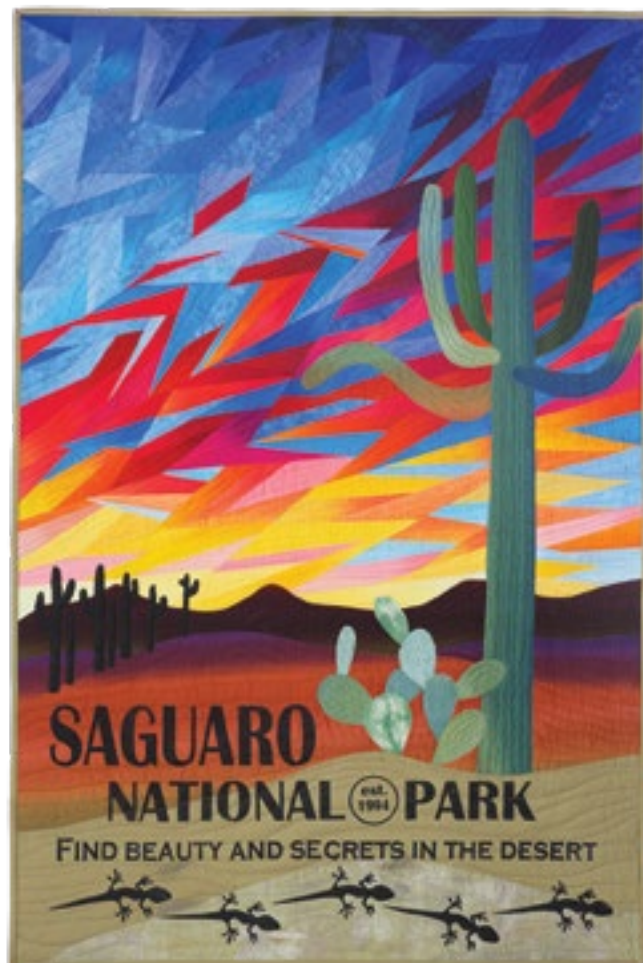
collection of Craig and Robbie Lauger

right: **Saguaro Sunset**

48 x 32 inches, 2019

collection of Joe and Vicki Brandhuber

photos by Doug Conley



days a year is my greatest influence. I love traveling in our RV and hiking in state and national parks throughout the United States. Wherever we go, I'm always thinking how I might interpret a scene in fabric, not so much to replicate a photo, but to express the sense of place. I always set up a mini sewing studio on the road and often make small quilts that later inspire larger pieces.

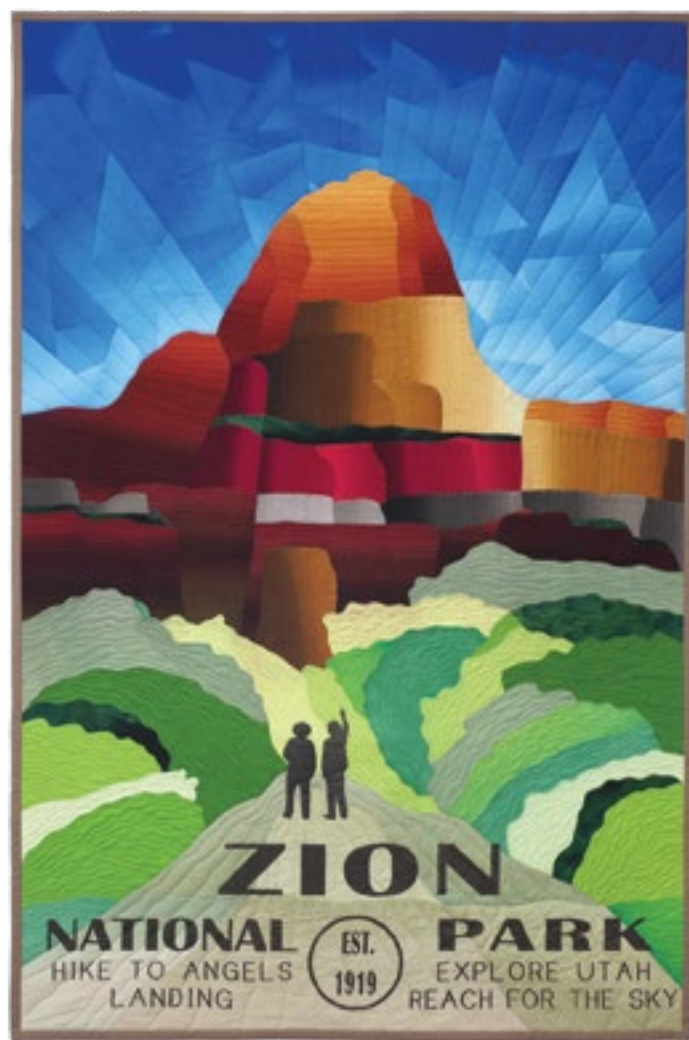
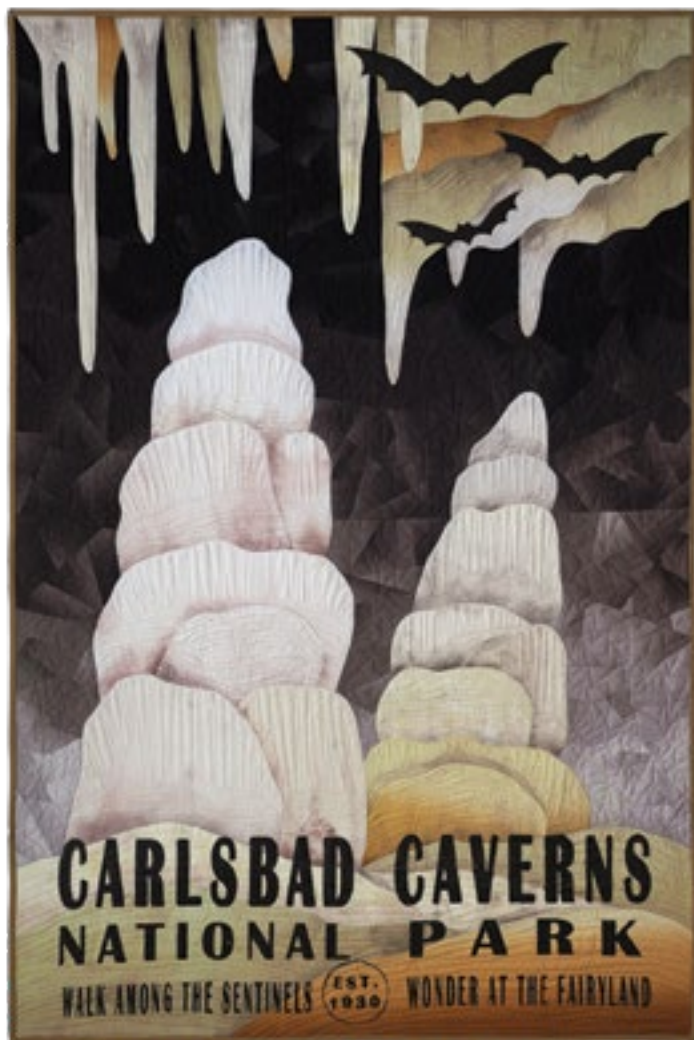
I really enjoy interpreting the theme of a call for entry. The recent call from SAQA Global Exhibitions for the *Textile Posters* exhibition gave rise to my current series, *National Park Poster Quilts*. It features original designs after the style of 1930s WPA National Park posters. I like to use ombré fabric in bold colors to depict the scene in a graphic way. I then use a foundation-pieced technique, also with the ombré fabric, for the skies.

Finding a style

Early on, I tried every new technique: dyeing, painting, stamping, printing, fusing, gluing, thread painting, collage, and others. I think you have to do this in order to find your voice. For me, it's all about the sewing. Whether I do an abstract or a representational work, it usually has to be pieced, although I'm not afraid to use whatever techniques are needed to execute my ideas.

My park series is ongoing and will continue; its theme is "to preserve and protect." Because I have made the same functional pottery for nearly forty years, I like my art quilts to have more variety. I have done a few abstract improvisational series, but they tend to be smaller collections. My series often start with an idea from a call for entry. I might make





three to four pieces in that series and then move on to something fresh.

Variety equals joy

I think the general public enjoys representational work and feels more comfortable with it. Abstract work sometimes needs to be explained, and I think the art world values it more. Representational work requires a lot of preplanning and design. My abstract work starts with an idea, and the piecing is usually improvisational, using lots of different fabrics.

In the end, I make art because it is who I am. I hope my work brings joy to people who encounter it. Whenever anyone asks what an art quilt is, I reply simply: "I make art for the wall. I just use fabric and thread as my medium instead of paint."

www.vicki-conley.com

opposite:

Orogeny

40 x 47 inches, 2018

above left:

Beauty Beneath

48 x 32 inches, 2018

above right:

Reach for the sky

48 x 32 inches, 2017

photos by Doug Conley

Jayne Bentley Gaskins

Reston, Virginia

For Jayne Bentley Gaskins, knitting, sewing, and tapestry were a welcome diversion from a hectic career in communications. Then, one day she accidentally made an art quilt. She has since built a lively portfolio of two- and three-dimensional work, and her journey in the medium continues to unfold.

Drawn to fiber

I gained a lifelong love of fiber arts at age five when my grandmother taught me to knit and crochet. Later, I learned to sew my own clothes and had a blast designing and making my sons' Halloween costumes. I also learned tapestry weaving and even spent a month studying with tapestry artist Maximo Laura in Peru.

These activities were always “fun and games” and a relief from the stresses of school and work. I didn't recognize fiber as a serious art form, and certainly not as a career, until ten years ago. I had gone through a difficult period in my life and needed to regroup. I took early retirement from communications with the Centers for Disease Control and Prevention, and moved to an island off the coast of Florida. I sought out something creative to do and began to play with fabric. When Ruth Carden, a longtime SAQA member, saw one of my early efforts and told me I had made an art quilt, I was baffled. I didn't know what that was, so she showed me the SAQA website. It opened my eyes.

Getting technical

I design all my art on the computer. My early training is in graphic design and I love what can be done with photography and digital art, so the computer is a natural tool. I even use it to work out abstract compositions. It allows so much freedom and flexibility. You can experiment to your heart's content, and then use the history tool to retrieve a version that worked before you let things get out of hand. When I take the piece to the sewing machine, most of the serious creative work is done; the finish becomes mechanical in nature.

High relief

I'm intrigued by the relief effects that can be accomplished with fiber and enjoy marrying this attribute with photographs and digital art. My more pronounced reliefs are thread paintings based





Rhythm of the City
30 x 40 inches, 2019

on photographs. They are appliquéd on a photographic or digital art background, and then stuffed and sculpted with small stitches in a trapunto-like technique. The depth is so pronounced that the piece must be mounted on stretcher strips for stability. I have been pushing the depth of my wall pieces farther and farther, so it's a logical progression that I'm now getting into 3D work. I don't know how long I'll continue in this direction or where it will go from here.

I let the art tell me where it wants to go and what it wants to be.

Inspirational process

I don't look for inspiration; I let it find me. I photograph life around me all the time. Sometimes something as insignificant as an old lock speaks to me and I can't get it out of my head. Then I know I have to address it in my art. Other times, a call for entry or a



Memories
24 x 40 inches, 2014



above: **A Note from Papa H**
29 x 26 x 4 inches, 2011 / Revised 2018

right: **Unregulated**
34 x 24 inches, 2018



political issue takes hold. When this happens, I first do a lot of research. Then I leave it alone for a while so it can percolate in my subconscious. When I return, I sometimes see my initial ideas as embarrassingly trite and I replace them with more substantial concepts and designs. Then I “wash, rinse, repeat” until I’m comfortable with both the design and the message.

I deliberately avoid themes. That approach is too restrictive. Each piece is a personal journey, and each

right: **The Lowly Fire Hydrant**
23 x 54 x 60 inches, 2017

below: **Explosion in the Thread Factory**
12 x 6 x 6 inches, 2019



Land of Cotton
30 x 30 inches, 2015

collection of Frank Klein

viewer is likely to come away with a very different message. I hate writing artist statements because I don't like telling people what to think. If my work stimulates a train of thought in someone else, who am I to tell them they're wrong? The only exception to this is my political work. Here I'm reverting to my previous life in communications where I strive for a strong but clear and simple message. I create two different kinds of artistic expression. The first is personal; the second is public.

The breakthrough

My first major juried art exhibition was Fiberart International 2010. I was astounded when the piece sold at the opening reception. I was so nervous and green going into that reception, but the other seasoned artists were incredibly warm, accepting, and generous with advice. It was then that I knew I had found a new career track and garnered the confidence to pursue it.

I'm not a "quilt artist." I'm an artist who uses quilting as one of many techniques in my work along with many others, such as photography and digital art. Unlike many SAQA members, I didn't come from a quilt guild background and have never made a traditional quilt. This gives me a different perspective. I'm certain I wouldn't be where I am today if not for the nonjudgmental support and encouragement I received from SAQA to push beyond the edge and keep going.

I want to see art quilts respected as yet another fine art medium in the greater world of art. We've made great progress, but we're not there yet. That's why I strive to show my work in multimedia exhibitions. I want a broader audience to see what can and is being done with this fabulously versatile art form.

www.jaynegaskins.com



left: **Watching**

5 x 5 x 5 inches, 2012

collection of Musées d'Angers

below: **Spiraling Currents of Golden Light**

13 x 19 x 13 inches, 2019





connecting our Natural Worlds

This exhibition showcases artwork that beautifully illustrates the natural wonder of habitats around the globe. Through their own unique interpretations, each artist has identified danger to flora and fauna in their own backyards and recommended a call to action that can be taken to help save the species. The selected pieces will inspire viewers to get closer to nature and become better stewards for our environment.

Connecting Our Natural Worlds also draws on the expertise of the Arizona-Sonoran Desert Museum to present the interpretive context for this exhibition. The Museum strives to inspire people to live in harmony with the natural world by fostering love, appreciation, and understanding of the Sonoran Desert.



Linda Syverson
Guild

Precious Reserves
42 x 37 inches | 2019



Laura Fogg
Contaminated
46 x 59 inches | 2019

Marianne R. Williamson

Hillside

43 x 43 inches | 2018

Photo by Gregory Case Photography



Debra Kay

Sonoran Monsoon

23 x 29 inches | 2018

Colleen S. Ansbaugh

2 Pods

32 x 42 inches | 2018



Donna Deaver

Autumn Reflections

32 x 24 inches | 2019

the collector's bookshelf

Reviewed by Patricia Kennedy-Zafred

Visioning Human Rights in the New Millennium: Quilting the World's Conscience

by Carolyn L. Mazloomi, PhD

Published by Schiffer, 2019

196 pages, hardcover, full color, \$34.99

ISBN 0764357409

To celebrate the 70th Anniversary of the Universal Declaration of Human Rights, Dr. Carolyn Mazloomi invited 75 quilt artists to interpret the 30 principles of the Declaration, ratified in 1948, representing the global expression of rights to which all human beings are entitled. Mazloomi considers this book, and the accompanying exhibition, as a call to action in the global struggle for human rights. Her introduction relates the history of the Declaration, and states that it has served as a gathering point for individuals around the world who are victims of oppression and human rights violations.

As founder of the Women of Color Quilters Network, Mazloomi has a long history with many of the artists featured in this book, which features makers from across the United States and the United Kingdom. Each quilter was given the freedom to choose one of the principles to interpret. Many of the quilts reflect the maker's personal experiences, including racism, violence, poverty, and lack of educational opportunities.

Included among the 75 quilters are artists who have been creating quilts for decades. Several of the makers are social workers and healthcare workers, who address the issues reflected in the Declaration from an experienced point of view. Interpreting the issues of education, and discrimination in schools, are several elementary and secondary teachers, as well as college professors.

Some of the more notable quilts are Deanna Tyson's *Black Lives Matter*, constructed of African wax cloth collected from West African countries, and Sharon Kerry-Harlan's *We Are*, a field of black faces of varying sizes, creating a mass of humanity. *Pink Vigilantes* by Donna Chambers reflects the story of indignities suffered by the women of India and celebrates female



activists who wear bright pink saris as a demonstration of their campaign against domestic violence. Issues of women and children are at the forefront, and most compelling is Sandra Scott's *Blood Ties*, addressing the issue of forced childhood marriages and female genital mutilation. Human trafficking and child abduction issues are at the heart of many quilts, including Sylvia Hernandez's *De Luto — In Mourning*, in honor of 43 Mexican students who disappeared in 2014 on a school trip.

Justice, unlawful imprisonment, and exile are the subject of many pieces, including *j'Accuse*, by Jim Smoot, featuring an unseen accuser and a metaphorical victim in prison. Freedom of expression and participation in the government are beautifully presented by Carolyn Crump in her piece, *Deeds, Not Words*, a shaped work of stunning color and graphic imagery. The right to education is touchingly reflected in *Plant a Seed*, by Beverly Y. Smith, featuring five young girls in uniforms, holding their books.

It is impossible to touch on every principle interpreted in the Declaration in this review, or mention every quilt. The techniques of the 91 works (some participants making more than one piece), each 50 inches square, are a visual vocabulary of art quilt techniques, including piecing, painting, surface design, applique, printing, and dyeing. The result is a colorful array of touching, personal interpretations of each of the principles, each quilt accompanied by the artist's personal inspiration and meaning.

The exhibition of quilts, which opened at the Fitton Center for Creative Arts in Hamilton, Ohio, and will continue to travel, should be stunning and moving to any audience. This beautiful book testifies to Mazloomi's admirable and most successful project.

Digital Fiber Art

by Wen Redmond

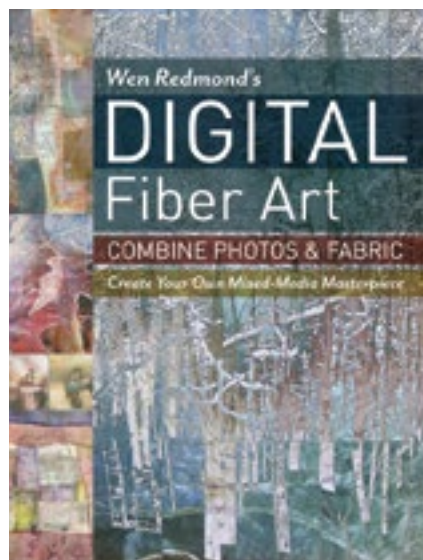
Published by C&T Publishing, Inc., 2016
127 pages, softcover, full color, \$29.95
ISBN 9781617452697

As digital techniques continue to expand their influence in the creation of art quilts, the materials, concepts, and possibilities can be daunting and intimidating. In Wen Redmond's *Digital Fiber Art*, the mysteries are unraveled, as she provides a detailed workshop within the pages of this fully illustrated book, revealing tricks, tips, and techniques from decades of practice.

Redmond's book embraces digital printing, surface design, and collage, resulting in ethereal, illusionary pieces. In *Digital Fiber Art*, she takes the reader through every step of mastering a multitude of digital processes, explaining tools and equipment needed, preparation of images and substrates, and specific exercises to begin making art. Redmond's familiar holographic techniques are shared, encouraging the reader to utilize these new skills to create personal, inspired work.

Preparing the backgrounds for digital layering includes detailed techniques in painting, printing, and creating grunge textures. Concise and clear instructions on how to prepare images in Photoshop, creating backgrounds for layering, scanning tips, and digital blending are presented in an easy to follow method, with step-by-step color photos. Printing on fabric with an inkjet can often be challenging, yet Redmond explains every option to produce successful images.

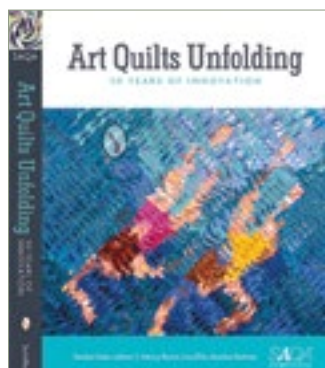
Pre-coats for substrates, for all types of fibers, are clearly explained, including cotton, linen, organza, and Lutradur. Methods for mixed media work



utilizing various papers and other materials offer further inspiration to create complexity and nuance in the finished works. Overpainting and underpainting the substrates can produce a variety of results, all clearly illustrated. Creating a paint skin using gel medium adds yet another layer to be considered.

Redmond demonstrates the possibilities for creating the completed work, including pieced segments and whole cloth. Especially helpful are the sections on finishing, fiber construction, stitching, and presentation, detailing the methods that can be used to exhibit finished works and processes to preserve them.

Redmond's own work is presented throughout, featuring overlays of imagery, haunting and beautiful. Several signature techniques, the result of years of innovative artistic experimentation, are shared in a format that beginners and experienced quilt artists alike can enjoy. If digital imagery is part of your artistic palette, Redmond's book will expand the possibilities, presenting new ideas and materials to develop unique, personal expression.



Art Quilts Unfolding

Sneak peek

Published by Schiffer Books, *Art Quilts Unfolding* offers full-color images of 400 masterpieces along with engaging interviews and profiles of 58 influential artists, key leaders, important events, and significant collections. Available in the Store at saqa.com/aqu.

Dorothy Caldwell

The land is the subject of my work. Art is a process of searching and exploration that allows me to learn and to experience place in many different ways. There's a physical aspect to it, being in a landscape and touching the plants, rocks, and soil. Identifying my own personal landmarks through gathering, touching, and recording is how I create a unique sense of place.

The vocabulary for my art is drawn from textile traditions and practices. I have a deep respect for cloth. It's very powerful when cloth retains traces of its previous life, gathers history, and becomes something new. I am drawn to cloth that has been repaired and reconstructed. In that ongoing process, the cloth encodes time and the richness of lives lived.

I love the graphic quality that is possible with silkscreen and dis-

charge batik. Tools such as tjantings for drawing, found and made printing blocks, and paintbrushes are used to apply hot and cold wax to make my fabric. These tools support the feeling that a mark is very personal and an extension of one's body energy. I juxtapose the direct quality of the drawn mark with the slower, more contained mark of the stitch. Slow growth is inherent in my process.

Through working in remote environments where human traces are few and silence is palpable, my work has become more quiet and subtle. The drama and graphic quality of my black-and-white discharge batik has softened over time into less confrontational grey washes and small-scale patterns. In some ways, the land is like a mended piece of cloth. Mending is supposed to be invisible, but there's always a trace of human intervention.

www.dorothycaldwell.com



Fjord

102 x 103 inches, 2008-2009

photo by Leslie Michaelis Onu

Portfolio

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

Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt. Now composed of more than 3,500 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 2019, exhibitions of SAQA member work will travel to Australia, Canada, China, the Czech Republic, England, France, Ireland, Italy, Japan, Spain, and thirteen states across the U.S. They will be displayed in 12 museums and 19 major quilt festivals and seen by several hundred thousand visitors. Information about SAQA and these exhibitions is available at www.saq.com. Full-color catalogs of many of the exhibitions are also available.

Margaret Lowers Abramshe

St. George, Utah, USA
metaphysicalquilter.com



Bond

32 x 36 inches (81 x 91 cm) | 2019

private collection

Joanne Alberda

Sioux Center, Iowa, USA
joannealberda.com



Passages: Coming Through

40 x 20 inches (102 x 51 cm) | 2017

Ilse Anysas-Salkauskas

Cochrane, Alberta, Canada



A Game of Life

28 x 24 inches (71 x 61 cm) | 2017

photo by Kestutis Salkauskas

Nancy Bardach

Berkeley, California, USA
www.nancybardach.com



Bolt From the Blue

44 x 62 inches (112 x 158 cm) | 2018

Regina V. Benson

Golden, Colorado, USA

www.reginabenson.com



Night Fire

36 x 47 x 4 inches (91 x 119 x 10 cm) | 2019

photo by John Bonath

Pat Bishop

Shawano, Wisconsin, USA
patbishop.info



Bedroom in My House

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

Melani Kane Brewer

Cooper City, Florida, USA

www.melanibrewer.com



Rise Up: Do Not Go Gentle Into That Good Night

39 x 40 x 1 inches (99 x 100 x 3 cm) | 2017

photo by Matt Horton

Sandra Bruce

Grass Valley, California, USA
www.sandrabruce.com



The Notorious RBG

70 x 49 inches (178 x 125 cm) | 2019

Pat Budge

Garden Valley, Idaho, USA
www.patbudge.com



Willow

81 x 81 inches (206 x 206 cm) | 2017

JoAnn Camp

Greenville, Georgia, USA



Descending Blood Mountain

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

photo by Kenny Gray

Shin-hee Kang Chin

McPherson, Kansas, USA

www.shinheechin.com



A Thousand Lives (Ruby Kendrick)

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

photo by Jim Turner

Linda Colsh

Middletown, Maryland, USA
www.lindacolsh.com



Water Writing

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

photo by Ryan Stein Photography

Judith Content

Palo Alto, California, USA
www.judithcontent.com



Meltwater

55 x 40 inches (140 x 102 cm) | 2017

photo by James Dewrance

Lenore Crawford

Midland, Michigan, USA
www.lenorecrawford.com



Water Lily

34 x 30 inches (86 x 76 cm) | 2019

Jennifer Day

Santa Fe, New Mexico, USA

www.jdaydesign.com



Long Hard Day

32 x 36 inches (81 x 91 cm) | 2018

private collection

Giny Dixon

Danville, California, USA
www.ginydixon.com



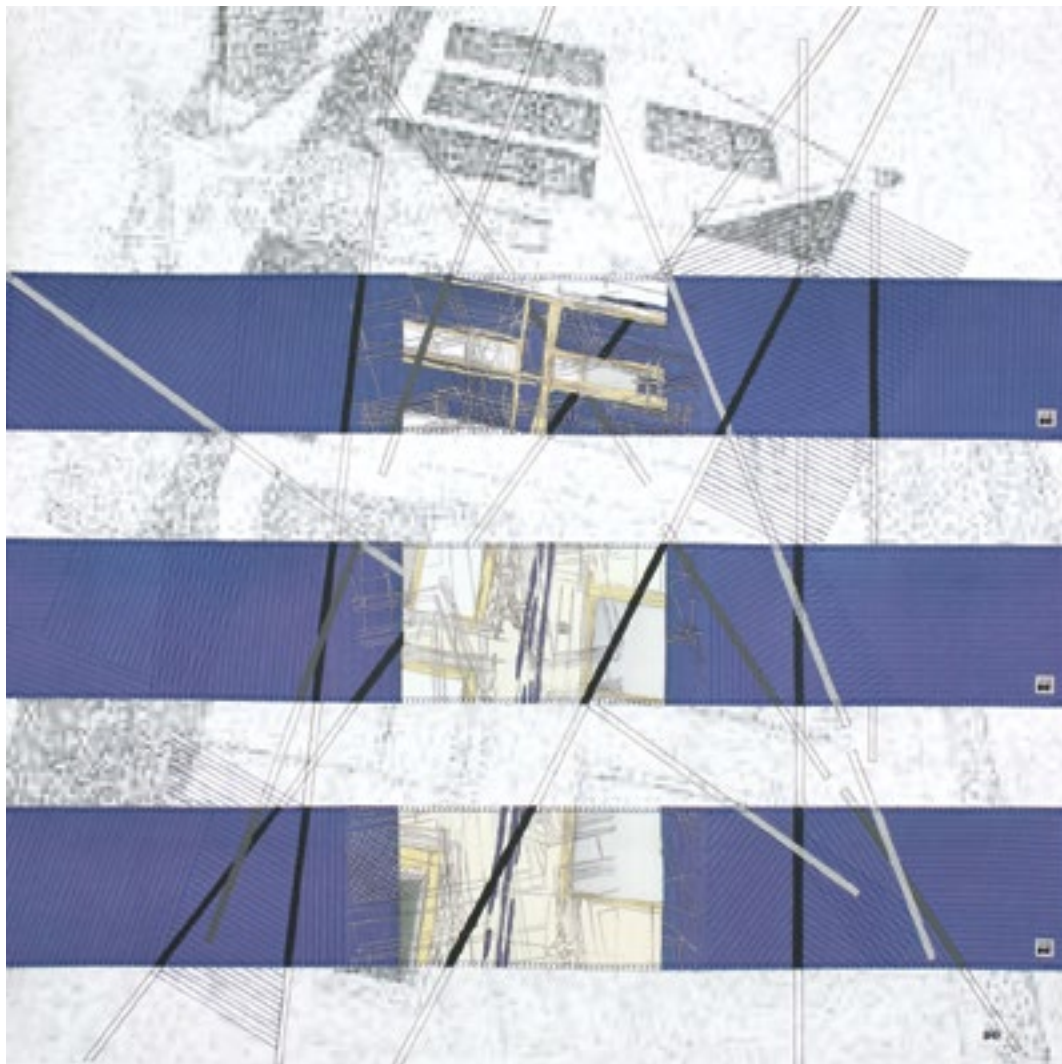
Coastal Passage: Beautiful Victim

42 x 43 inches (105 x 109 cm) | 2018

photo by Sibila Savage

Willy Doreleijers

Dordrecht, Zuid Holland, Netherlands
www.willydoreleijers.nl



Blue Print

41 x 41 inches (106 x 104 cm) | 2017

photo by Herman Lengton

Susan Else

Santa Cruz, California, USA
www.susanelse.com



We Live Here

48 x 65 x 20 inches (122 x 165 x 51 cm) | 2019

collection of Santa Clara Valley Medical Center | photo by Marty McGillivray

Clairan Ferrono

Chicago, Illinois, USA
www.clairanferrono.com



Fracking Breaks the Earth's Heart

62 x 13 x 2 inches (158 x 33 x 5 cm) | 2017

photo by Daniel Guidara

Katriina Flensburg

Storvreta (Uppsala), Sweden
www.katriinaflensburg.se



At Crossroads #4

36 x 36 inches (91 x 93 cm) | 2018

private collection

Linda Gass

Los Altos, California, USA

www.lindagass.com



Where Did the Kings River Go?

16 x 16 inches (41 x 41 cm)

private collection | 2017

Julia Graber

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



The '93 Pete

10 x 7 inches (24 x 18 cm) | 2017

Cara Gulati

San Rafael, California, USA

www.caragulati.com



Sea Anemone Florescence

39 x 44 inches (99 x 112 cm) | 2019

Phillida Hargreaves

Kingston, Ontario, Canada
phillidahargreaves.ca



River Eddies

15 x 21 inches (38 x 53 cm) | 2017

Bev Haring

Longmont, Colorado, USA
www.esmerldas.blogspot.com



On the Beach

29 x 19 inches (74 x 48 cm) | 2019

Jim Hay

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



Fish & Chips

98 x 98 inches (249 x 249 cm) | 2017

private collection

Judy Hooworth

Morisset, New South Wales, Australia



Chinese Whispers

49 x 64 inches (126 x 164 cm) | 2017

private collection

Lisa Jenni

Redmond, Washington, USA
thinkquilts.com



Rings of Eternity

33 x 41 inches (84 x 104 cm) | 2018

Annette Kennedy

Longmont, Colorado, USA
www.annettekennedy.com



Flatirons Symphony

22 x 29 inches (55 x 72 cm) | 2018

photo by Van Gogh Again

Lyric Montgomery Kinard

Cary, North Carolina, USA
www.lyrickinard.com



Accession: Something Added

50 x 30 inches (127 x 76 cm) | 2018

Catherine Kleeman

Ruxton, Maryland, USA

www.cathyquilts.com

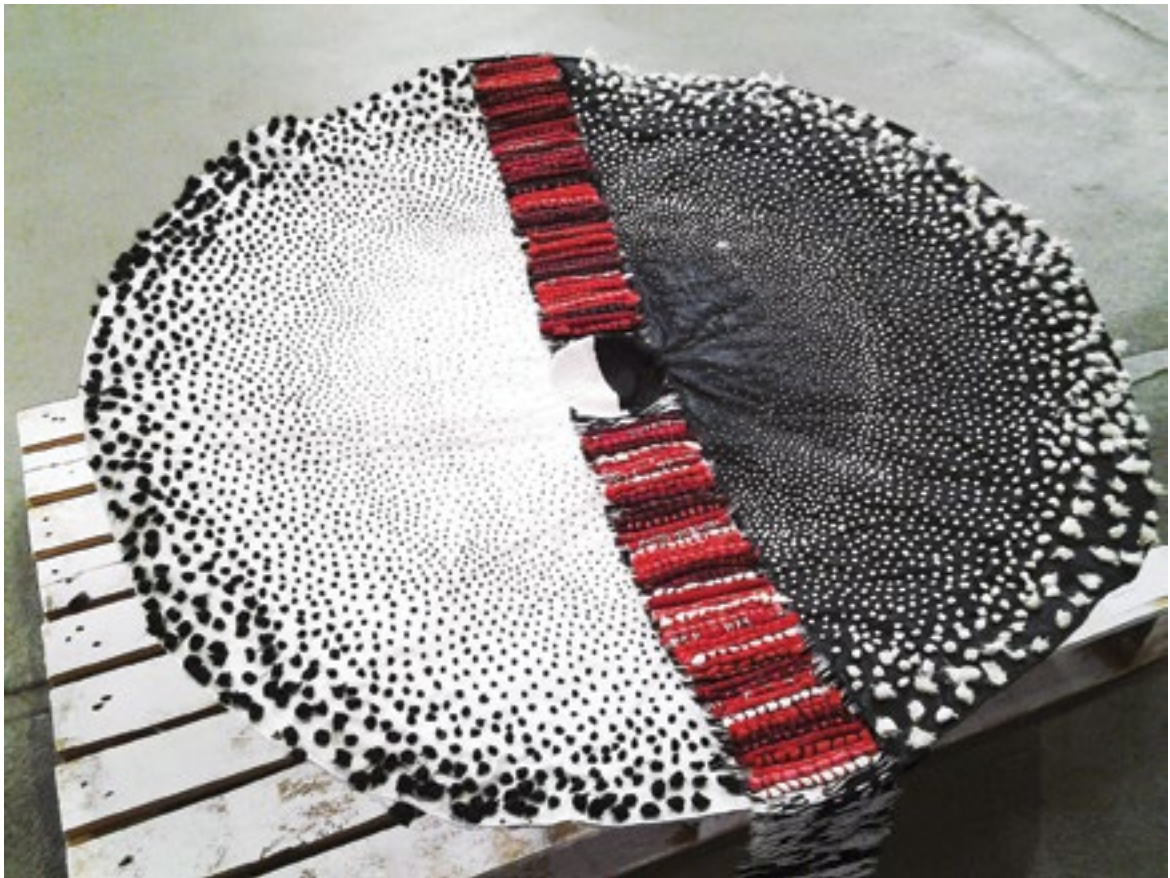


Seeing Red

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

Brigitte Kopp

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



Yin und Yang Bowl II

13 x 33 x 33 inches (32 x 85 x 85 cm) | 2018

private collection

Paula Kovarik

Memphis, Tennessee, USA
paulakovarik.com



Beastie Boy and His Pals

40 x 41 inches (100 x 104 cm) | 2018

photo by Allen Mims

Ellie Kreneck

Lubbock, Texas, USA
kreneckstudios.com

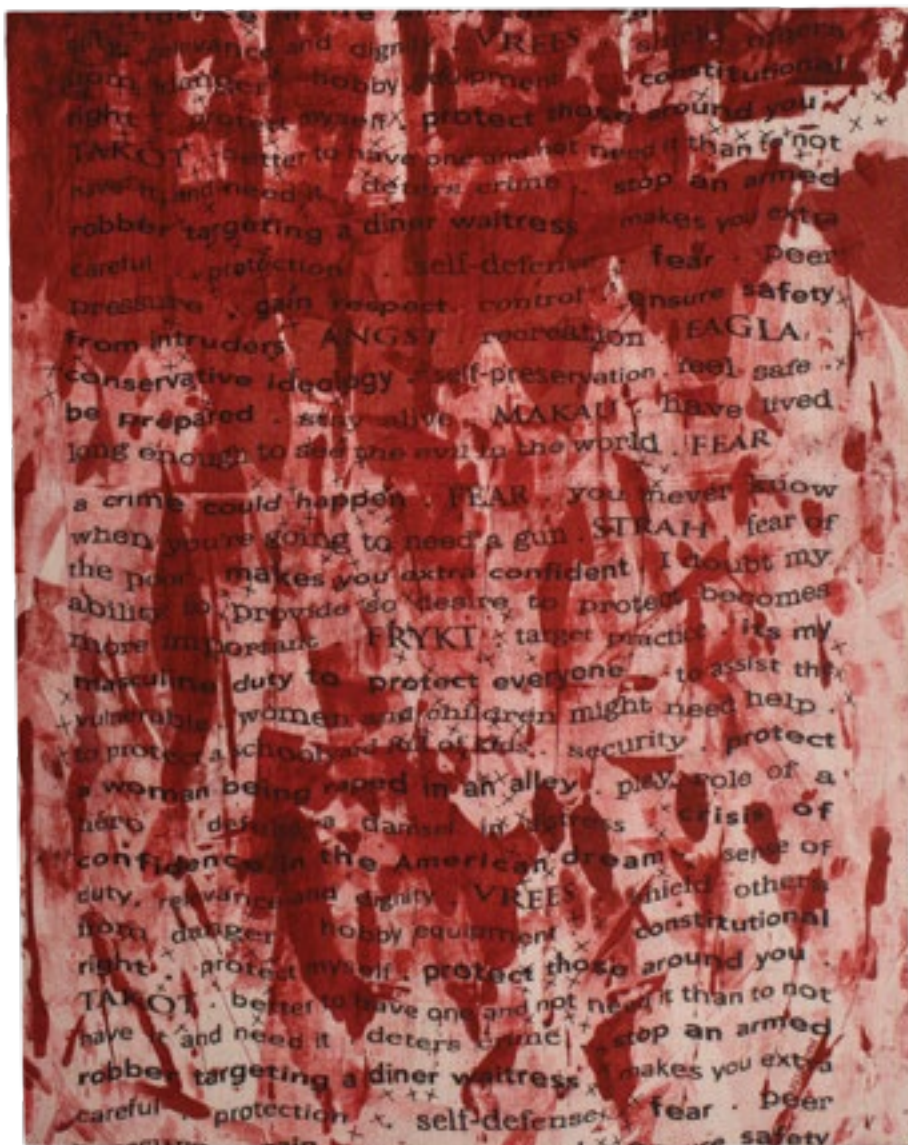


Moonrise in a West Texas Canyon

40 x 30 inches (102 x 76) | 2017

Carol Larson

Petaluma, California, USA
www.live2dye.com



Culture of Fear

52 x 41 inches (132 x 104 cm) | 2017

Tracey Lawko

Toronto, Ontario, Canada
www.traceylawko.com



Honeybee

12 x 9 inches (31 x 23 cm) | 2018

photo by Peter Blaiklock

Susan Lenz

Columbia, South Carolina, USA
www.susanlenz.com



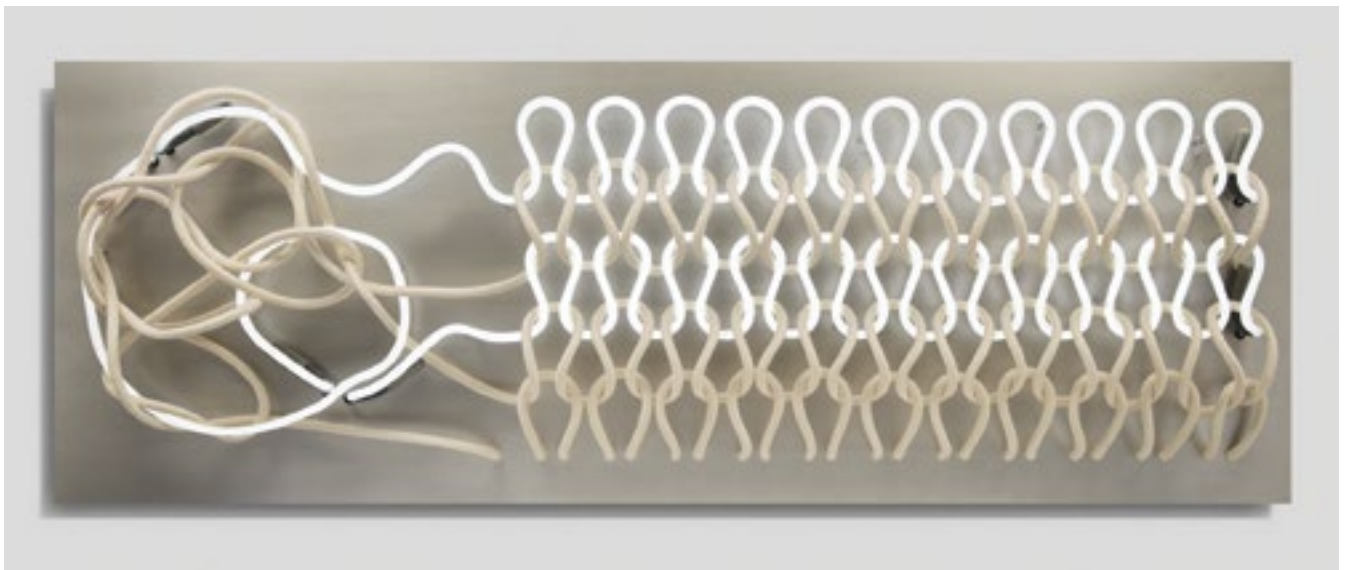
Loss

120 x 84 x 84 inches (305 x 213 x 213 cm) | 2018

Kevan Lunney

East Brunswick, New Jersey, USA

www.kevanart.com



Repair

24 x 60 x 6 inches (61 x 152 x 15 cm) | 2017

photo by Marsha Schultz

Susan Roberts Mathews

Ocean Grove, Victoria, Australia



Banksia Country 2

38 x 35 inches (97 x 90 cm) | 2019

Barbara Barrick McKie

Lyme, Connecticut, USA
www.mckieart.com



Macleays Honey Eater of Australia

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

Diane Melms

Anchorage, Alaska, USA
www.dianemelms.com



Thrill Ride

32 x 28 inches (81 x 71 cm) | 2018

Hilde Morin

Portland, Oregon, USA
hildemorin.com



Embracing Moss

42 x 37 inches (107 x 94 cm) | 2018

Alison Muir

Cremorne, New South Wales, Australia
muirandmuir.com.au



Value

39 x 23 inches (100 x 60 cm) | 2019

photo by Andy Payne

Ree Nancarrow

Fairbanks, Alaska, USA



Habitat Loss, Plumage Mismatch

44 x 21 inches (112 x 52 cm) | 2019

private collection | photo by Eric Nancarrow

Marty Ornish

La Mesa, California, USA
www.marty-o.com



Shy Lisbeth Breaks Out of her Shell

62 x 27 x 35 inches (158 x 69 x 89 cm) | 2018

photo by Sharon Avraham

Claire Passmore

Plymouth, Devon, UK
www.clairepassmore.com



Connectivity II

3 x 16 x 16 inches (8 x 41 x 41 cm) | 2019

private collection

Julia E. Pfaff

Richmond, Virginia, USA

www.juliapfaffquilt.blogspot.com



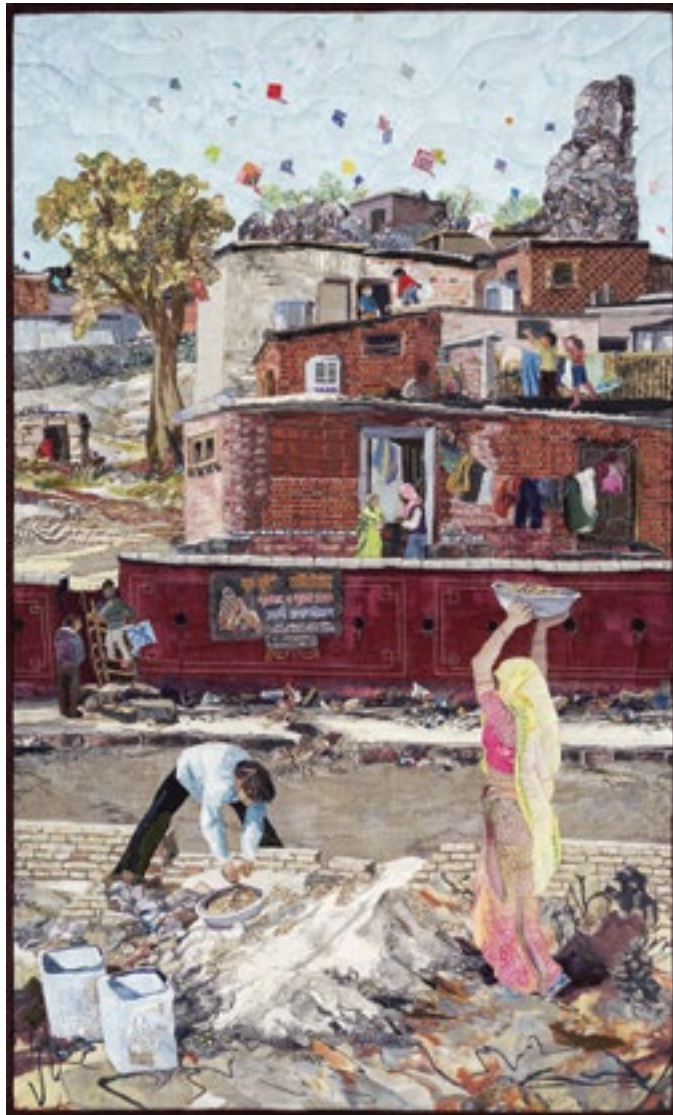
Repeat V

68 x 35 inches (172 x 88 cm) | 2017

photo by Taylor Dabney

Susan V. Polansky

Lexington, Massachusetts, USA
www.susanpolansky.com



An Ordinary Day

50 x 30 inches (127 x 76 cm) | 2018

photo by Boston Photo Imaging

Ruth Powers

Carbondale, Kansas, USA

www.ruthpowersartquilts.com



Come Holy Spirit

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

Dorothy Raymond

Loveland, Colorado, USA
www.dorothyraymond.com



Solitude

29 x 53 inches (74 x 135 cm) | 2018

collection of Eliz and James Albritton-McDonald | photo by Allan Snell

Susan Rienzo

Vero Beach, Florida, USA

www.susanrienzodesigns.com



Gone Fishing

24 x 30 x 2 inches (61 x 76 x 4 cm) | 2018

Norma Schlager

Danbury, Connecticut, USA
notesfromnorma.blogspot.com



All The News That's Fit to Print

30 x 24 inches (76 x 61 cm) | 2017

Karen Schulz

Silver Spring, Maryland, USA

www.karen-schulz.com



Objects in This Mirror

67 x 70 inches (170 x 178 cm) | 2018

photo by Mark Gulezian/Quicksilver

Teresa Shippy

Santa Ana, California, USA
www.teresashippy.com

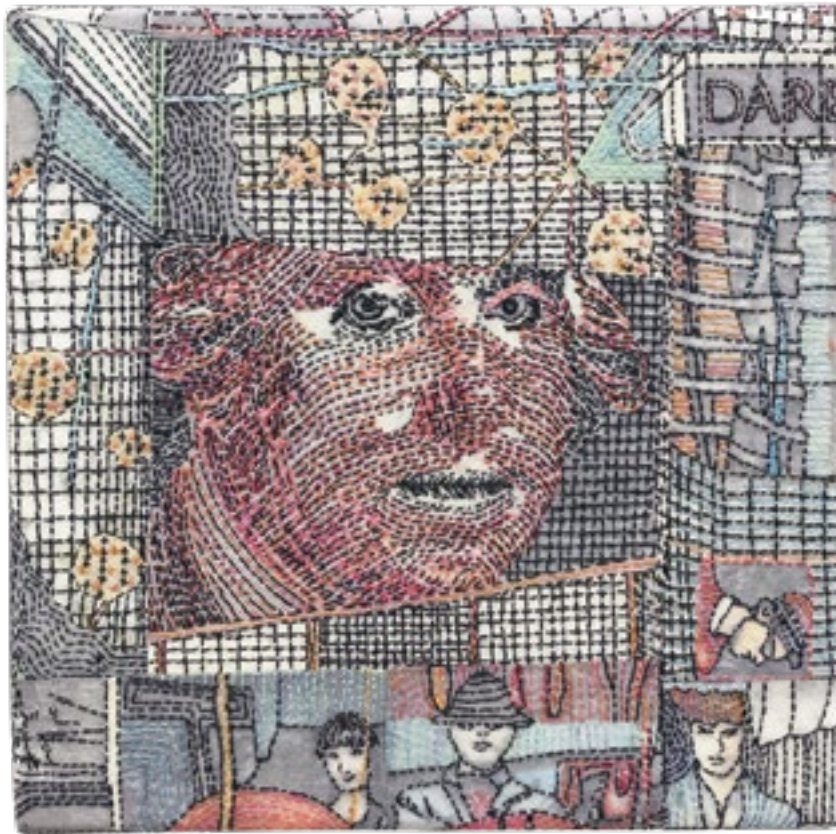


1948 Greyhound Bus

21 x 34 inches (52 x 86 cm) | 2017

Mary Ruth Smith

Waco, Texas, USA



Silenced

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

photo by Leah Williams

Sarah Ann Smith

Hope, Maine, USA
www.sarahannsmith.com



Rose Hip

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

Elena Stokes

Clinton, New Jersey, USA

www.elenastokes.com



River Dreams

60 x 40 inches (152 x 102 cm) | 2018

Kate Themel

Cheshire, Connecticut, USA
www.katethemel.com



Spiraling

52 x 34 inches (132 x 86 cm) | 2019

Grietje van der Veen

Oberwil, Switzerland
www.textileart.ch



U-Tubes

8 x 31 x 20 inches (21 x 80 x 50 cm) | 2019

Lisa Walton

Sydney, New South Wales, Australia
www.lisawaltonartist.com



Broken Circles

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

photo by Margot Wikstrom

Grace Harbin Weaver

Union Grove, Alabama, USA

www.weverart.net



The Sixth Seal III

65 x 40 inches (165 x 102 cm) | 2019

photo by Jeff White Photography

Eileen J. Williams

Cedar Point, North Carolina, USA
www.eileenfiberartquilts.com



Beach Comber

31 x 19 inches (79 x 48 cm) | 2018

private collection

Adrienne Yorinks

Juno Beach, Florida, USA
adrienneyorinks.com



Slanted Blocks/City Hall

57 x 87 inches (145 x 221 cm) | 2018

photo by Seve Martine

Kathy York

Austin, Texas, USA

www.aquamoonartquilts.blogspot.com



The Heron, the Kayak, and the Grebes: Part I

50 x 30 inches (127 x 76 cm) | 2018

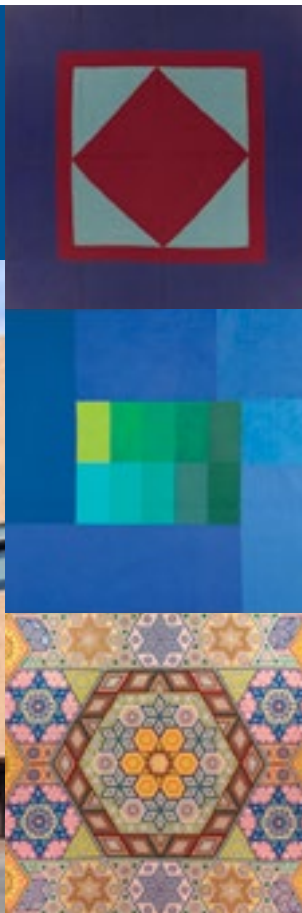


International Quilt Study
Center & Museum

UNCOVER THE WORLD



www.quiltstudy.org



Teri Donovan from p. 3

Donovan considers art quilts to be paintings with fiber and thread. "To me they have a lot of soul that can actually be felt because, even though they are intended to be hung on the wall, they still have the format of quilts that were made to give physical as well as emotional comfort." She doesn't collect quilts as a financial investment. She collects them because they speak to her.

Donovan bought most of her art quilts through SAQA's auctions. Larger ones were purchased directly from the artists, many of whom she knows. "The last large piece I bought from Peg Keeney, I purchased at a SAQA conference. It was incomplete, and she had brought it to a critique workshop because she was unsure of how she wanted to finish it. I fell in love with it on the spot. She completed the piece a couple of months later and sent it to me."

Donovan has a small collection of shorebirds, mostly hand-carved and a few bronzes. "I also have a small collection of Inuit art including two wonderful ink and colored pencil drawings and multiple soapstone carvings. I also collect bronze statues of sea turtles, which I love. I have a few paintings by artists local to me here on Amelia Island in Florida. I really don't need any more art but, hey, you never know. Something may call my name." That's how she acquires new work. "If it calls to me, I try to buy it."

Paul Corrigan is a New Zealand author and book editor. He has written the novels Maria Goretti and Me and The Goal Kicker, which sell via Amazon. For many years, Corrigan was a newspaper and radio reporter, as well as a copy editor.



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Exhibit Schedule 2019/2020

July 22, 2019 - October 19, 2019

Evolutions Juried Challenge &
Amazing Miniature Quilts from the
Christina Gravatt Collection

October 22, 2019 - January 18, 2020

RMQM Call for Entries: "In the British
Fashion" English Paper Pieced Quilts &
Mosaic and favorite quilts from the RMQM
Collection

January 20 - April 18, 2020

David Taylor Quilts
RMQM Biennial Men's Exhibit: The Boys
are Back in Town

Upcoming Call for Entries

RMQM's Biennial Men's Show

Entrants are welcome to submit a traditional,
contemporary or modern quilt. Please see the
online entry rules at www.rmqm.org

Exhibit dates: Jan. 20 - April 18, 2020

Online entries: August 1-31, 2019

EXHIBIT PROPOSALS WELCOME

Please see our website at www.rmqm.org
for more information and details on submitting
an exhibition proposal

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Australia and New Zealand

from p. 17

of whimsy runs through her portfolio that often belies the serious subject matter. Her latest work, *Women's Magic*, took first prize in the 2019 Australasian Quilt Convention Challenge (Magic) with the striking image of three women with compelling eyes. Alison observes that, once misconstrued as sorcery, "women's magic" and traditional recipes serve as foundations for modern chemistry and medicine.

The wholecloth foundation of *Place of Reflection*, by Linden Lancaster (Australia), was iced-dyed with half of the piece hanging out of the bucket so that the sky part would be more muted. Working backwards, Linden designed the trees in mirror image to the water marks and reflections of the lake. The atmospheric scene is enhanced by Ink-tense pencil work, raw-edge appliqué organza, and stitching. Linden also has work in the current SAQA global exhibition *Season After Season*.

Just as the "number 8 wire" can-do attitude is embedded in the kiwi psyche, Australian and New Zealand artists are resourceful in their use of techniques and materials to communicate their art through the quilt medium.

Brenda Gael Smith is an artist, independent curator, writer, judge, and mentor. She lives and creates in the "other" Copacabana in Australia and retains a strong connection with her New Zealand homeland. Learn more about Brenda's work in Issue #15 of Art Quilt Quarterly and at www.brendagaelsmith.com.



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judelarz@aol.com



the experience of showing in *Quilt National* with his wife, Lura Schwarz Smith, whose quilt was accepted as well. Fourteen pieces found permanent homes at the close of the exhibition.

2015 was Judy Schwender's opportunity to be invited to be one of the three jurors. Schwender, who was then curator of the National Quilt Museum, said in a press interview, "All of us who work in the realm of quilts want them to be accepted as art. The reason for the existence of *Quilt National* is to prove to the larger world out there that quilting is an art form on a level with fine art mediums." Twelve of the 85 quilts chosen by the jurors were purchased by nine collectors, with prices up to \$8,500.

Rosemary Hoffenberg says, "It's always a great honor to be selected, and it never gets old to be included with such high-caliber work." She notes that while she does not create a piece for a particular show, she enters only the most prominent competitions. *Quilt National* is a must for her, and selling the work to a collector is an amazing experience. Her quilt was

one of 11 sold in 2017 to nine different purchasers. Three additional quilts were sold from QN 17 while the show was on tour, bringing the total to 14.

The jurors work hard to provide an exhibition that will be cohesive and represent the finest artists in the medium. Looking back at the last ten years of *Quilt National* exhibition catalogs, viewers will note the prevalence of abstract works. Sandra Sider, long associated professionally with SAQA, remarks on the trend as probably reflective of the pool of entries in general as well as of the jurors' preferences. By now the 2019 awards have been announced and the exhibition has been viewed. Catalogs are available for purchase; quilt artists and collectors alike will enjoy immersing themselves in the creative skill and imagination demonstrated in QN 2019.

dairybarn.org/quilt-national

Trudi Van Dyke is an independent fine art curator, specializing in fiber exhibitions, free-lance writing, fine art festival juries, and artist consulting. She can be reached with comments or opportunities at vandyket@gmail.com.



International Quilt & Fiber Arts Festival

2019

October 11-13, 2019

10am-5pm Fri & Sat; 10am-4pm Sun

Edward D. Hansen Conference Center,
2000 Hewitt Ave., Everett, WA

Presented by: *Pacific Northwest*

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www.qfamuseum.org

Images:

Left: Detail, Gypsy; Cathy Markham. Middle: Orange Panther Chameleon; Jane Clark. Right: Detail, To Everything There is a Season; Judy McHarg



Katie Pasquini Masopust from p. 13

One enterprising shop owner noticed the unusual signature on the quilt, did a bit of research, and was able to track Pasquini Masopust down. This artist has learned her lesson, "Always write your contact information *on* the quilt!"

Teaching as learning

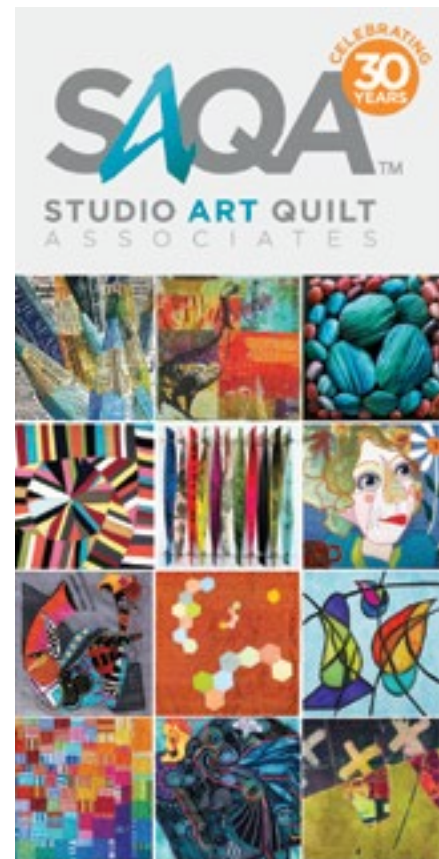
Pasquini Masopust has been teaching almost as long as she has been creating art quilts. Teaching in various venues and online throughout the year, she views her teaching as an opportunity to learn. "In class, we are all learning from each other. There is a real give and take between me and my students. Sometimes they spark an idea in me." While living in Santa Fe, Pasquini Masopust began her now long-running Alegre retreats. She wanted a place where

like-minded fiber artists could come together to share, learn, and create. The retreat is now located in western Colorado, but she is still bringing together teachers and students for a special week of inspiration.

What lies ahead

It's been a time of great change for Pasquini Masopust. She and her husband, Bobby, moved to Fortuna three years ago, and it has now been more than a year since Bobby passed away. "I won't say this second year won't be without tears," she recently said, "but I'm ready to see what possibilities lie ahead."

Kris Sazaki is one-half of the Pixeladies art studio. She and her creative partner, Deb Cashatt, also teach Photoshop online for artists and the general public. Sazaki served as president of SAQA from 2013-2016.



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*"Celebrating and Nurturing Virginia's Quilting
Heritage."*

July 23, 2019 - Dec. 14, 2019

Inspired by Elvis
From the Hills and Hollers of West Virginia
Shenandoah Stars



Harrisonburg, VA
www.vaquiltmuseum.org

The image is a promotional poster for the Virginia Quilt Museum. It features a blue background with white text. At the top, it says "Celebrating and Nurturing Virginia's Quilting Heritage." followed by the dates "July 23, 2019 - Dec. 14, 2019". Below that, it says "Inspired by Elvis From the Hills and Hollers of West Virginia Shenandoah Stars". There are three images: a portrait of Elvis Presley, a woman walking on train tracks carrying a guitar, and a large white building with a porch. At the bottom, it says "Harrisonburg, VA" and "www.vaquiltmuseum.org".

Art by Carole Gary Staples, Linda Colsh, Els van Baarle, Brigitte Kopp, and Jayne B. Gaskins



3D EXPRESSION

SEPTEMBER 23 - NOVEMBER 3, 2019

EXPLORE A NEW DIMENSION IN CONTEMPORARY FIBER ART

SAQA's Global Exhibition 3D Expression offers an intriguing glimpse into a new dimension of art quilts, creatively interpreted by artists from 14 US states and 10 countries (in fact, 36% are from outside the US).

The wide variety of pieces include vessels, wearables, wall-pieces, and sculptural artworks. This cutting-edge exhibition shows how textile art can expand both into the third dimension and into the future.

JUROR: BRUCE HOFFMAN



Gerald R. Ford Presidential Museum
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fordlibrarymuseum.gov

Support provided by
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UPCOMING EXHIBITIONS

Turmoil & Tranquility

International Museum of Art and Science
McAllen, Texas: Aug. 10, 2019 – Dec. 1, 2019

H2Oh!

Minnesota Marine Art Museum
Winona, Minnesota: Sept. 5, 2019 – Jan. 19, 2020

3D Expression

Gerald R. Ford Presidential Museum
Grand Rapids, Michigan: Sept. 5, 2019 – Nov. 3, 2019

Connecting Our Natural Worlds

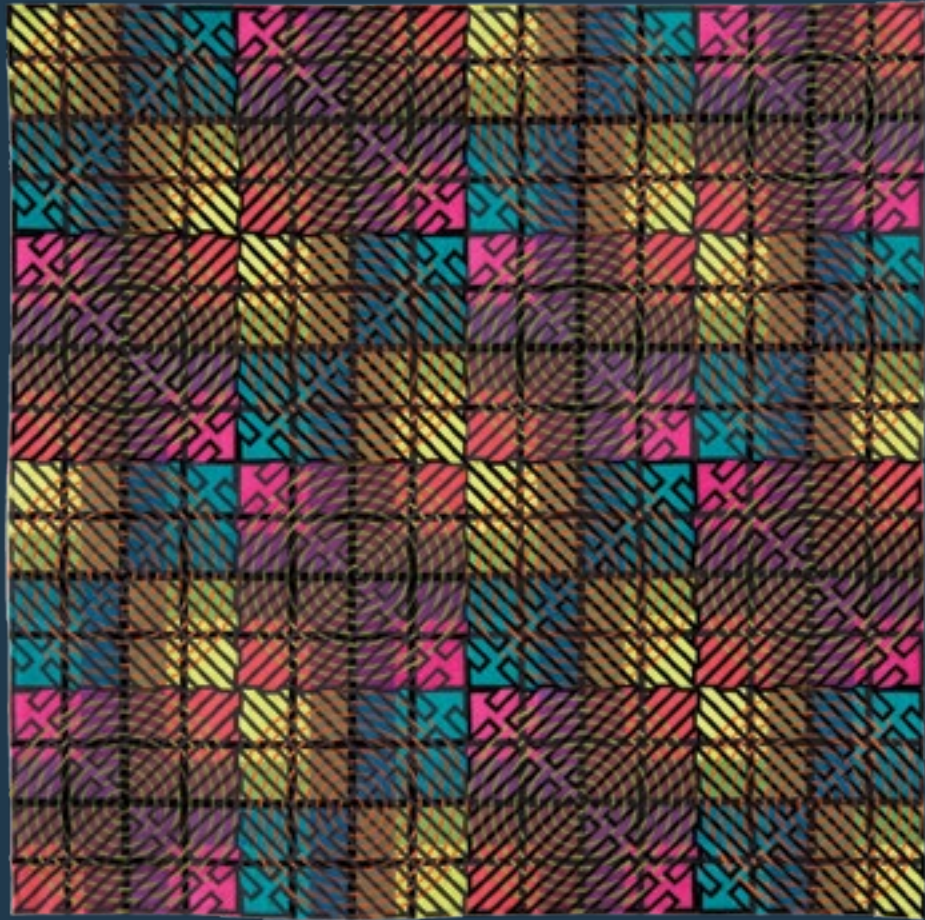
Arizona – Sonora Desert Museum
Tucson, Arizona: Oct. 5, 2019 – Jan. 5, 2020

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



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

spotlight on collections Ellen Oppenheimer



I began to work with textiles about forty years ago when I lived in Allentown, Pennsylvania, and was surrounded by Amish and Pennsylvania Dutch culture, as well as remnants of the local textile industry. Initially I made quilts that were variations on patterns from Pennsylvania Dutch and Amish quilt traditions. From those historically inspired quilts, my work evolved into a contemporary geometric expression. Finding myself dissatisfied with commercial fabrics, I began to print my own fabrics. Through printing my own textiles, I have been able to explore traditional quilt patterns but with the knowledge and skills that decades of work have developed. I use both textile dyes and inks to print squares of fabric that I sew together to make variations on traditional quilt patterns as well as geometric patterns that are interesting to me. The essential structure of my work is based on a series

T-Block #9

30 x 30 inches, 2000

The Marbaum Collection, Gift of Hilary and Marvin Fletcher
San Jose Museum of Quilts & Textiles

of simple patterns that result in a multifaceted artwork of geometry and color. The geometry and patterns of quilts have always been compelling and fascinating to me. Within this context I'm exploring a balance of color, line, and form. I am also able to refer to historical or traditional textiles. Ideally my quilts represent a logical and chronological progression of the history of traditional American quilts. In addition, I want my works to resemble and suggest different traditional woven or embroidered textiles from all over the world. I want them to be essentially "textile" while they are still quilts.

ARIZONA - SONORA DESERT MUSEUM PREMIERE CONNECTING OUR NATURAL WORLDS



Morning Glory Pool by Patricia Gould, Nature's Dance-Spider and the Web! by Mary-Ellen Latino, Summer Light Brigade by Diane Melms, Elements #13: Wildfire by Michele Hardy, Greenways, Blueways and Estuary Bays by Susanna Hotchkiss, Only Three (3)? by Cheryl Lipari

This exhibition showcases artwork that beautifully illustrates the natural wonder of habitats around the globe. Each artist has identified danger to flora and fauna in their own backyard and recommended a call to action that can be taken to help save the species. The artwork will inspire viewers to get closer to nature and become better stewards for our environment.

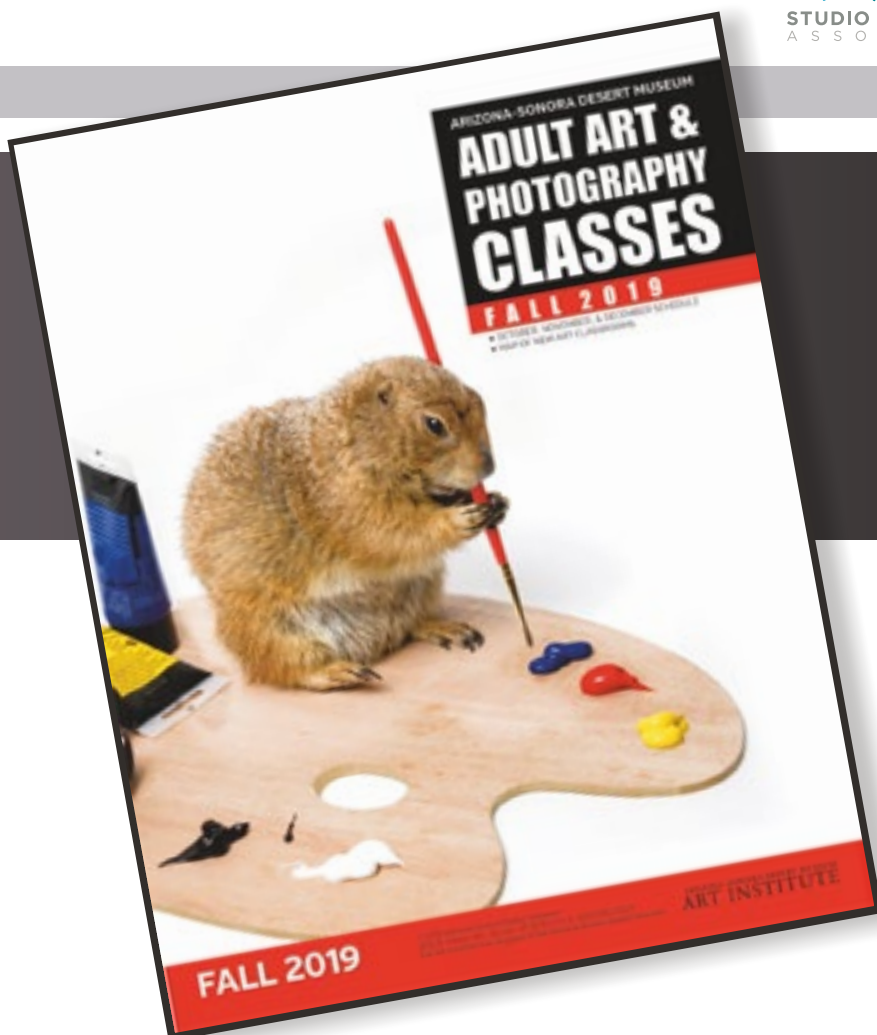
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