

Studio Art Quilt Associates

# art quilt QUARTERLY

Issue No. 17



Art quilts in **Norway**  
Racine Art Museum  
**Cloth in Common**  
Sales at the **Houston**  
**Quilt Festival**

**120** art quilts

# Art Quilt Movement

As we venture into the fifth year of *Art Quilt Quarterly*, let's take a moment to reflect on a few recent aspects of the Art Quilt Movement, which comprises more than 50 years of innovative fiber art. In this issue, Patricia Kennedy-Zafred reviews *Art Quilts Unfolding*, SAQA's new book covering the history of this art form. Art quilts, also referred to as studio quilts or studio art quilts, can be defined as original visual works created with artistic intent, having a layered structure and stitching, or referencing stitching, either by hand or by machine. While most art quilts today feature machine stitching, the artist's hand remains a dominant aspect of the medium. Essentially consisting of cloth, art quilts may be made of commercially printed fabrics or surface-design fabrics created by the artists. Safer dyes have encouraged quilt artists to delve into hand dyeing, with remarkable results. Art quilts may be constructed and embellished with a variety of objects and techniques, with an increasing number of artists adroitly incorporating digitized output. *AQQ's* unique focus looks toward the next 50 years of this vibrant art form.



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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**Cover: Betty Busby, Coloratura**  
57 x 43 x 6 inches, 2018  
see p. 43



photo by Jon Bolton

# Art quilts inside a museum that glows

by Teresa Duryea Wong

On the sandy shores of Lake Michigan, in a town scattered with structures designed by Frank Lloyd Wright, sits a modern museum that glows in the dark and happens to house one of the largest contemporary craft collections in the United States.

The Racine Art Museum (RAM) — located in downtown Racine, Wisconsin — sits inside several renovated historical buildings, some as old as the late 1800s. In a feat of architectural genius that Wright might have appreciated, the upper floors of the old buildings are surrounded by a façade of illuminated translucent acrylic panels that create a glowing icon at night on the city's modest skyline. Huge windows at the street-level galleries offer sweeping views of the art inside, and a museum terrace overlooks Lake Michigan.

Racine has a rich cultural and industrial history and previously was home to many giants of American

manufacturing, including makers of cars, ships, and consumer products. Philanthropist Karen Johnson Boyd, a passionate collector of American crafts, was a lifelong resident of Racine. She made her first donation of two hundred pieces from her collection to RAM in 1991 and went on to gift nearly two thousand works of art to the museum.

Tucked in among the Museum's impressive collection of stunning sculpture, polymer and metal jewelry, ceramics, glass, wood, wearable art, and fiber art, is a select and meaningful collection of traditional quilts and studio art quilts.

One of the more interesting examples of quilting as an art form was made in 1969 by Helen Bitar. It is a beautiful riot of color, with a groovy vibe reminiscent of its era. To achieve the rich color and texture, Bitar used all sorts of fabric, including dyed silk, cotton, and polyester. Her quilt was included in a landmark 1969 exhibition at the Smithsonian titled *Objects*:



## Helen Bitar

### Untitled

62 x 67 inches, 1969

Racine Art Museum. Gift of Karen Johnson Boyd.

USA, a broad survey of living artists working in a variety of mediums. *Objects: USA* set out to show viewers that works created in materials such as fiber and ceramics were fine art in the same way as paintings and sculpture. The exhibition later toured the United States and Europe with the artworks eventually donated to American museums, including RAM.

Decades before Bitar expressed her art in the quilt medium, countless makers were creating quilts anonymously. RAM's permanent collection includes a few examples of early quiltmaking. In the 1940s, the director of Racine's fine art museum was encouraged to acquire works with financial support from the Federal Art Project of the Works Progress Administration (WPA). This program encouraged many artists, especially women, who were already working with fabric and fiber, providing much-needed jobs and income during the post-Depression years. When RAM was established, hundreds of these historic objects were transferred from Racine's Wustum Museum of Fine Arts to become the foundation of RAM's permanent collection.

In 2005, RAM hosted an exhibition of WPA works of art from their collection and commissioned quilt artist Michael James to examine several WPA objects for the exhibition and create studio art quilts in response. The older works were exhibited alongside his art quilts. James' quilt *Home Economics* was included in that exhibition and is now part of RAM's permanent collection. *Home Economics* was shown again in 2013 as part of an exhibition titled *High Fiber*, in which James' quilt was contrasted with a large-scale wool and fiber sculpture made in 1970.

Innovative exhibitions are central to what makes RAM special. In a city with a population of about 80,000 people, RAM attracts approximately 50,000 visitors every year. Many residents from nearby Chicago and Milwaukee make the trek to RAM on a regular basis to experience exhibitions with unique points of view.

Lena Vigna, Curator of Exhibitions, explains that the people who visit RAM bring all sorts of different perspectives. "Not everyone connects to lace curtains

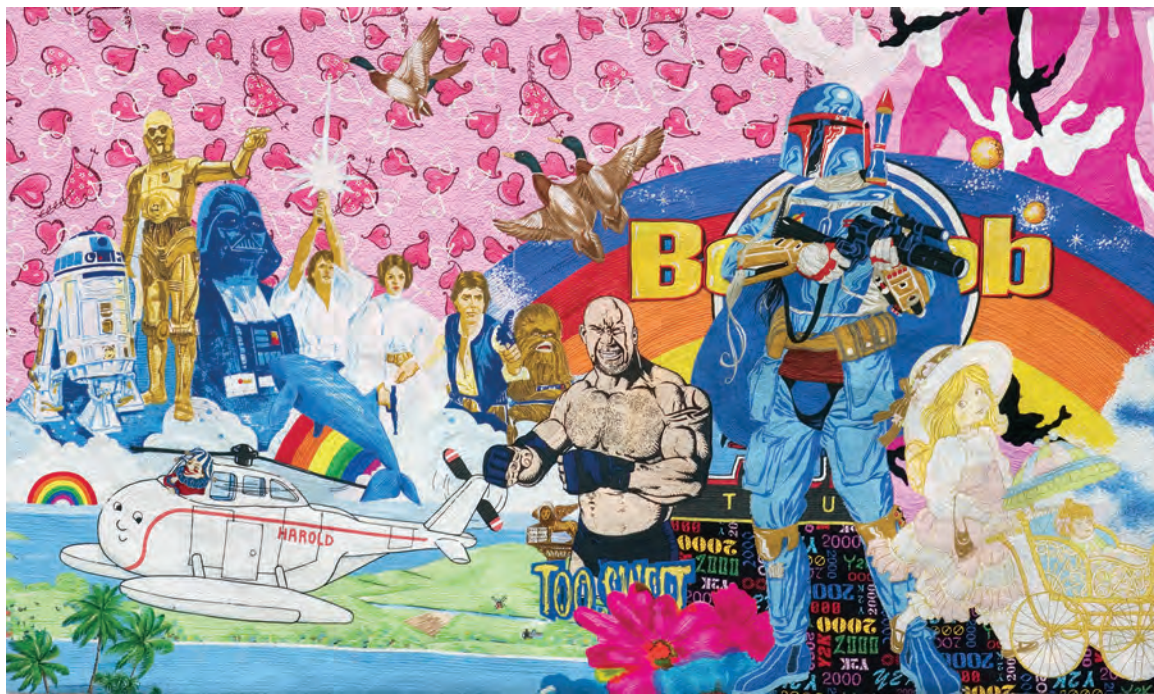


## Michael James

### Home Economics

127 x 85 inches, 2005

Racine Art Museum. Gift of the Artist and Judith James, in Memory of Claire C. James.



**Ai Kijima**  
**Groovy Valentine**  
 30 x 50 inches, 2006

Groovy Valentine is part of RAM's permanent collection and was included in the exhibition *A Whole Other World II: Sub-Culture Craft/ Artists Inspired by Doctor Who, Star Wars, Steampunk, and Superheroes* in 2015.

or doilies on the back of the chair. RAM exists to encourage people to see things in new ways or to see something they are not familiar with. Art quilts fit right into that mission.”

One example in particular helps illustrate Vigna's point. A strange and wildly innovative exhibition about superheroes, Doctor Who, Star Wars, and steampunk culture turned out to be an opportunity to exhibit art quilts alongside funky objects. Museum visitors were encouraged to attend dressed in character, and die-hard fans of science fiction and fantasy turned up in droves. In fact, many people who might not otherwise visit a museum were drawn to the exhibition theme, and while they were there, found themselves in a space where they could appreciate an innovative collection of art by contemporary makers. This quirky programming turned out to be the perfect showcase for the expressive art quilts of Ai Kijima.

Kijima is a Japanese-born artist who currently lives in both Brooklyn and Istanbul. Her artistic output is divided between richly decorated textiles with ornate fabrics and her chaotic collages made with pre-printed novelty fabrics originally intended for curtains, bed sheets, toys, and other functional

objects. Kijima's collage series landed her art quilts in the RAM exhibition titled *A Whole Other World II: Sub-Culture Craft* in 2015.

RAM's permanent collection includes several art quilts made as a collaboration between Susan Shie

see "Racine Art Museum" on page 92



**Susan Shie and James Acord**  
**Ohio Blues Moon (Revised)**  
 50 x 40 inches, 1990

Racine Art Museum. Gift of Dr. Ellen M. Poss.

# Benefits and challenges: Cloth in Common

by Karol Kusmaul

Cloth in Common (CiC) is an international collective of a dozen fiber artists, formed in the summer of 2017. Our members represent eight countries, so it is rare that we get to meet in person. We communicate by email, through Facebook, and on our blog: [www.clothincommon.com/blog](http://www.clothincommon.com/blog). We take turns presenting a theme, or a prompt, for members to ponder, and we then take two months to complete a quilted response to that idea. When the quilts are due, we reveal each of them on our website and write a blog post sharing our thoughts and our design or construction processes. During our first two years, we agreed to work with somewhat unusual prompts. Among the first themes we gave ourselves to consider

were Sound, Time, Road, Night, Disunity, Lyrics, and Kitchen.

Although we agree that it can be a challenge to create using someone else's topic, Cloth in Common artists have enjoyed many benefits of belonging to this group. From my own point of view, it has been good to have the discipline of creating a substantial and thoughtful work every two months, no matter what else is happening in my life. I have loved learning more about various cultures and gaining "stitch sisters" around the world.

Maria Shell of Alaska says, "The prompts really help me get out of my box. At first I was a bit self-conscious about doing work that was not in my signature



**Maria Shell**  
**MXY Road**  
30 x 40 inches, 2019  
photo by Chris Arend



style, but now I realize the importance of continuing to experiment and try new things. I find that when I really let go and respond to the prompt intuitively, instead of clinging to my known identity as a quilt artist, really good things begin to happen.”

Our member from Japan, Mikiko Takase, says, “Cloth in Common is a wonderful group. Japanese quilters in general are quiet, but the world’s quilters are very lively and they generously share their opinions. I felt the door opening to a wider world view. And the challenge of these prompts has helped me become better at English.”

According to Sandra van Velzen of the Netherlands, “The best advantage of being in this group is the great variety of people and the way they approach quilting. The fact that the group is really a worldwide group from almost all continents is amazing. The high quality of work is very inspiring to me.”

How has being in Cloth in Common changed our work? My own experience is that each of my CiC quilts is quite different. I seem to focus more on the content of the challenge than on my own style. I’ve been impressed with those members who have kept their own very recognizable style while responding to several specific themes.

Lisa Walton of Australia says, “I have never really worked with themes before — just basically been inspired by the fabric. My work is becoming more thoughtful, which is very interesting and satisfying.”

Mikiko Takase goes to libraries, museums, and exhibitions more than before. She says, “I think that extensive knowledge and many experiences are important for me to make powerful quilts.” And from Maria Shell, “I am committed to piecework/patchwork as my medium, which means that I have to find a way to respond to each prompt with a pieced com-

*clockwise from top left:*

**Mikiko Takase**  
**The Shape of Water**  
 30 x 20 inches, 2018

**Sandra van Velzen**  
**What’s Behind the Mask**  
 40 x 40 inches, 2019

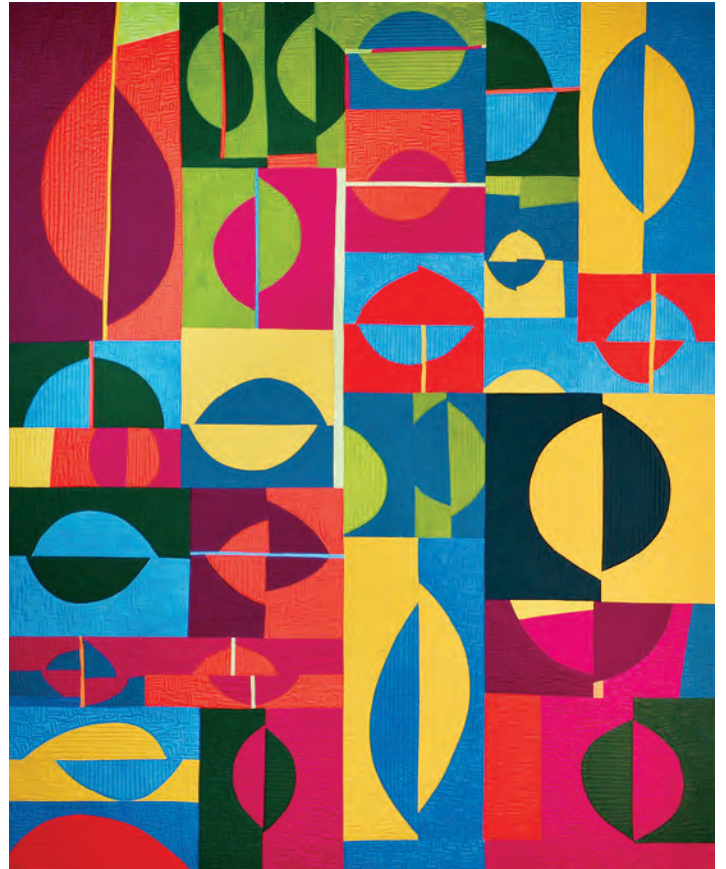
**Lisa Walton**  
**Broken Circles**  
 40 x 30 inches, 2019

photo by Margot Wikstrom



**Regina Marzlin**  
**Nesting Season**  
 30 x 20 inches, 2018

**Colleen Kole**  
**Pockets of Time**  
 40 x 30 inches, 2018



position. I have never worked this way. I almost always started a composition based on color, pattern, and repetition. A word is not my normal starting point, but with Cloth in Common, a word is the starting point.”

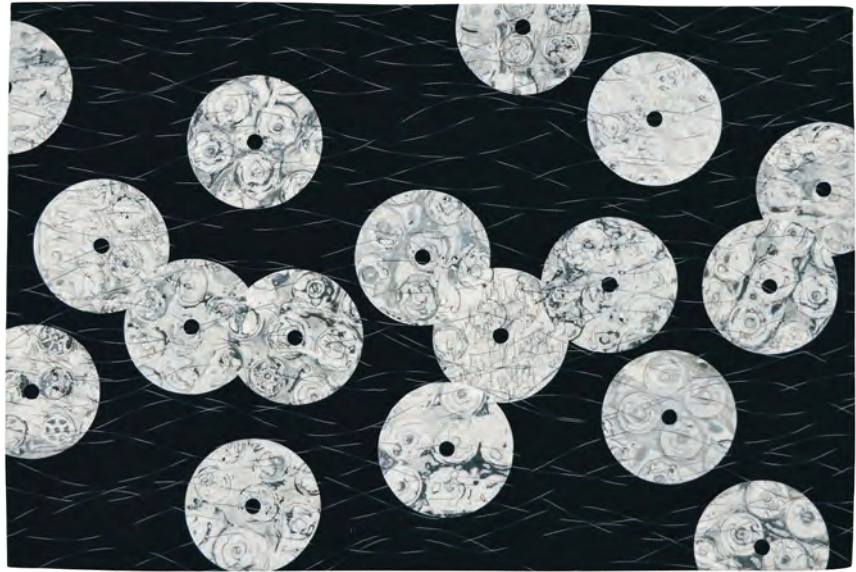
Regina Marzlin of Canada says, “I learned that a strong piece doesn’t need to encompass the whole theme; it can be one simple thought, one certain aspect of the theme that can be expressed beautifully. A clear and strong design is important to achieve that.”

Joining Cloth in Common requires a significant time commitment. Members have handled changes in their time management and studio practices in various ways. I generally try to start

**Martha Ressler**  
**Masks From the 30 Years War**  
 30 x 20 inches, 2019

photo by Jay Ressler





my quilts very soon after the prompt is given and I've had a few days to brainstorm. I'm amazed that the majority of our members don't begin work until the last few weeks before the due date. Martha Ressler of Pennsylvania says it sometimes takes her nearly the two months to come up with an idea. Some of our members have had to work on the road, in hotel rooms, on vacations, or in a friend's studio. Deadlines have rarely been missed, but for various good reasons when they were, not the least of which was an earthquake.

Colleen Kole of Michigan says, "I have appreciated my time with this group and found that it gave my

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see "Cloth in Common" on page 93

*left:* **Terry Grant**  
**When the Lights Come On**  
 20 x 15 inches, 2018

*above:* **Leah Higgins**  
**Scattered Black and Whites**  
 20 x 30 inches, 2017



**Eunhee Lee**  
**Time Flows**  
 30 x 40 inches, 2019

# Artwork brightens a city's utility boxes

by Lisa Flowers Ross

Walking through downtown Boise, Idaho, one can see paintings, photographs, linocuts, mixed media art, and even some ceramics right out on the sidewalks. The original works are not actually there, but images of them are wrapped around utility boxes that turn Boise into an open-air gallery.

The artwork for the boxes is commissioned by the City of Boise Arts & History Department. Artists submit an application and images of their art when a call is open. A committee reviews the work and chooses the artists. The artists are then assigned a box location and sent the measurements and schematic of their box. They can choose to submit artwork already made or create something new, specifically for that box.

I have created two artworks for the Boise City program. In 2011, I made a diptych to wrap around the four sides of the box, with the design being specific to the Boise locale. I created it in proportion to the measurements of the box and was careful to make sure

the Boise river I had depicted running through the piece met up on both sides of each of the pieces, so as to have a continuous run all around the box. Once completed, the pieces were photographed professionally and then the sign company translated it into a vinyl wrap that would be adhered to the box. This process allows art that would normally be relegated to an inside venue to be seen outside.

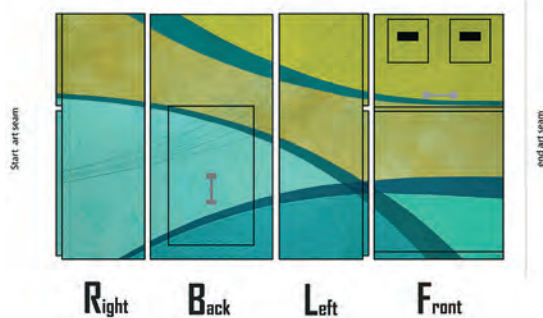
Six years later, I was accepted to create a second commission for another box. Over the years, some things had changed. The city preferred that only one artwork be made for the box. The box I was assigned to is located right next to a box that had previously been wrapped. It seems that the committee chose my work because it would work well with the art already there.

I went to look at the boxes and took photographs. The other artwork was bright and somewhat busy.

**Leaf Stack #26**  
24 x 44 inches, 2017  
photo by Evermore Prints



## Cassia & Orchard



Proof for placement of Leaf Stack #26 onto utility box

Proof provided by Traffic Wrapz

I decided to keep my artwork simple. The design I chose was one I had already sketched as part of my *Leaf Stack* series and I decided to make the piece fit the box proportions. The colors I chose for the design complemented the adjacent box.

For the first commissioned work, I drew the design concept by hand, but for the second one I created a digital drawing on the computer. I then superimposed the design on the photographs of the box so that the approval committee would have a good idea of what it would look like finished. This is an important step for a public art commission.

Once approved, I set about creating the work using hand-dyed fabrics that were close to the computer-generated colors. I pieced the work by machine and added quilted lines. The artwork was photographed and images sent to the company to make the wrap. After viewing and approving a proof of how the design would be placed on the box, my part was complete and the company installed the wrap on the box.

Other cities have a program similar to Boise's traffic-box program, each with its own specifications for the images. I also created designs for a box in Ketchum and one in Meridian, Idaho. Meridian City had a different approach, as they wanted images of completed artwork for an image repository from which they would choose designs. Two of my images were accepted but after three years, neither had been chosen. Just before the city was closing that image bank to collect images for a new repository, I was



Front view of Leaf Stack #26 wrap on utility box. At right, Orchards by Rena Vandewater

told that one of my works was chosen for a box and I needed to bring it in to be photographed. When the proof was sent, the two main elements were shown on the corners of the box. I suggested that they flip the image horizontally, centering the focal points on the sides of the box for better balance.

These utility box images make strolling through cities an artistic adventure and visual pleasure. The boxes present a wonderful opportunity for quilt artists to get their work outside and into the public art realm.

*Boise artist Lisa Flowers Ross creates colorful, contemporary abstract art using her own hand-dyed fabrics. Her artwork has been exhibited in solo, group, and juried exhibitions nationally and internationally. Flowers Ross holds a bachelor of arts degree in studio art as well as a degree in business. She is a SAQA juried artist member and newsletter editor for Northwest Designer Craftsmen, as well as a juried member of the Boise Open Studio Collective Organization.*

# Art quilts in Norway: Expanding opportunities

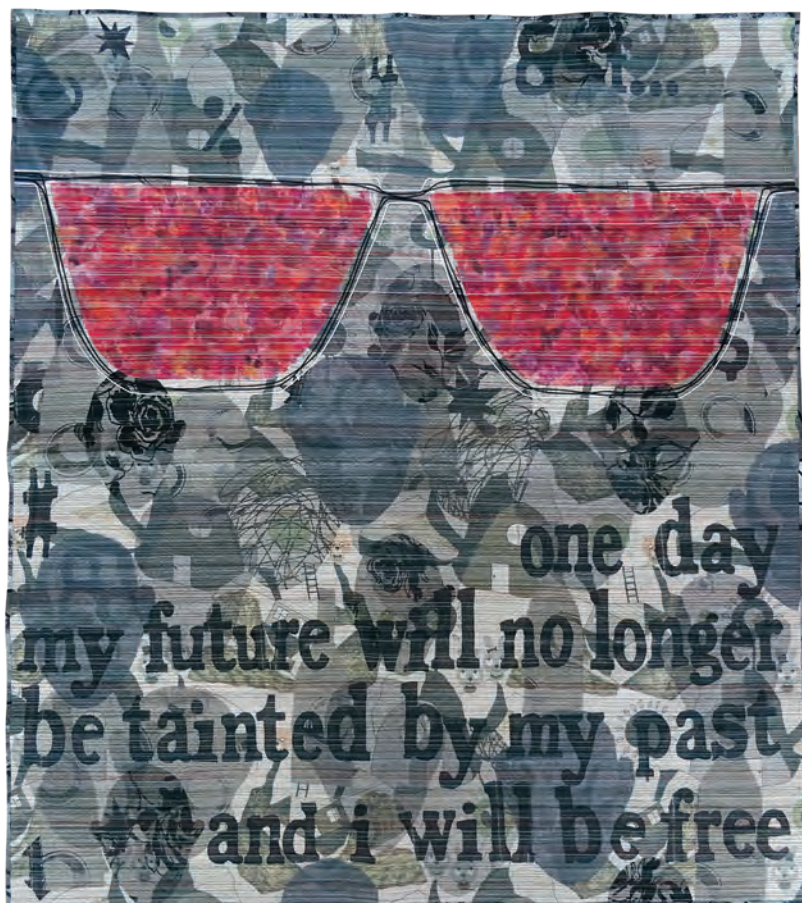
by Daisy Aschehoug

Norwegian quilt artists are forging new ground in a country that is much more known for tapestries and knitted sculptures than quilted works of art. Still, they create and are eager to show their work.

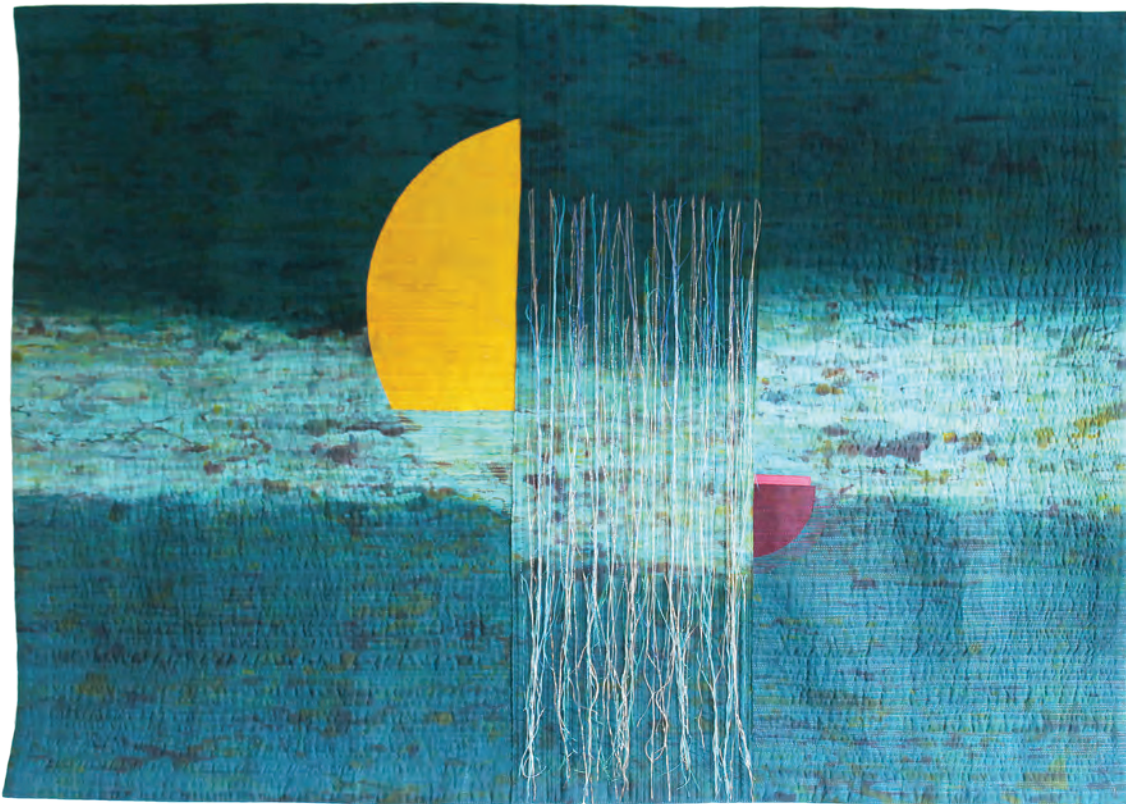
Norwegians describe the art quilt in much the same way as the larger art quilt community around the world. When writing for *Norske Quilteblad's* issue on art quilts, quilter Maria Vetter Christiansen says that a quilt is three layers of fabric held together with

thread. The more specific “art quilt” can be defined by stating what it is not: a reproduction of another artwork or a quilt made from a pattern. Christiansen goes on to add that while an art quilt can be functional, that function isn't the meaning of the quilt — it neither detracts nor adds to its status as art. And, she says, “Art must be experienced. It should provoke and tell a story that is relevant to the audience, which they can recognize.”

In *Free*, Nina Lise Moen of Stavanger conveys a story with the selection of the various layers, colors, and symbols of her quilt. The background is a children's fabric underneath several layers of recycled transparent materials that have been cut into three repeated shapes. The shapes are repeated to the extent that it is difficult to discern between a character in the story and the background. This translucency through which things can be seen culminates in the bits of red organza in the lenses of the glasses. The frames of the glasses are from a cotton hat. All of the work is covered in a layer of tulle and quilted densely with organic, horizontal lines. Moen's main style is slightly more whimsical, as seen her book *Book: Gledesspredere* (spreading joy), and she teaches workshops in Stavanger.



**Nina Lise Moen**  
*Free* (Free)  
53 x 47 inches, 2017  
private collection



**Turid Tønnessen**  
**Reflection in Green**

32 x 46 inches, 2017

photo by NQF

In a 2017 *Norsk Quilteblad* article, Turid Tønnessen describes the lack of an art quilt environment in Norway. Educated as a textile printer, she continues to work with dyeing and printing, using Procion products and experimenting with rust and seaweed. Tønnessen has shared work at large quilt festivals in other countries including the United Kingdom, France, Italy, and Switzerland. She exhibits elsewhere so often that she jokes about her struggle to keep

track of where her work is. Because she operates so often in the larger European environment, she has many works with only English titles. At her last exhibition, Tønnessen sold three large pieces and almost all of the small works.

Signe Haugen had an interest in quilting at an early age and began quilting in 1985. Her work moves towards the pictorial with her portrayal of nature scenes against a subtle geometric grid. Haugen, who



**Turid Lismoen**  
**Betelnuts and Rice Wine**  
 28 x 40 inches



**Kjersti Thoen**  
**Tetraeder (Triangle)**  
 46 x 40 inches, 2019

**Ilina Alho**  
**Å Leve (To Live)**  
 21 x 20 inches, 2019

lives in Bergen, uses a watercolor technique in her work where each square in her scenes finishes at about one inch. Haugen teaches workshops throughout Norway, and her work has been included in various quilt shows and magazines.

Sølvi Krokeide works in a similar method, creating landscapes and portraits with small geometric shapes and almost painterly effects. *Aurora Borealis* won first prize and audience awareness at the QuiltExpo in The Hague in 2004. The slightly pixelated scene shows dark, impressive mountains and the vivid colors of the Northern Lights, both quintessentially Norwegian.

Turid Lismoen creates her pictorial quilts from photographs she takes during her travels. Early on in her art quilt career, Turid was influenced by artists Ruth McDowell, Katie Pasquini Masopust, and Kaffe Fassett. Lismoen uses her background as a graphic designer to break down her photographs into smaller pieces for appliqué. Her finished works have traveled in Europe and won awards. Last year, Lismoen's pictorial quilt *Betel Nuts and Rice Wine* won First Prize, Best Handiwork, and Visitors' Choice awards at the Norwegian Quilt Association's annual show. Her artwork then went on to represent Norway in the European Diversity exhibit at the Festival of Quilts in Birmingham in 2018. The quilt is based on a photograph she took on a trip to Vietnam in 2017.

Bente Kulltorp Andersen's pictorial work contains a combination of commercial and hand-dyed fabrics. Before her death, Andersen documented her process on her blog. She stressed that it was important to have enough tones to work with, which is why she was so fond of dyeing her own fabrics. Andersen's *Dassehra* won Highly Commended and Judge's Choice awards



**Inger-Ann Olsen**  
**SK 537 HAM - OSL**  
 24 x 16 inches, 2017

Collection of the international project TEXNET 1

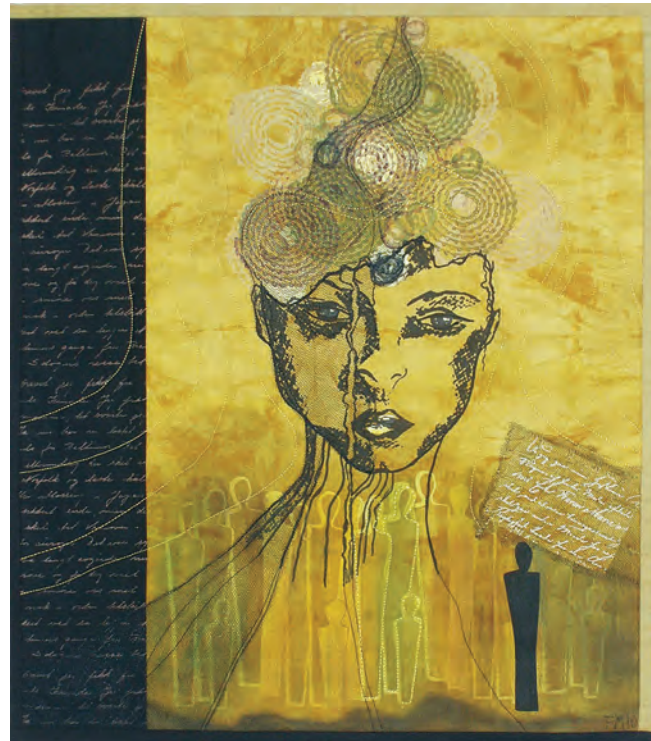
at the Festival of Quilts in 2011, and *Aweleye* won Highly Commended in the same show in 2010.

After creating a series of textile works inspired by poetry, Iina Alho learned of art quilts and realized this medium was her calling. Alho prefers to work in a smaller scale, less than 25 inches in height and width, and her preferred techniques include fusing, appliqué, free-motion quilting, and thread painting. Regarding her inspiration, Alho says, “I treasure the moment when I read or hear something that instantly inspires me, and I just know that the process of sewing a new art quilt has started. My desire with each of my art quilts is to convey hope and comfort, so my artistic process isn’t really over until the art quilt has found its new owner.” Alho sells her work online throughout the year but has a higher number of sales during her biennial exhibitions in Hamar.

Kjersti Thoen has been quilting since 1992. Thoen began as a traditional quilter, but realized soon that she wanted “to create textile art with quilts as my chosen form.” Thoen’s style is experimental and is influenced by artists Ruth B. McDowell and Solveig Refslund. Thoen participates each year in the Norwegian Quilters Guild’s (NQFs) competition and has had quilts in Nordisk Quiltetreff in Norway, Denmark, Sweden, and Finland. She’s also exhibited work at The Festival of Quilts in Birmingham, and in France, Italy, and in the United States. Her latest exhibited work is *Triangle*, a three-dimensional piece.

Eldrid R. Førde enters many of her quilts in local and national shows because of the difficult logistics of shipping abroad. Occasionally, she has pieces in galleries. Førde’s recent work consists of commissions such as school banners and liturgical vestments for churches. Førde says, “They are very time consuming, especially the planning process, and regarding the liturgical pieces, there is also a lengthy approval process. I have loved the challenges of these commissions, but as I am getting on in age, I have decided to stop taking them on so I can have more time and energy to work freely on my own ideas.”

see “Norway” on page 94



**Frøydis Myhre**  
**Slektskap I (Kinship I)**  
21 x 23 inches, 2010



**Eldrid Røyset Førde**  
**Blue Night**  
24 x 24 inches, 2006

# Sales of art quilts trending upwards

## Houston International Quilt Festival

by Diane Howell

The International Quilt Market and Festival in Houston (IQF/Houston), the largest annual quilt show in the United States, is the premier destination to see the latest trends and buy the newest tools. Inside this incredible industry playground exists a lively market for art quilts, one that brings together quilt artists and collectors who share a love of the medium.

IQF/Houston, produced by Quilts, Inc., is held every autumn at the 1.8 million-square-foot George R. Brown Convention Center. From the beginning, this event has operated with a Texas-sized “wow” factor, attracting 50,000-60,000 attendees from dozens of countries, offering classes from popular teachers, and boasting an unmatched vendor mall filled with everything from antique quilts to the latest long-arm quilting machines.

Since 2005, Studio Art Quilt Associates, Inc., (SAQA) has been an integral part of IQF/Houston. The group’s first exhibition was *The Best of SAQA*, juried by Rebecca Stevens of The Textile Museum in Washington, D.C. Since then, SAQA’s exhibition space has premiered two exhibitions each year from its SAQA Global Exhibitions program, each with 35-40 works. This year, *Upcycle!*, quilts with unusual materials, and *Layered and Stitched: 50 Years of Innovative Art*, a tour de force of the art quilt movement, will be exhibited in the SAQA space. With the exception of some older pieces borrowed from collections, SAQA exhibition quilts are always for sale, allowing Houston-bound collectors to have the first chance to purchase new works.

Collectors have enthusiastically responded to this acquisition opportunity. From 2007 through 2011,

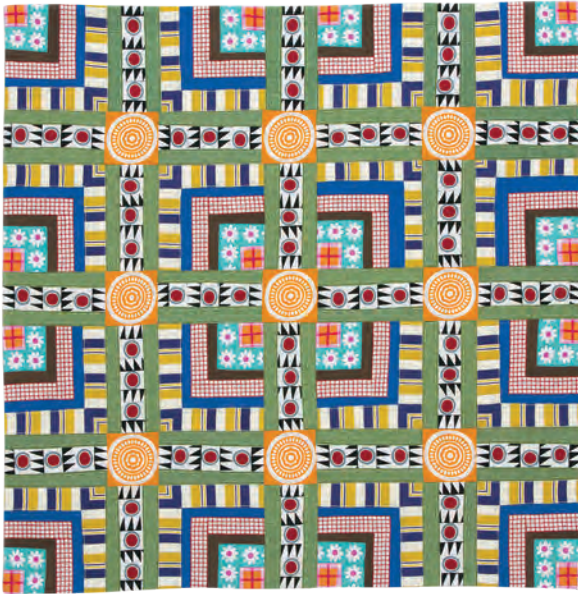
total SAQA sales were \$71,381, with an average price point of just over \$3,100 on the sale of 23 pieces. The strongest sales in this period came in 2007 when eight pieces sold. Five sold in 2008, four in 2009, three in 2010, and three in 2011. The two highest-valued sales were in 2008, with Katie Pasquini Masopust’s *Arpeggio* earning \$9,000 of that total and Judith Content’s *Precipice* a close second, claiming \$8,500.

During the next four years, IQF/Houston sales climbed higher. From 2012 through 2015, the total was \$74,100. The average price per quilt was approximately \$2,744 on sales of 27 pieces. Individual prices ranged from \$250 to \$7,700. From 2016-2018, sales continued strong, with the combined sale of 36 quilts totaling \$70,697. In this shorter three-year period, the average sale price was approximately \$2,000. Prices ranged from \$400 to \$4,200.

Artists such as Maria Shell find participation in a SAQA exhibition a welcome option to boost sales. “My first sale at Houston, of *TWO-FIVE* from the *Celebrating Silver* exhibition in 2014, really took me by surprise. I was in attendance, and I got to meet the collector who purchased my work. We have maintained a friendship and try to have dinner together every year at Houston. It’s fun to connect with people who support your art. After my second sale, of *HARU* from the *Metamorphosis* exhibition in 2018, I thought to myself, ‘This is great! I’m going to always try to get into SAQA exhibitions that debut at Houston because collectors are there, and you just might sell your work.’”

SAQA sales are supported by many factors, including staff and volunteers present at all times in a booth that is part of the exhibition space. Many artists who





**Maria Shell**  
**HARU (Metamorphosis)**  
 38 x 38 inches, 2015

have work in the exhibitions also make scheduled appearances. Full-color catalogs chronicling the works are available for sale.

Quilts sold in a SAQA exhibition travel until the end of an exhibition's three-year life. SAQA executive director Martha Sielman says that this requirement does not often discourage sales. "It's necessary in order to keep the exhibition intact for its travels to museum venues," she says. Travel to prestigious venues is another plus for each quilt's appeal and value.

Artists at all levels of exhibition experience are welcome in SAQA exhibitions. Emerging artists benefit from an experienced, supportive partner, and collectors discover new artists. For artist Susanna Hotchkiss, her first entry into a SAQA exhibition brought many benefits. "The very first art quilt I entered in a SAQA call was accepted. I was overjoyed, but then was crushed when I needed better photos for a catalog—and I needed to submit them within two weeks' time. Long story short, I purchased studio lighting and got a digital single-lens reflex camera online. Then, I spent every waking moment the final week learning how to use the camera's different settings and what to do about lighting, etc. Not fun when the clock was ticking, but I was determined to make it happen, and, after much travail, I succeeded."

Hotchkiss's quilt, *ONE PULSE*, a response to the 2016 nightclub shooting at Pulse in Orlando, Florida, was part of the *Textile Posters* exhibition, and it sold on the first day of IQF/Houston 2017.



**One Pulse**  
**Susanna Hotchkiss**  
 48 x 32 inches, 2017

Ruth Powers has sold many quilts through the years, both in SAQA exhibitions and from other exhibitions in IQF/Houston. She says, "It's always exciting to sell a quilt, especially from Houston!" Sarah Ann Smith, who has sold five quilts at Houston, says the best part about selling a quilt at Houston is selling it. One collector bought two of her quilts in consecutive years to keep them together in a series, and the same collector also bought a third piece by Smith without knowing that she had made it. "It's a real validation that someone is buying the work for the quality of the art," Smith says. "Being able to sell a quilt is one of the great perks of having a quilt in the show. I always put a price on my quilts unless they're already promised elsewhere. I encourage anyone who enters to use this valuable tool."

see "Houston" on page 95

# Ana Buzzalino

Calgary, Alberta, Canada

Skillful workmanship is at the heart of Ana Buzzalino's artwork. She brings time spent in two countries—Argentina and Canada—together as she deftly blends traditional skills with the latest artistic techniques.



## The road to art quilts

I have lived in Argentina and Canada all of my life. As a child in Necochea (a city in Buenos Aires province), my mother gave me scraps from her sewing. My grandfather, a partner in a Buenos Aires clothing company, gave me leftover cashmere and woolens.

After I married, we moved to Calgary, Canada, where I learned to quilt at Freckles Quilt Shop. For nine years, 1993-2002, we lived as expats in Argentina. It was during that time that I joined a quilting group and took a decorative painting class. I soon began to merge my two artistic loves.

When we returned to Calgary, I found that other quilt artists were incorporating many different techniques into their work. I started to dye my own fabrics, paint, monoprint, and use screen printing, thermofax printing, deconstructed screen printing—anything that would give me the look I sought. Today, I still experiment and try different techniques, but my traditional roots are evident in my work. I incorporate traditional elements with more contemporary ones. My latest work also uses hand stitching to add texture and anchor the elements together.

## Layered inspiration

Technique is important to me. I rework areas until I'm satisfied with their overall look and the link they create with the viewer. I use varied techniques. Piecing and free-motion machine quilting serve as a base for more layers. The idea is to prepare a background by quilting it tightly to create a "canvas" to which additional surface design techniques can be added.

I like to use words in my work because they are a graphic element and they can communicate a message. Text is sometimes meant to be read, and sometimes it is there as a means of expression. My piece called *What Remains ...* is based on memories of growing up in Buenos Aires close to the presidential compound that is surrounded with tall brick walls. Those walls were prime real estate for people to glue posters of all kinds: advertising for sales at super-



*left:*  
**What Remains ...**  
 36 x 41 inches, 2017

*below:*  
**Still Standing ...**  
 32 x 8 inches, 2018

markets, upcoming concerts, new books, political candidates, and other information. Layers upon layers of posters accumulated on those walls. Rains came, wind did its job, and the sun bleached them until they peeled, allowing older layers to peek out. Every few months, the government had the walls cleaned, but after a few days, the posters reappeared, perpetuating the cycle.

For the last few years, I have worked on a series based on images of grain elevators. These majestic sentinels of the prairies are disappearing from the landscape. Yet each one represents the dreams of the people who built it, worked with it, and lived in its vicinity. In the past few years I've gone on photographic journeys in southern Alberta to document and photograph as many of these structures as possible. Northern Alberta will be my next photographic survey.

I want viewers to identify with my art, so I create pieces that are timeless, meaningful, and beautiful — pieces that will evoke enduring thoughts.

### **Building a piece**

My process starts with an idea, such as the old wooden grain elevators. I develop that idea and research it. Once the idea is refined, I pull fabrics that





**The Prairie's Changing Landscape**  
26 x 37 inches, 2017

could work for the design, using mostly my own hand-dyed and hand-printed fabrics. If I'm piecing, I work on a section at a time, adding and subtracting until I like the configuration; then I sew the pieces together. The finished top is layered and quilted every one-eighth to one-quarter inch to create a flat base. More texture and layers are added.

Individual works proceed in stages, each step informing the next. I work on different pieces at the same time, sometimes parking one on the design wall to let it percolate. I enjoy planning a new piece and deciding which techniques will best create visual depth and mystery. I finish with hand stitching to add more texture, pattern, and richness.

I find that I enjoy the control offered by starting with whole-cloth backgrounds. Surface



**Reflections**  
24 x 18 inches, 2019

**Flowing Water  
Among the Rocks**  
20 x 12 inches, 2017



design techniques allow me to transform a white piece of fabric with color and imagery. That's quite a departure from the traditional quilting techniques I started with. Also, I now create new fabrics specifically for a piece. Sometimes one piece of fabric will inspire a new direction or a new piece.

Another constant in my work is circles. I love them for their meaning, shape, and simplicity. I often use them in my work, some hidden in layers, some created with Paintstiks and frottage. Circles are also added with hand stitching as a final step.

I don't finish every piece I start. That's a lesson I learned long ago. If I decide that it's not going the way I originally intended, I park it on the design wall until I understand the problems. Then I can decide whether it is worth pursuing.

**Looking ahead**

I am building a body of work that will be suitable for exhibition in a gallery. There are some specific pieces I'd like to complete in the next year or so, and I'll probably add new ideas to the mix. In same time frame, I hope to be working full time as a fiber artist.

A constant in my life is that I continue to grow as an artist. I'll keep studying and experimenting to fully understand the art quilt medium.

[www.anabuzzalino.com](http://www.anabuzzalino.com)



**Abandoned**  
35 x 26 inches, 2019

**Warner**  
17 x 16 inches, 2017



# Susie Monday

## Pipe Creek, Texas

Susie Monday is a storyteller. Her tales spring from her personal history and are often informed by the myth-laden land of south Texas. In her studio, she combines high- and low-tech tools to create works that define a universe all her own.



### Art quilts or bust

I stumbled into the world of art quilts when, having amassed a pile of art cloth, I took a workshop with Sue Benner and learned about fusible webbing. My eighth-grade home economics teacher had told me that I was a hopeless seamstress. But after Sue's class, I dusted off my grandmother's old Singer and went at it. I can't match corner points or make a decent border. So I don't.

Self-defined as an artist since I was six years old, I was a studio painting major in college but always gravitated toward collage. I became a working journalist, desperate to find a way to make art while working full time in a non-visual medium. Weekly studio classes were all I could manage. After taking complex cloth and surface design workshops with Jane Dunnewold in the late 1980s and early 1990s, my art-cloth stash grew.

When I turned 50, I decided that if I were to realize my dream role as an artist, I had to stop working full

### Season Heartbreak

76 x 32 inches, 2018

Judy Chicago  
50 x 30 inches, 2019

time for other people, no matter how creative the work was. I had spent thirty-five years in arts education, journalism, and exhibition design and administration at a children's museum. It was time for a new career path.

Today, I have cobbled together the life of a teaching artist, both in person and online. My art quilt career could not have happened without the internet, International Quilt Festival/Houston, Studio Art Quilt Associates, and support from friends, family, collectors, and students.

I like working in the world of fiber arts because it allows me to use many skills and interests: painting, printmaking, embroidering, building, layering, embellishment, and collage. Working in fabric also binds me to generations of women. I honor these connections and celebrate them in content and form.

### Fusing high, low tech

I often use fabric I design on my iPad with special-effects apps and editing software. The resulting design is printed on fabric by a digital-printing vendor. I use that fabric in combination with surface-designed fabrics that I have printed, stamped, or hand-dyed, many times starting with vintage fabrics or upcycled clothing from a thrift store. Rescuing discarded, embellished, embroidered, and ethnic textiles is a real passion of mine.

Iron-on fusible webbing is essential to my work, and I wrestle my artwork through a regular sewing machine. Stitching creates the line element in my work. A layer of machine and hand stitching holds pieces together literally and figuratively.

### Setting a style

Conversations between color and texture are the first step in my process. Next comes inspiration from the



Big Bend Agave  
36 x 30 inches, 2019



Firestorm  
40 x 58 inches, 2018

drama of pattern in everything I see around me: the wind in the cedar trees below my windows, the Guatemalan and Mexican textiles in my studio, the angels who come to me as I work. I make textile paintings — art quilts — and art cloth, stacking up stashes of the latter in order to make the former.

My signature work often tells a story as the space is filled with complexity and pattern. My work has evolved as I've gained skills and found good ways to combine stitch with cut fabric, but it's still very improvisational.

I have a number of ongoing series. All of them reveal personal stories, and some include personal iconic imagery. Although my more recent work is abstract and non-representational, it's usually linked to a story running through my head.

Sometimes a call for entry inspires me, but most often the fabric itself dictates direction. I live in the semi-desert of south Texas, a locale, geography, history, and cultural realm filled with myth, magic, expansive size, and interesting stories. These factors



Jazz, 3  
26 x 36 inches, 2017



often inform my work. I also love to travel and find inspiration in the broader natural world, the work of other artists (especially Abstract Expressionism and Latin American work), and the adventure of walking along ancient paths.

### Tales and themes

An important theme in my work is humanity's creative process as it appears in nature and as it relates to the universe. I consider myself a co-creator of the world, depicting the seasons and pathways that bind us to the planet. What are the life lessons I'm here to learn, appreciate, and make visible?

My art often tells the spiritual and metaphysical stories in my life and what I observe in the lives of other women. My work is about everyday occurrences: our visions, hopes, dreams, frustrations, and the secret spaces in our hearts where wisdom is found. The paths are both literal and metaphorical, roads I have walked and dreamed about.

### On the horizon

I'm in transition from a large studio to a smaller one, from a large house on a ridge to a smaller one by a river. I suspect I will find some new paths through these limitations.

I make art as a manifestation of creative energy. Because I teach, I want to model good creative action. To do so, I have to be a serious maker, so I make and keep my appointments in the studio. We sometimes forget that we are creators and co-creators of our days, our environment, and our pathways. We live in a consumer-oriented, social-media, quick-fix world, but most art, science, politics, and worthwhile actions require time and the ability to slow down and pay attention.

I want my art to inspire others to take creative action with their own stories, whether that happens with words, paint, cloth, cameras, or any other medium that fits the tale.

[susiemonday.com](http://susiemonday.com)



Borderlands Guadalupe

50 x 32 inches, 2018

Outside the Lines

40 x 40 inches, 2017



artists to watch

# Kathryn Pellman

Los Angeles, California

Kathryn Pellman's life is framed by quilting. Within her storytelling universe are fashionistas and angry women. Little dogs keep company with a host of cartoon characters. Stylish ladies are surrounded by "word salads" that recite meaningful poems and messages. Pellman's characters reflect the artist.



## Falling for quilts

My background is in fashion design, and I wanted to combine my love of fashion with traditional quilting elements. I first saw art quilts in person at *The Art Quilt* exhibition in 1986 and was inspired to make my first piece a year later.

I explore women and femininity. My favorite theme is joyful, happy, playful, and fun fashionistas. They combine my love of fashion, romance, domesticity, gardening, cooking, and storytelling with excessive detail and humor. I want to create playfully whimsical pieces that entertain the viewer and me. As for all the small dogs in my

Photos by Johanna Wissler



**Fashionista Quilter**

98 x 60 inches, 2018

quilts, I used to be a cat person until I fell for Liza, my fifteen-pound deer chihuahua. Plus, I have a lot of dog fabric. I also like to drop in chickens and have a lot of chicken fabric.

My latest series, *Angry Woman*, explores my feelings about female empowerment, feminism, and my concerns about current events and social issues. These issues include free speech, gun control, homelessness, and same-sex marriage.

My key messages find avenues in which to appear in all of my series. I often start a piece with a destination in mind, but I don't always know where I'm going until I get there. The entire story can change based on an image I find in fabric, a random phrase I hear, or how words I cut from fabric fall onto my work sur-

face. Only my quilts that explore current events and social issues have a deliberate message.

### Series work

I don't think my series ever end, although sometimes they take a lengthy break. My *Angry Woman* series is starting to focus more on the shape of the piece and less on social statement. My *Word Salad* series, which combines found poems and fashionistas, has provided a break from my larger pieces and allows me to play with small details. These quilts will become part of a book I plan to publish in 2019, *Word Salad, Girlfriends and Fashionistas*.

When I need to regroup, I like to play with a series I call *Not So Mindless Scrap Quilts*, which uses tradi-



Without A Home  
88 x 57 inches, 2018



End Gun Violence  
58 x 39 inches, 2017



Word Salad  
12 x 12 inches, 2017



The Beauty Shop  
8 x 8 inches, 2019



tional quilt blocks and busy prints. The geometric blocks remind me of what first attracted me to quilts. I revisited this series for inspiration when I made *Fashionista Quilter*, which uses many different quilt patterns; her varied look has an Ohio Star skirt with a bowtie waistband, sunflower breasts, and spool arms.

Although *Word Salad* is a relatively new series that brings together fashionistas and found poems, I have placed words into my quilts for a long time. Early on, I used song lyrics but really wanted to use my own words. I was introduced to found poems in a writing class. I enjoy the freedom I have working with the smaller scale of this series.

### Setting a style

I'm influenced by fashion design, folk art, and traditional quilting as well as the art of Sonia Delaunay and Maira Kalman. I always knew what I wanted my quilts to look like, even before I had the skills to execute them. As my technical and design skills improved, I developed a distinctive style. The first time I applied to be a SAQA juried artist, I was rejected. After due consideration, I realized that my quilts needed to connect to each other, and that every

Five Calls A Week Real and Imagined  
58 x 34 inches, 2017

piece did not have to be completely different. This was a freeing outlook.

My work evolved as I adopted the use of several techniques: raw-edge fusible appliqué; buttonhole stitching in place of traditional bindings; and the addition of extra layers and medium-weight stabilizer to provide body for free-form pieces. My fascination with printed fabric and traditional quilt blocks remains strong and continues to influence everything I create.

### Start to finish

I don't do a lot of formal planning or preparation. Most of my process happens in my head and is supported by rough sketches and not-so-legible notes in a journal. I sketch on pattern paper if I want to work out scale or need a rough pattern for larger pieces.

In terms of construction and design, I generally use a "dive in and plan as you go" approach. If I had to work out all the details before I started, I would be overwhelmed and never do anything.

### Work rewarded

Recently, two pieces that were accepted into a SAQA Global Exhibition also were selected for publication. In addition, my photographer works for a quilt publication and was looking for a piece to fit a theme that matched my style. I met Susan Brubaker Knapp, the host of *Quilting Arts TV*, when she spoke at my quilt guild. I spent the afternoon showing her around downtown Los Angeles, which led to an invitation to be on the show. I submit images to SAQA publications and to the Visions Art Museum's online themed exhibitions.

### Lasting impression

I love fabric, fashion, sewing, and storytelling, and I am so happy when I get to spend days in my studio combining them and creating new pieces. It's always a surprise, and I never know what the finished piece is going to look like.

[www.kathrynpellman.com](http://www.kathrynpellman.com)



Cowboy Jack and Geeky Chic Lulu

8 x 8 inches, 2019

Resist Persist Create, advice for troubled times

41 x 32 inches, 2017



artists to watch

# Ulva Ugerup

Malmö, Sweden

Ulva Ugerup's persistent women and angels come to life through a host of materials, from tin cans and ribbons to embroidery stitches and sequins. At once fanciful and wise, they delve into life's important matters.



## Art quilt awakening

I have been sewing and drawing for as long as I can remember. I used my mother's electric sewing machine when I was old enough to carry it out from the wardrobe and put it on a table. As a young school-girl, I saw a lone textile picture of a colorful parrot in an art show. I distinctly remember looking at it and thinking "I can do that too!"

For many years, I made textile pictures from free-hand cut pieces. Then I discovered traditional quilting and began to combine traditional patchwork patterns with my pictures. I also started to quilt both by hand and machine when I discovered that I could fold and pack my quilts with no damage.

## Following a muse

I don't try to find ideas; inspiration finds me. My muse often arrives whenever I try to make non-

figurative quilts. I hardly ever succeed. My quilt *The Nine Muses* was planned and pieced as an ordinary log cabin quilt, its blocks set in three horizontal and three vertical rows. Unexpectedly, late one evening there was a noise and loud voices at my creative front door. I opened the door to find nine upset little ladies, demanding their places in my quilt! What could I do? Since then, I often have animated discussions with my ladies about important things like hats and dresses, and whether or not to dance. The Irish performance group River Dance has great symbolic value for me.

Experiences, memories, materials, and colors inspire me. *Hallelujah Ladies No. 5* depicts a clear childhood memory of relatives coming to visit us. I remember my Aunt Ida's fantastic hat and the grown-up conversation, although I didn't understand it at the time. It was about illicit home burning [making moonshine] in the southeast part of Sweden.

## Artistic support

I grew up by the seaside at Öresund, the sound between Sweden and Denmark. My father wanted to



left:  
**Halleluja!**  
72 x 22 inches, 2014  
with detail, opposite



**Hallelujah Ladies  
No. 5**  
17 x 19 inches, 2016



far left:  
**Pain in Hands, Knees, Back and  
 Teeth—then Embroidery Helps!**  
 14 x 8.5 inches, 2012

left:  
**Face Crime against Old People!  
 My Home is Mine**  
 13 x 8 inches, 2012

live where he could watch the sun set over the sea, so he bought land and built a house. I came to love open landscapes.

My family was artistically talented. My parents were schoolteachers and both painted. My mother wove in traditional Swedish style, and my father was a blacksmith and a carpenter — he made all the furniture for the new home. My brother was a potter. I don't remember my parents ever interrupting me when I was creating.

### Stories in cloth

Through my quilts, I want to express what I feel about women's history, women's liberation, suffragists, and famous women — from Marie Curie who researched radiation to Mary Anderson who invented the windshield wiper.

As I age, my quilts also chronicle my walking difficulties, shaky hands, and fear of falling, as can be seen in *Pain in Hands, Knees, Back and Teeth – then Embroidery Helps!* We also have a growing problem in Sweden with violence against old people. I have experienced strangers forcing themselves into my home to try to rob me. They disappeared when my loud screams scared them away. I am never out alone after dark; in the daytime I walk on streets with lots of traffic and people. My feelings about this situation are

expressed in small quilts about my home, property, and anger.

### Artistic process

My creative process is very simple: I usually start at the top left corner and work to the right and down. I never make sketches. I seldom sew a whole picture in one session. I make and quilt each piece, then I sew the pieces together, embroider, and add embellishments. Sometimes I add new pieces, already quilted and embroidered, to finished quilts.

My materials can be a starting point, as was the tin can used to dress the central lady in *Freedom Fighters*. The hat in the quilt *Birthright of Women* was originally a shoe buckle.

### Defined style

I work in a "naive" style. Early on, I made more realistic portraits, but today they're more symbolic. Through faces, I express joy, anger, and determination. The faces also play into my value perspective, as they are often large and out of proportion with the rest of the subject. Other elements can play key roles too. Sometimes I make arms and legs movable using bag clips. The British suffragist Emily Davison pictured in the quilt *Hallelujah Ladies No. 5* holds out her arms to try to stop a racehorse.





far left:  
Freedom Fighters –  
Hat Calendar  
22 x 15 inches, 2013



left:  
Birthright of Woman:  
To Decide Myself what to  
wear on my Head  
17 x 17 inches, 2005

I live in a world of scraps, ribbons, buttons, pearls, sequins, embroidery floss, and ornaments. My daughter Wanda supplies me with goods from flea markets. All the worn out linen towels I inherited from my mother and grandmother impart a history. My *Angel of Power* has wings made from sequins bought 55 years ago at the Porte de Clignancourt flea market in Paris and pieces from a golden shawl given to me by a

Danish friend who made dresses for members of the Danish royal family.

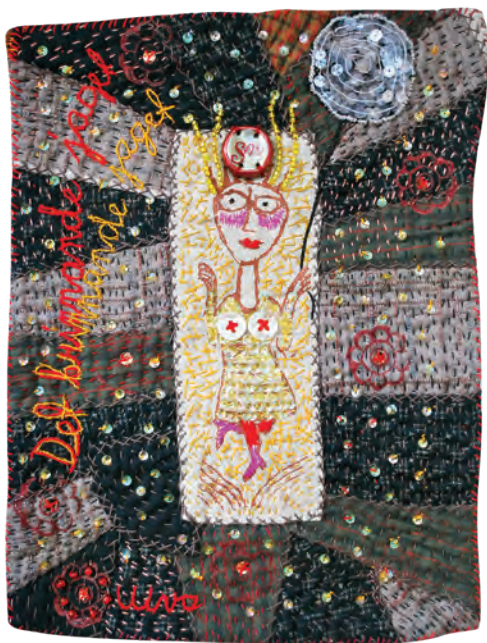
### Stories in stitches

I have always worked on one ongoing series: ladies. I also love making strong and angry angels, and I have made many pictures of dotted and striped leopards and tigers.

On my big quilt *Hallelujah!*, I am standing in the lower right corner holding my heart. To the left is a big embroidered heart that says: 'I know of course that in my Heart I am Wild and Beautiful, but can Anybody else see it?'

What I want people to understand about my work is that the expression of my feelings and experiences is important. But the handicraft is just as important as what the picture tells you.

[www.ulvaugerup.blogspot.com](http://www.ulvaugerup.blogspot.com)



My Burning Self  
13 x 10 inches, 2017



Angel of Power –  
for our Swedish  
Democracy  
11 x 9 inches, 2014

# Layered & Stitched: 50 Years of Innovative Art

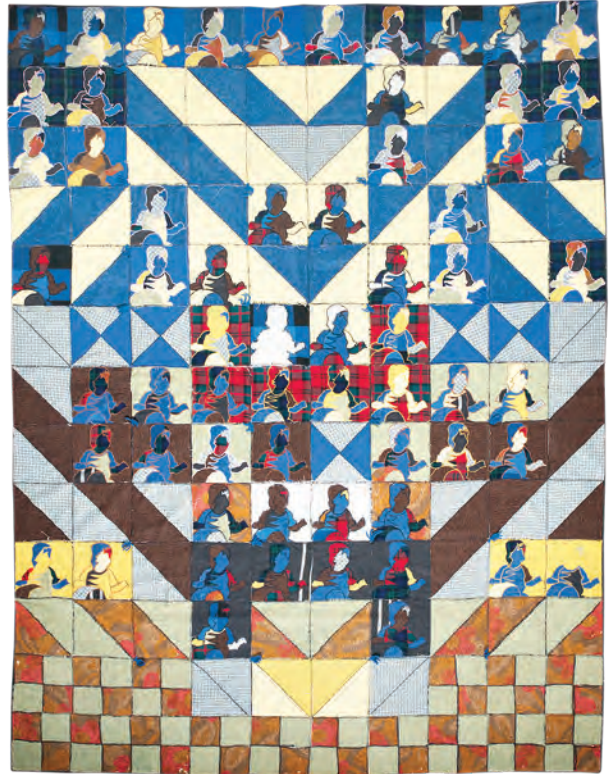
A showcase of 50 art quilts by renowned master artists, these seminal works show the evolution of the art quilt from the earliest pioneers creating during the 1960s through to today's artists experimenting with new forms, new materials, and new digital technologies.

Viewers can trace the development of this exciting art form as it developed from isolated makers, primarily in Ohio and California, into an international movement involving thousands of artists spanning the globe.

**Therese May**

**Bridget Quilt**

84 x 72 inches, 1968



**Charlotte Yde**  
**Steen's Quilt**

59 x 59 inches, 1979



**Linda MacDonald**

**Clear Palisades**

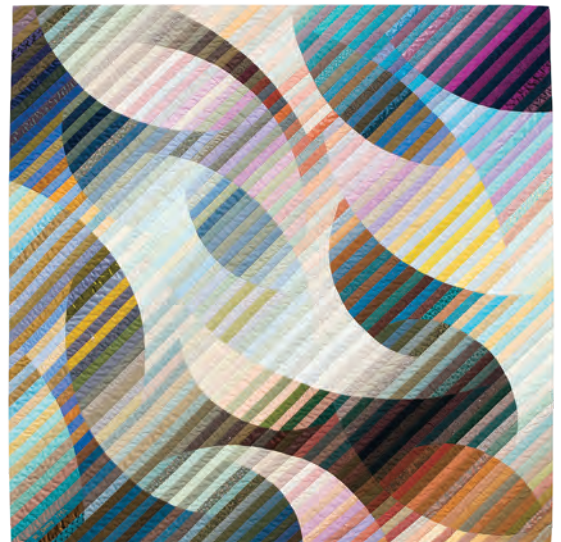
92 x 92 inches, 1987



**Michael James**

**Bourée**

46 x 46 inches, 1992



**Caryl Bryer Fallert-Gentry**

**New Dawn**

78 x 63 inches, 2000



**Yvonne Porcella**

**Come Again Kabuki**

85 x 77 inches, 2004



**Noriko Endo**

**Radiant Reflections**

66 x 80 inches, 2008

**Katie Pasquini Masopust**

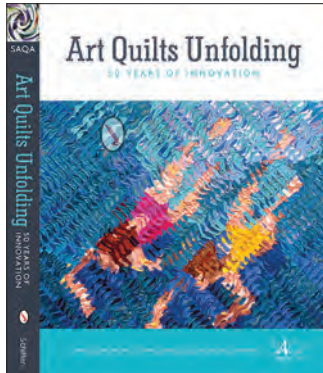
**Spring Equinox**

60 x 53 inches, 2014



# the collector's bookshelf

Reviewed by Patricia Kennedy-Zafred



## **Art Quilts Unfolding: 50 Years of Innovation**

Published by Schiffer Publishing Ltd., 2018  
Edited by Sandra Sider, with contributions from  
Nancy Bavor, Lisa Ellis, and Martha Sielman  
352 pages, hardcover, full color, \$49

*Art Quilts Unfolding*, chronicling the history, artists, and quilts of the Art Quilt Movement over the past fifty years, is quite simply one of the most stunning publications ever produced in this genre.

If you make only a single purchase of a quilt book in 2019, this is the one.

This book is an encyclopedic reference of art quilts and their makers. The artists and quilts included exemplify styles, standards, and techniques in a decade-by-decade format. Flipping through some of the pages from the 1970s and 1980s feels akin to reminiscing with old friends — familiar quilts and their creators who inspired future artists with their innovation and mastery of materials, both of which were unique and personal, moving layered and stitched cloth into uncharted artistic territory.

The historical background of the evolution of the art quilt is presented in detail, with thoughtful discussions regarding the concept of the art quilt within the mainstream art world. Moving beyond women's folk art and craft, the art quilt began to be accepted and displayed in exhibitions of fine art. Many of those making this “new” work were often university-trained artists as well as self-taught, both groups challenging the conceptual definition of a quilt and the possibilities that could be created.

As the popularity of the art quilt gained momentum, the pieces became more than blocks of color and comfort, instead expressing political, personal, and environmental sentiments, as well as feminist and racial politics. Several museums promoting art quilts in the 1970s and 1980s, including San Jose Museum of Quilts & Textiles, New England Quilt Museum, and Visions Art Museum, provided new opportunities for artists to exhibit on a regular basis. Organizations

such as Studio Art Quilt Associates (SAQA), founded by Yvonne Porcella, and Surface Design Association (SDA), provided a platform for artists to exchange ideas, establish workshop opportunities, and develop professionally, encouraging quilt artists to conceive of the notion of a full-time, sustaining art career.

One of the earliest pioneers of the movement, Jean Ray Laury, created a quilt as part of her master's degree in art at Stanford University, followed by other innovators, including M. Joan Lintault and Katherine Westphal. Nancy Crow emerged both as an artist and teacher, her influence and support prompting the inception of the prestigious *Quilt National* biennial at The Dairy Barn.

But the most compelling aspect of this book is the quilts: hundreds of spectacular full-page color photographs that span decades of influential artists, events, and collections. Many early pioneers are still working today, and their quilts from twenty or more years ago are still fresh and new, a testament to their viability as a true art form. Among the early favorites to revisit are works by Michael James, Nancy Erickson, and Therese May, each with distinct, recognizable styles.

Materials used in the work evolved as quilt artists began experimenting, embellishing, and pushing the limits of the concept and definition of the quilt. Included are visionary works by Patricia Malarcher, Arturo Alonzo Sandoval, and Terrie Hancock Mangat. Hand dyeing and painting began to appear in exquisite works by Jan Myers-Newbury and Gayle Fraas and Duncan Slade; these artists were fundamentally creating paintings within the confines of a quilt. Although many of the works followed the abstract style of mainstream art, other pieces were highly personal, evoking emotion, personal history, and experience, exemplified by such artists as Risë Nagin, Deidre Scherer, and Jane Burch Cochran. The fact that most of these artists not only continue to create art quilts but also teach, jury, and curate is a testament to their talent as artists within the mainstream art community.

The artists included in *Art Quilts Unfolding*, both invitational and from a call for entry, are a comprehensive list, encompassing all styles, trends, and concepts in the interpretation of the quilt as an art form. This is a serious retrospective of an American art form, providing content and historical context. The pages will inspire and delight both new and established aficionados of contemporary quilt art.

## Quilt National: The Best of Contemporary Quilts

Published by The Dairy Barn Arts Center, 2019  
Edited by Anita James, Foreword by Jane Forrest Redfern  
184 pages, softcover, full color  
ISBN 978-0-9717158-4-4

Available for purchase from The Dairy Barn Arts Center, \$36  
[dairybarn.org/product-category/books/](http://dairybarn.org/product-category/books/)



Acceptance of work in *Quilt National* is often viewed as a benchmark for quilt artists, and in its 40th year, *Quilt National* continues to attract entries from innovative, emerging, and established artists from around the world in their effort to

be selected for this prestigious exhibition. The 2019 exhibition features 84 quilts, chosen from more than 700 entries by 375 artists. The panel of three jurors included Françoise Barnes, artist and co-founder of *Quilt National*, Carolyn Ducey, curator of collections at the International Quilt Museum in Lincoln, Nebraska, and artist and designer Judy Kirpich.

This particular catalog, a collector's item for many makers around the world, has been enlarged beyond previous publications. Each quilt is featured on two pages, with large detail images and high-quality, sharp photography. The expansive 11x17-inch pages offer more viewing space than in any previous catalog. The cover image of Eleanor McCain's gracefully folded quilt wraps around and inside, an elegant choice.

Each juror's statement reflects the personal experience and serious magnitude of tackling the responsibility of selecting quilts in forthright, informative language. Barnes admits that at times, the in-person discussions among the three jurors were animated, and at times, tense. Each juror expresses regret that certain personal favorites were not selected, but indeed, that negotiation and sharing of viewpoints is one of the advantages of the three-juror panel, who met together in person, an increasing rarity for art exhibitions due to the expense involved.

Ducey reflects on some of the issues that were of particular relevance in her decisions, including originality, design, and construction. She notes the importance not only of quality photography, but also of relevant detail shots that expand on the artistic vision and offer more information for the juror to evaluate the work submitted.

Kirpich presents a thoughtful categorization in her observations of techniques, trends, and innovations that became apparent in the 700 entries, representing the state of the art quilt in 2018. Collage, surface design techniques, photography, and computer manipulation top the list of clear and emergent trends, as she poses the possibility of how they will affect artists in the next few years as new developments continue to become available.

Essays by Executive Director Jane Forrest Redfern and *Quilt National* Director Holly Ittel are also included, reflecting on the magnitude of organizing and presenting the exhibition, plus statistical details, historical references, and touring information.

Among the 84 quilts chosen, more than 30 of the artists have never exhibited in a *Quilt National* exhibition, a remarkable statistic that seems to establish and express an open attitude to new concepts from emerging artists in the jury process. Among the numerous awards selected by the jurors is the Persistence Pays Award, a tribute to the artist who has entered and been declined more times than any other in the particular exhibition year. This unique prize defines the

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see "Collector's Bookshelf" on page 95

# Portfolio

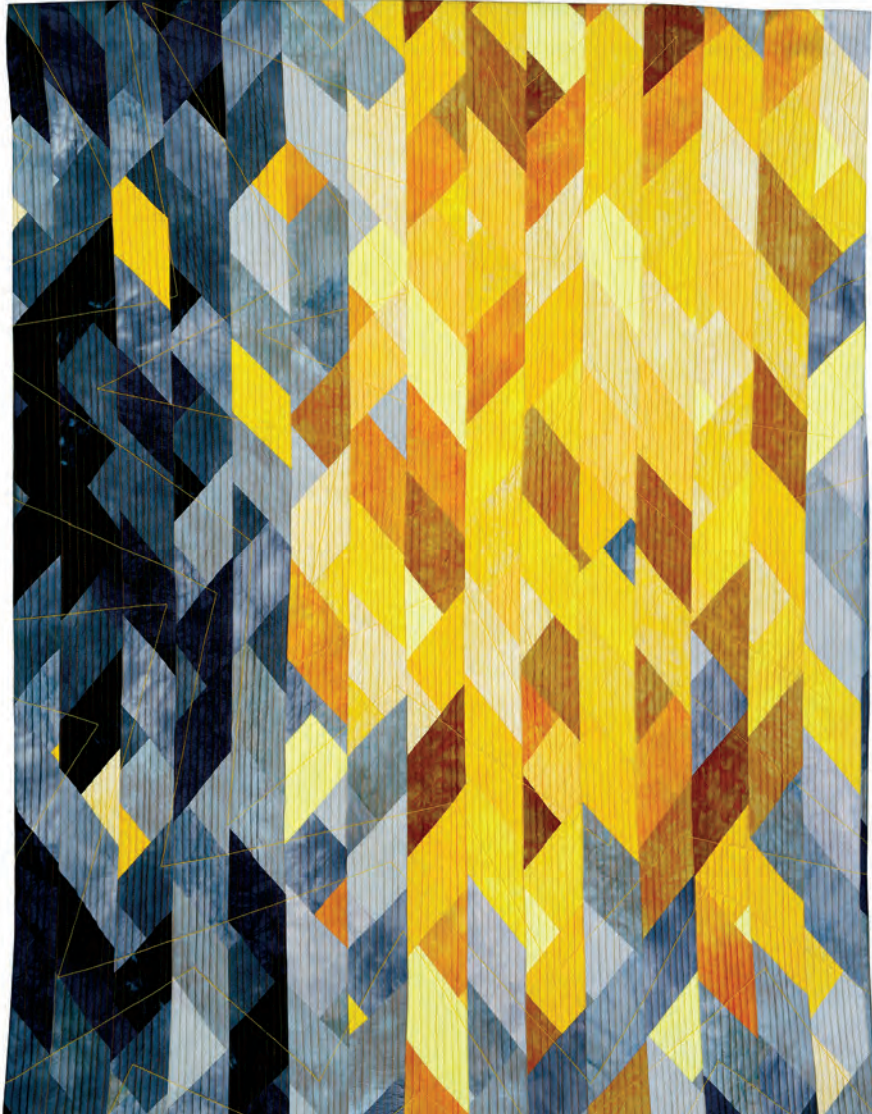
*Studio Art Quilt Associates (SAQA)* is pleased to present our Portfolio gallery. Each issue of *Art Quilt Quarterly* features a selection of artwork by juried artist members of SAQA, the world's largest organization devoted to art quilts. We hope you enjoy this opportunity to immerse yourself in these 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 3,600 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.saqa.com](http://www.saqa.com). Full-color catalogs of many of the exhibitions are also available.*

## Mary Lou Alexander

Hubbard, Ohio, USA  
maryloualexander.net



### Big Bang #9

53 x 42 inches (135 x 107 cm) | 2018

private collection | photo by Joseph Rudinec

## Ludmila Aristova

Brooklyn, New York, USA  
[www.ludmilaaristova.com](http://www.ludmilaaristova.com)



### **Etude #47**

12 x 12 x 1 inches (31 x 31 x 3 cm) | 2017

photo by Jean Vong



**Teresa Barkley**

Maplewood, New Jersey, USA



**Three Friends of Winter**

51 x 39 inches (130 x 99 cm) | 2017

photo by Jean Vong

**Sue Benner**

Dallas, Texas, USA  
[www.suebenner.com](http://www.suebenner.com)



**Flower Field #5: Variety**

48 x 47 inches (122 x 119 cm) | 2017

## Arlene L. Blackburn

Union Hall, Virginia, USA  
arleneblackburn.com



### Brushstrokes: Jasper

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

## Peggy Brown

Nashville, Indiana, USA  
[www.peggybrownart.com](http://www.peggybrownart.com)

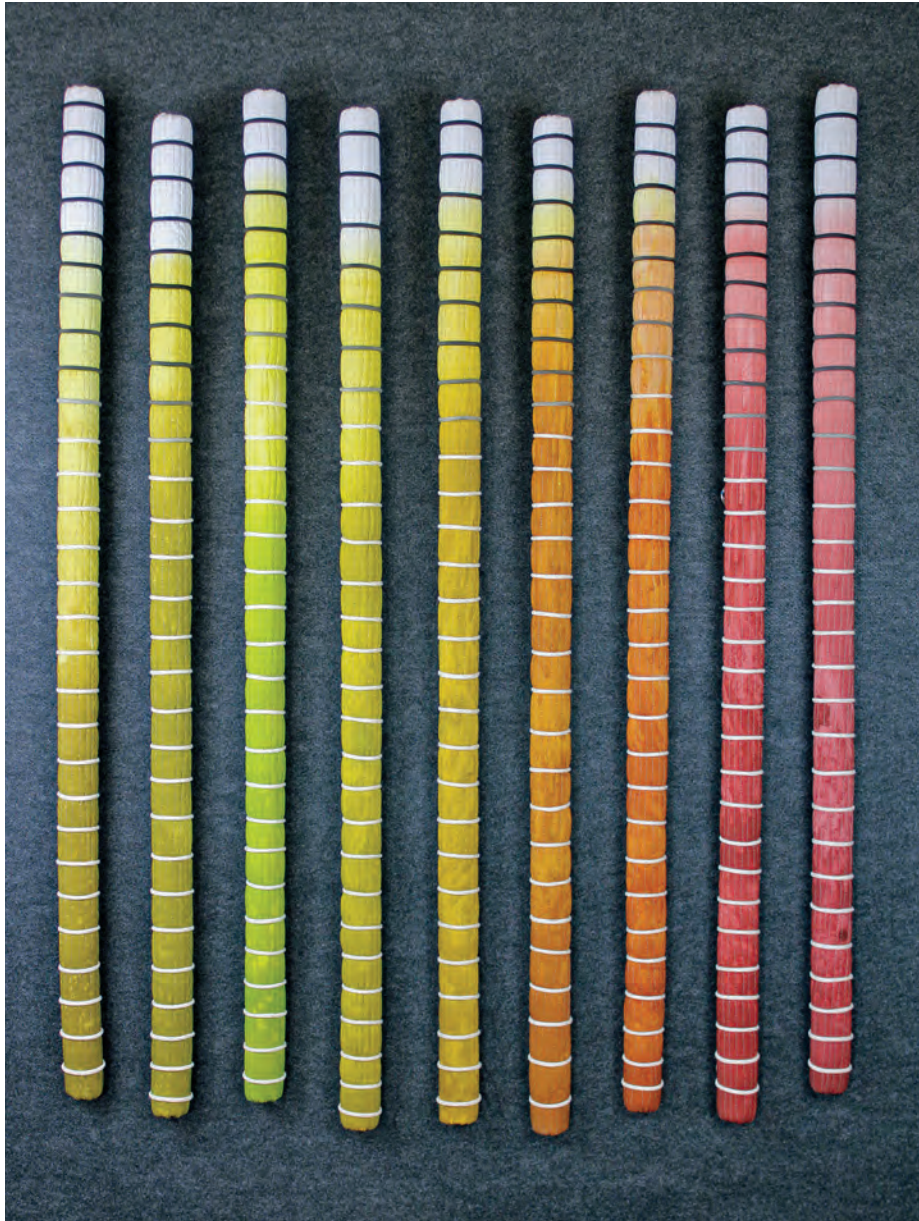


### Pages in My Book

35 x 65 inches (89 x 165 cm) | 2017  
collection of William and Maureen Koza

## Betty Busby

Albuquerque, New Mexico, USA  
bbusbyarts.com



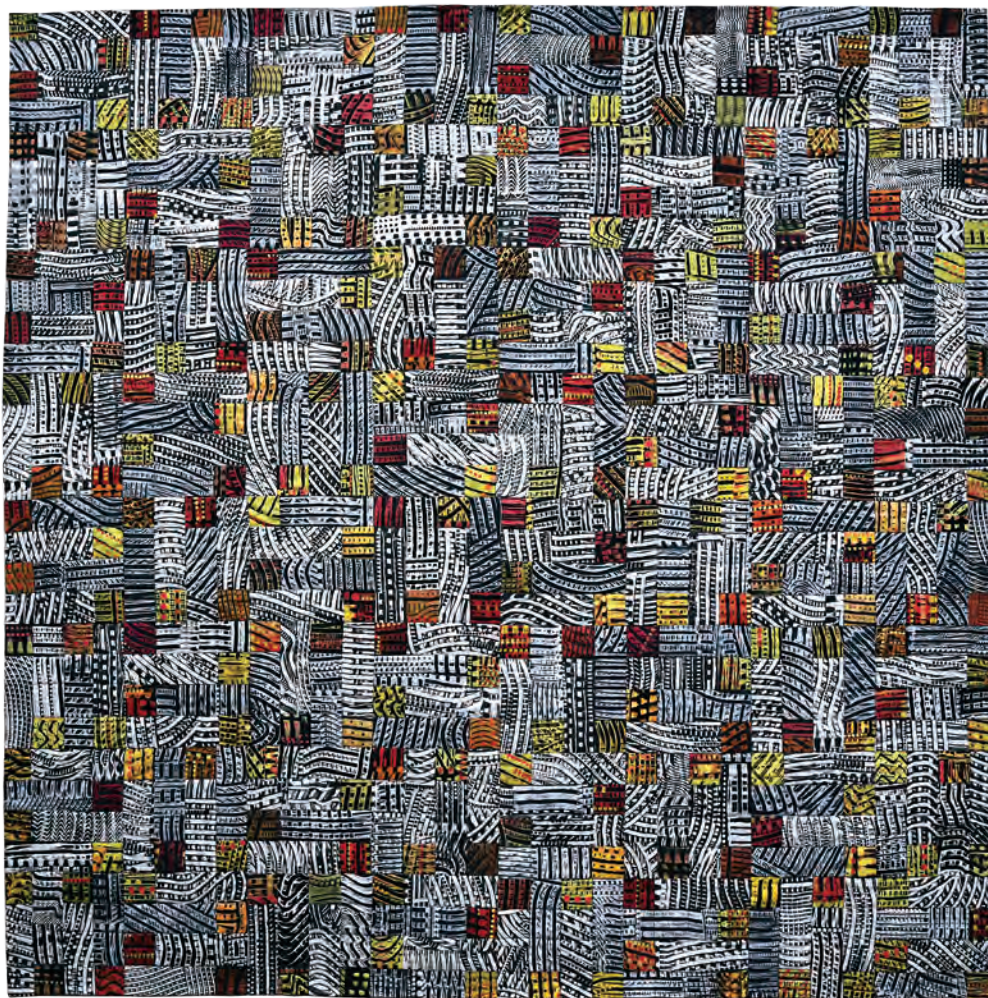
### Coloratura

57 x 43 x 6 inches (145 x 109 x 15 cm) | 2018

## Benedicte Caneill

Larchmont, New York, USA

[www.benediectecaneill.com](http://www.benediectecaneill.com)



### **New Work: New York**

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

photo by Don Hillman

# Jette Clover

Antwerpen, Belgium  
[www.jetteclover.com](http://www.jetteclover.com)



## Significant Stitches

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

photo by Pol Leemans

**Shannon M. Conley**

Moore, Oklahoma, USA  
[www.shannonconleyartquilts.com](http://www.shannonconleyartquilts.com)



**Tesseract**

47 x 27 x 4 inches (119 x 69 x 10 cm) | 2018

photo by Mike Cox



# DAMSS Daniela Arnoldi and Marco Sarzi-Sartori

Milano, Italy  
[www.damss.com](http://www.damss.com)



## CASTELLUCCIO the ghost town

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

private collection

## **Marcia DeCamp**

Palmyra, New York, USA  
[www.marciadecamp.com](http://www.marciadecamp.com)



### **Tarmac Troubles**

38 x 57 inches (97 x 145 cm) | 2018

## Chiaki Dosho

Kawasaki-shi, Kanagawa-ken, Japan  
chiakidoshoart.com



### **The Crossing Times 13**

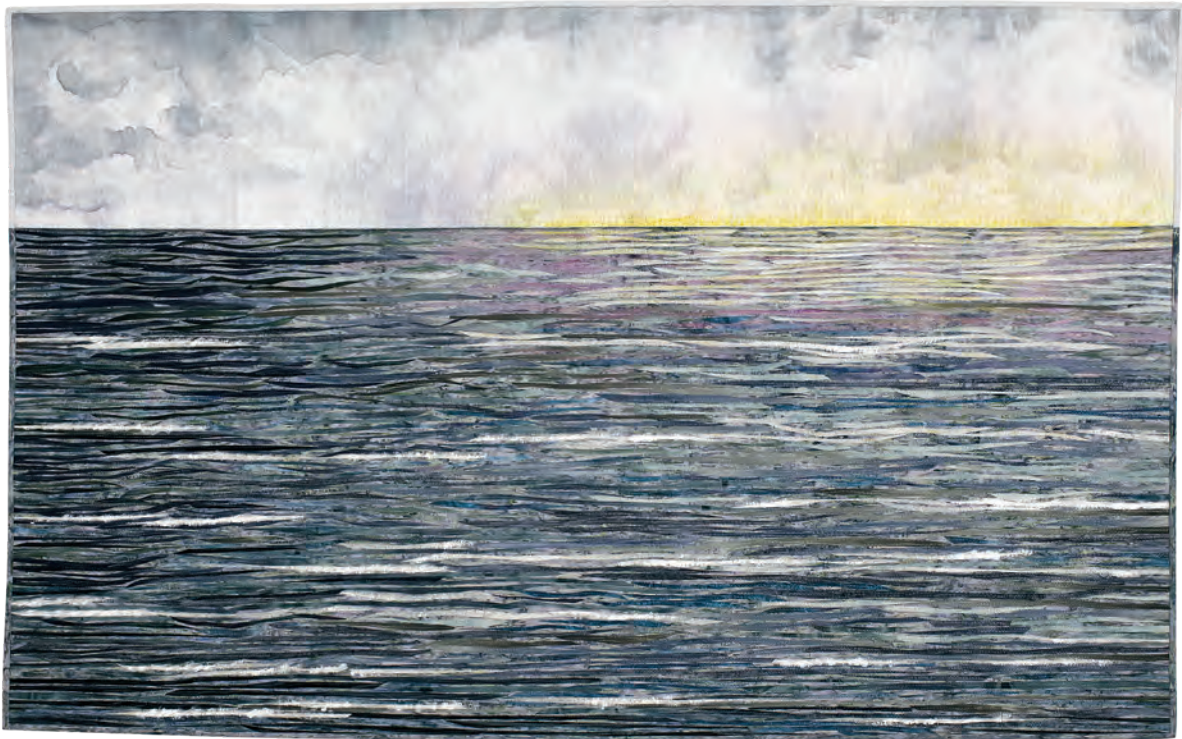
78 x 47 x 1 inches (200 x 120 x 3 cm) | 2017

private collection | photo by Akinori Miyashita

**Sarah Lykins Entsminger**

Ashburn, Virginia, USA

[www.studioatriplingwaters.com](http://www.studioatriplingwaters.com)



**Morning Rain**

33 x 53 inches (84 x 135 cm) | 2018

## Linda Filby-Fisher

Overland Park, Kansas, USA

[www.lindafilby-fisher.com](http://www.lindafilby-fisher.com)



### Unity 13 Medicine Wheel series

8 x 6 inches (20 x 15 cm) | 2018

**Sheila Frampton-Cooper**

Martigues, Bouches-du-Rhône, France  
[www.zoombaby.com](http://www.zoombaby.com)



**Crystal Mer**

43 x 33 inches (84 x 109 cm) | 2018

## Jayne Bentley Gaskins

Reston, Virginia, USA  
[www.jaynegaskins.com](http://www.jaynegaskins.com)



### **Spiraling Currents of Golden Light**

13 x 19 x 13 inches (33 x 48 x 33 cm) | 2019

## Virginia Greaves

Roswell, Georgia, USA  
[www.viriniagreaves.com](http://www.viriniagreaves.com)



### **Kneel Before Me**

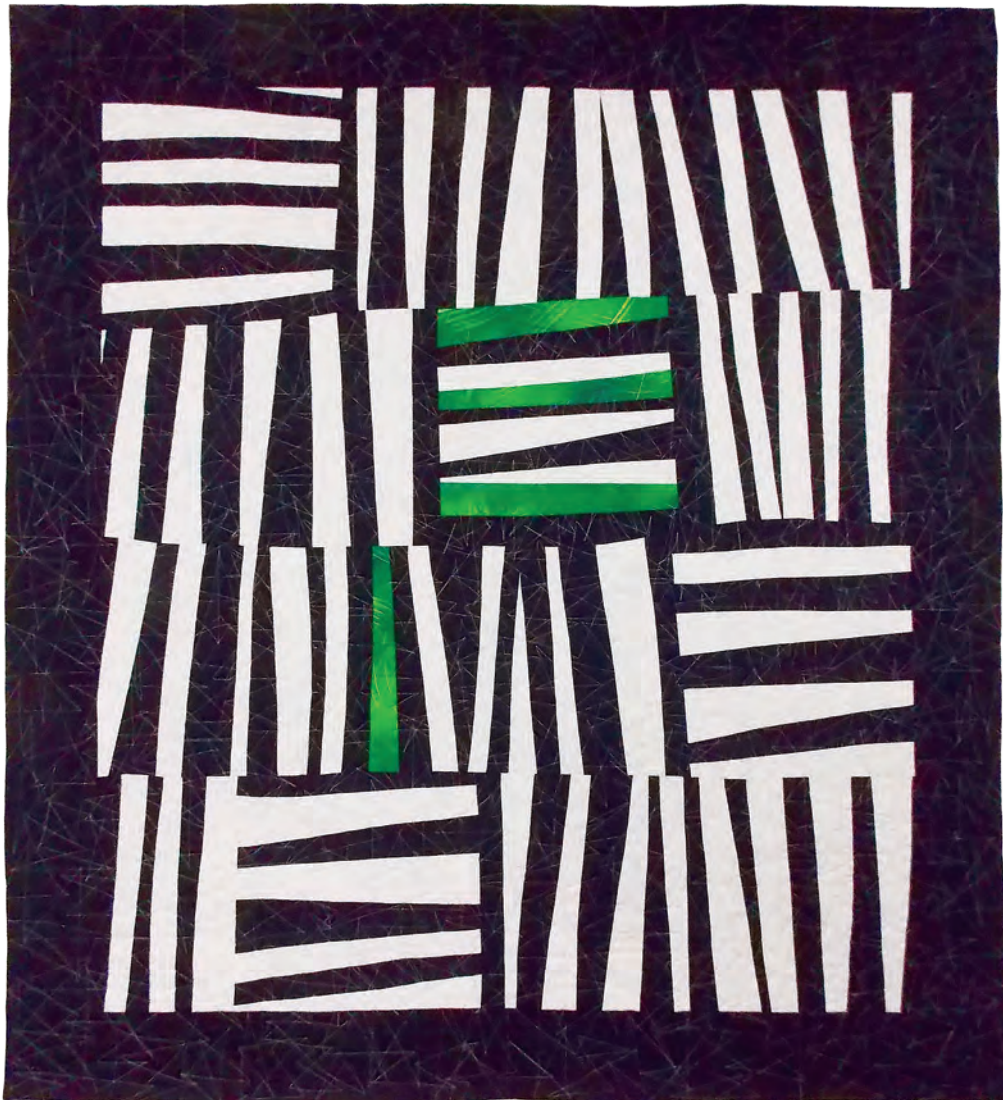
24 x 17 inches (60 x 44 cm) | 2017

private collection



## Gunnel Hag

Toronto, Ontario, Canada  
[www.colourvie.com](http://www.colourvie.com)



### Green is the New Black

69 x 63 inches (175 x 160 cm) | 2017

**Lynne G. Harrill**

Flat Rock, North Carolina, USA  
lynneharrill.weebly.com



**Heat Waves XVIII: Coral Reef**

61 x 51 inches (155 x 130 cm) | 2017

## Susan Heller

Walnut Creek, California, USA  
[www.quiltedbysusanheller.com](http://www.quiltedbysusanheller.com)



### Seed Pods

21 x 9 x 5 inches (53 x 22 x 13 cm) | 2018

photo by Jack Heller

**Susan Hotchkis**

Ross-shire, Scotland  
[www.suehotchkis.com](http://www.suehotchkis.com)



**Alderney**

40 x 41 inches (102 x 104 cm) | 2018

# Jill Jensen

Lynchburg, Virginia, USA  
[www.jilljensenart.com](http://www.jilljensenart.com)



## Tree of Life

37 x 37 inches (94 x 94 cm) | 2019

**Patricia Kennedy-Zafred**

Murrysville, Pennsylvania, USA

[www.pattykz.com](http://www.pattykz.com)



**Coal Town: Second Shift**

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

photo by Larry Berman

## Michele O'Neil Kincaid

Strafford, New Hampshire, USA

[www.fiberartdesigns.com](http://www.fiberartdesigns.com)



### Dancing Colors

51 x 82 inches (130 x 208 cm) | 2018

photo by Scott Bulger

## Sherry Davis Kleinman

Pacific Palisades, California, USA  
sherrykleinman.com



### My Friend Winnie

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

private collection | photo by Steven Kleinman



## Pat Kroth

Verona, Wisconsin, USA  
[www.krothfiberart.com](http://www.krothfiberart.com)



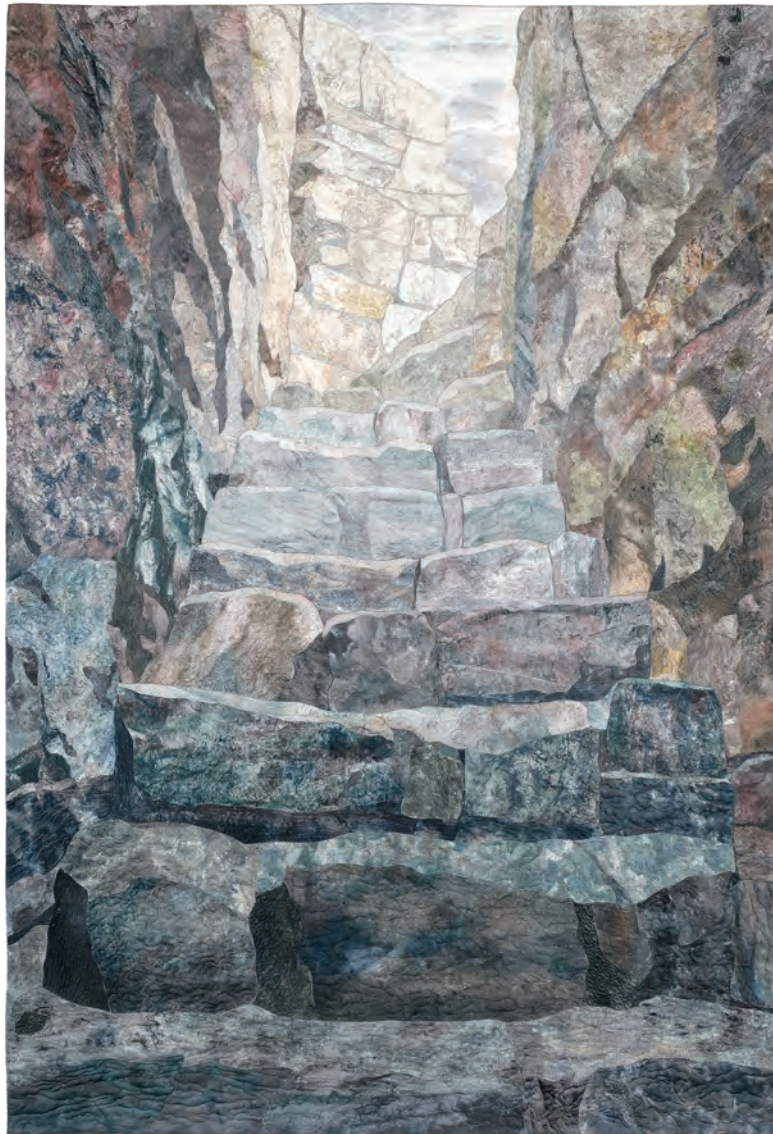
### Fiber Optics

44 x 54 inches (112 x 137 cm) | 2017

photo by William Lemke

## Denise Labadie

Lafayette, Colorado, USA  
[www.labadiefiberart.com](http://www.labadiefiberart.com)



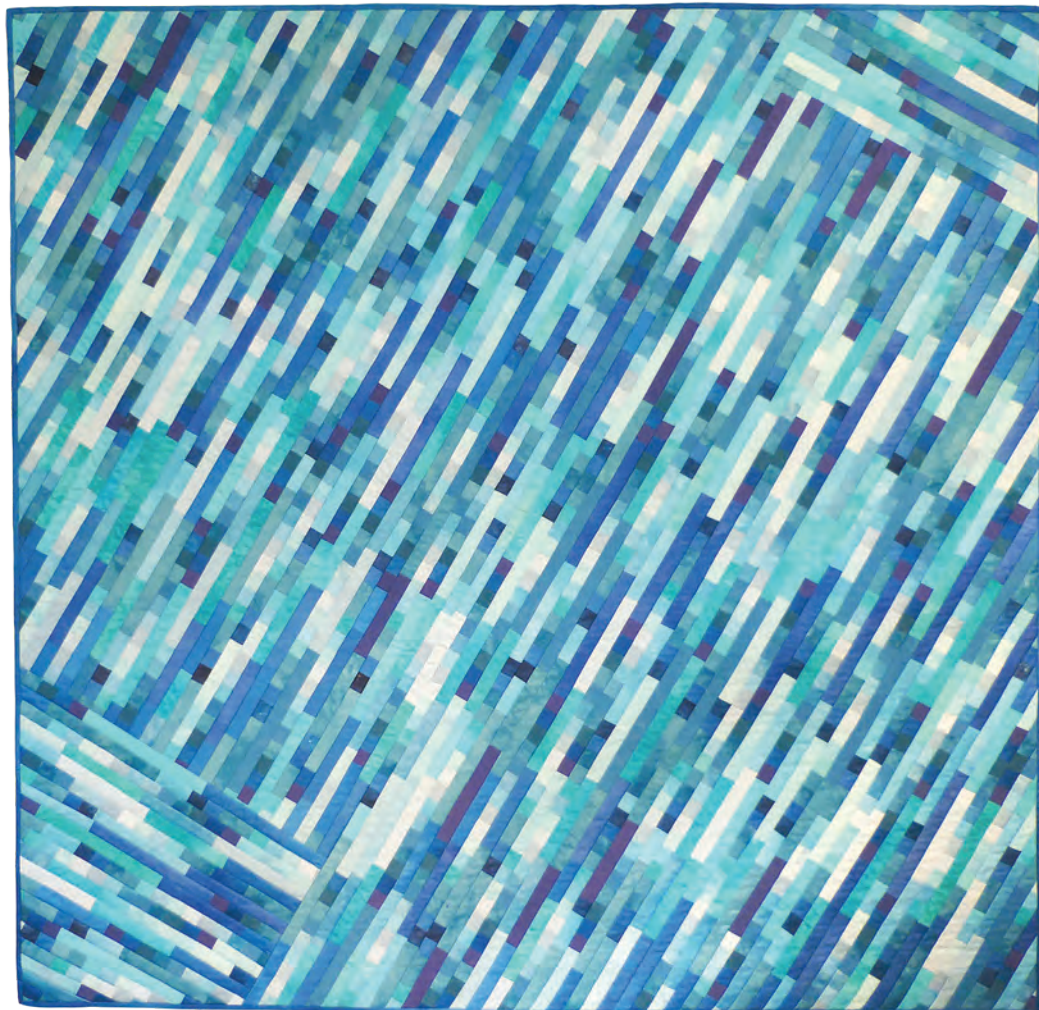
### Bonamargy Friary

61 x 42 inches (155 x 107 cm) | 2018

## Judith Larzelere

Westerly, Rhode Island, USA

[www.judithlarzelere.com](http://www.judithlarzelere.com)



### Cascading Blue

60 x 61 inches (152 x 155 cm) | 2015

## Susan Webb Lee

Fletcher, North Carolina, USA  
susanwebblee.com



### Board Game

38 x 28 inches (97 x 71 cm) | 2018

## Kay Liggett

Monument, Colorado, USA  
ridgewaystudios.org



### Pompei and Vesuvius, AD 79

27 x 24 inches (69 x 61 cm) | 2018

**Karin Lusnak**

Albany, California, USA  
www.karinlusnak.com



**Stepping Out**

26 x 11 x 5 inches (66 x 29 x 11 cm) | 2019

photo by Sibila Savage

## Kathleen McCabe

Coronado, California, USA  
[www.kathleenmccabecoronado.com](http://www.kathleenmccabecoronado.com)



### **A Quiet Moment**

28 x 42 inches (71 x 107 cm) | 2018

photo by Phil Imming

**Alicia Merrett**

Wells, Somerset, UK  
[www.aliciamerrett.co.uk](http://www.aliciamerrett.co.uk)



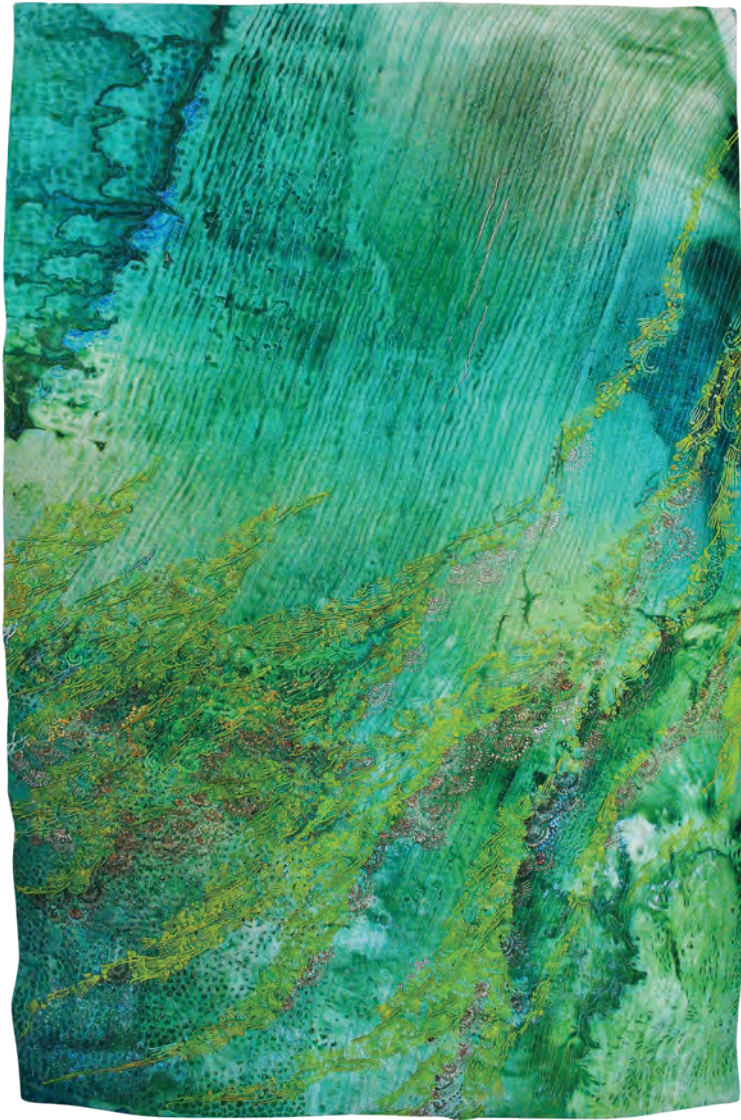
**Blue Remembered Hills**

35 x 28 inches (89 x 71 cm) | 2018  
collection of Martin Fletcher



## Melody Money

Boulder, Colorado, USA  
melodymoney.com



## Estuary

42 x 28 inches (107 x 71 cm) | 2018  
private collection | photo by Les Keeney

## Judith Mundwiler

Sissach, Switzerland  
[www.judithmundwiler.ch](http://www.judithmundwiler.ch)



### **Network in the Flow of Time**

19 x 78 x 20 inches (49 x 200 x 50 cm) | 2017

# Stephanie Nordlin

Poplar Grove, Illinois, USA



## Jacobean Flowers

36 x 30 inches (91 x 76 cm) | 2017

**Pat Owoc**

Saint Louis, Missouri, USA

[www.patowoc.com](http://www.patowoc.com)



**17**

26 x 16 inches (65 x 41 cm) | 2017

photo by Casey Rae

## Gerri Patterson-Kutras

Morgan Hill, California, USA  
geripkartquilts.com



### **The Neighborhood**

48 x 36 inches (122 x 91 cm) | 2018

Kaiser Hospital | photo by Gregory Case

## Margaret A. Phillips

Cos Cob, Connecticut, USA



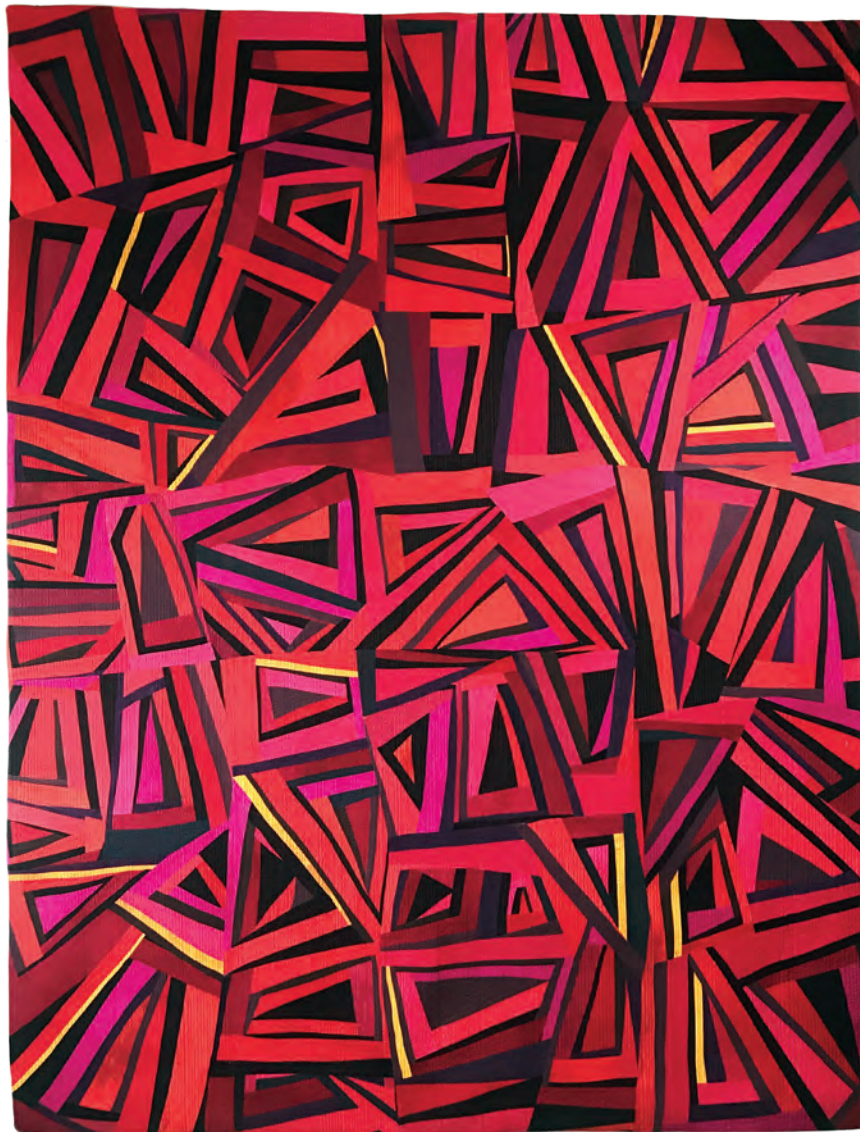
### No More Labels: A Plea for Civil Discourse

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

photo by Jay B. Wilson

## Heather Pregger

Fort Worth, Texas, USA  
[www.heatherquiltz.com](http://www.heatherquiltz.com)



### Shock Melt

60 x 47 inches (152 x 119 cm) | 2019

## Wen Redmond

Strafford, New Hampshire, USA

[www.wenredmond.com](http://www.wenredmond.com)



### **The Content of the Light**

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

private collection | photo by Charley Frieberg



# Karen Rips

Thousand Oaks, California, USA  
www.karenrips.com



## Background Noise

35 x 27 inches (88 x 69 cm) | 2018

photo by Ted Rips

**Lora Rocke**

Lincoln, Nebraska, USA



**The Big Cheese**

28 x 27 x 1 inches (71 x 69 x 1 cm) | 2018

## Barbara J. Schneider

Woodstock, Illinois, USA  
[www.barbaraschneider-artist.com](http://www.barbaraschneider-artist.com)



### Line Dance, Tree Ring Patterns, var. 13

56 x 39 inches (142 x 99 cm) | 2015

private collection

## Alison Schwabe

Montevideo, Uruguay  
[www.alisonschwabe.com](http://www.alisonschwabe.com)



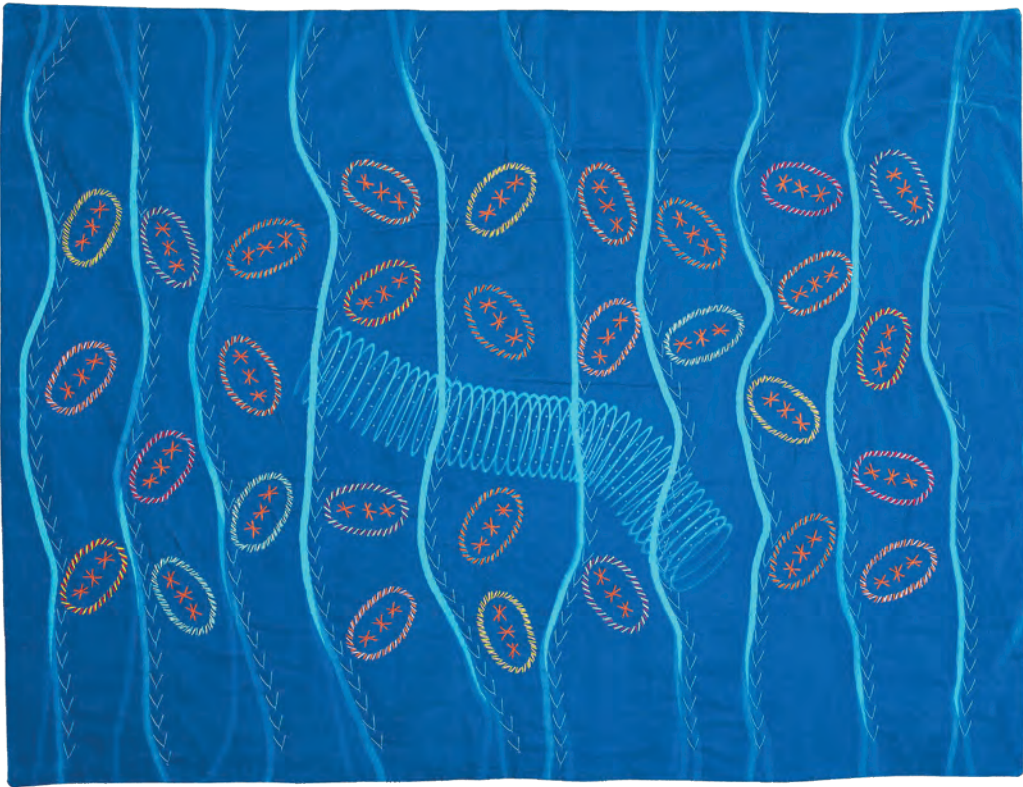
### **Sweat Of The Sun; Tears Of The Moon**

24 x 50 inches (61 x 127 cm) | 2018

photo by Eduardo Baldizan

**Sandra Sider**

Bronx, New York, USA  
www.sandrasider.com



**Tunicata IV: Grass Party**

30 x 40 inches (76 x 100 cm) | 2019

photo by Deidre Adams

**Joan Sowada**

Gillette, Wyoming, USA  
www.joansowada.com



**Women of Color Rise**

68 x 43 inches (173 x 109 cm) | 2019

private collection | photo by Ken Sanville

## Mary Tabar

San Diego, California, USA  
[www.marytabar.com](http://www.marytabar.com)



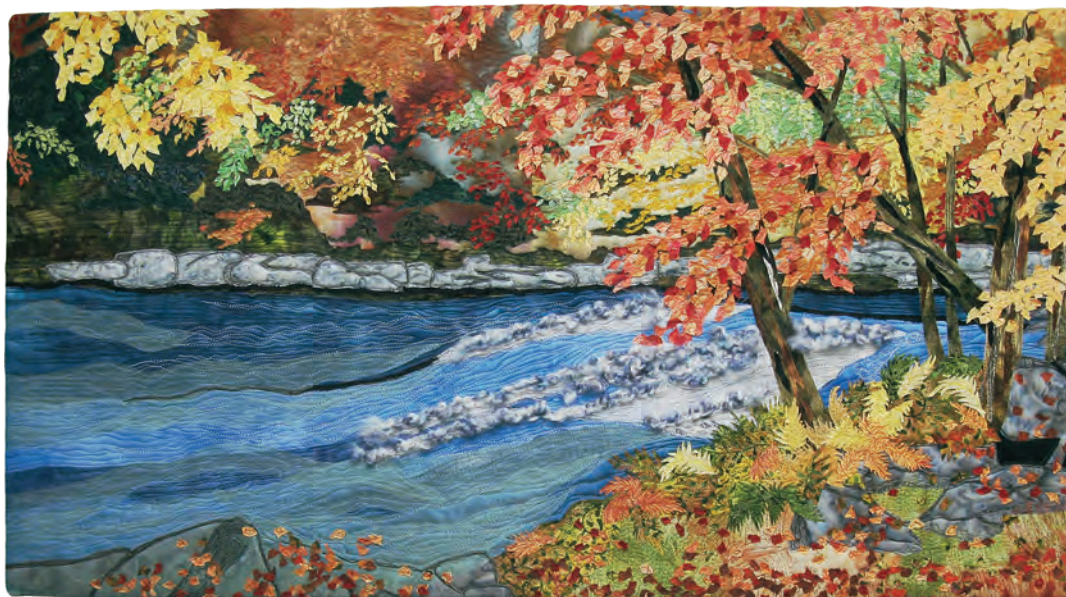
### Jan's XBlock

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

**Catherine Ruth Timm**

Westmeath, Ontario, Canada

[www.catherinetimm.com](http://www.catherinetimm.com)



**Fall Scene by the Rapids**

21 x 38 inches (53 x 99 cm) | 2018

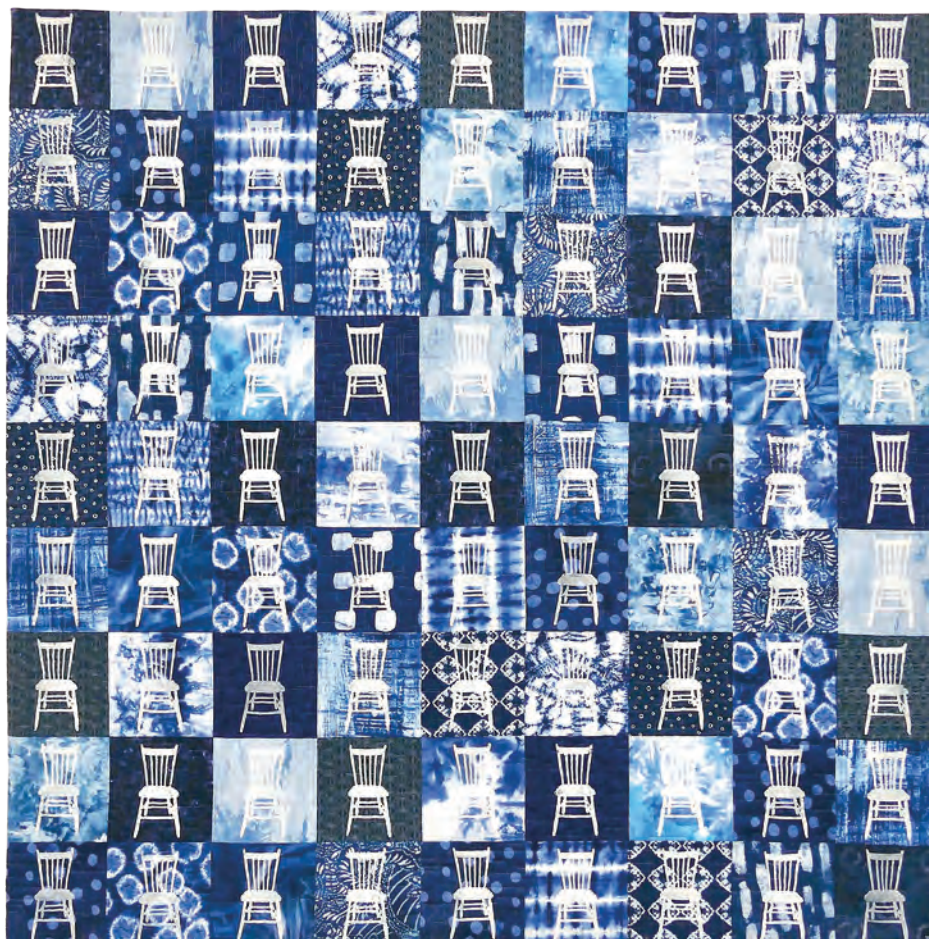
private collection



# Maggie Vanderweit

Fergus, Ontario, Canada

[www.stonetheads.ca](http://www.stonetheads.ca)



## Indigo Party

53 x 53 inches (135 x 135 cm) | 2019

**Laura Wasilowski**

Elgin, Illinois, USA  
www.artfabrik.com

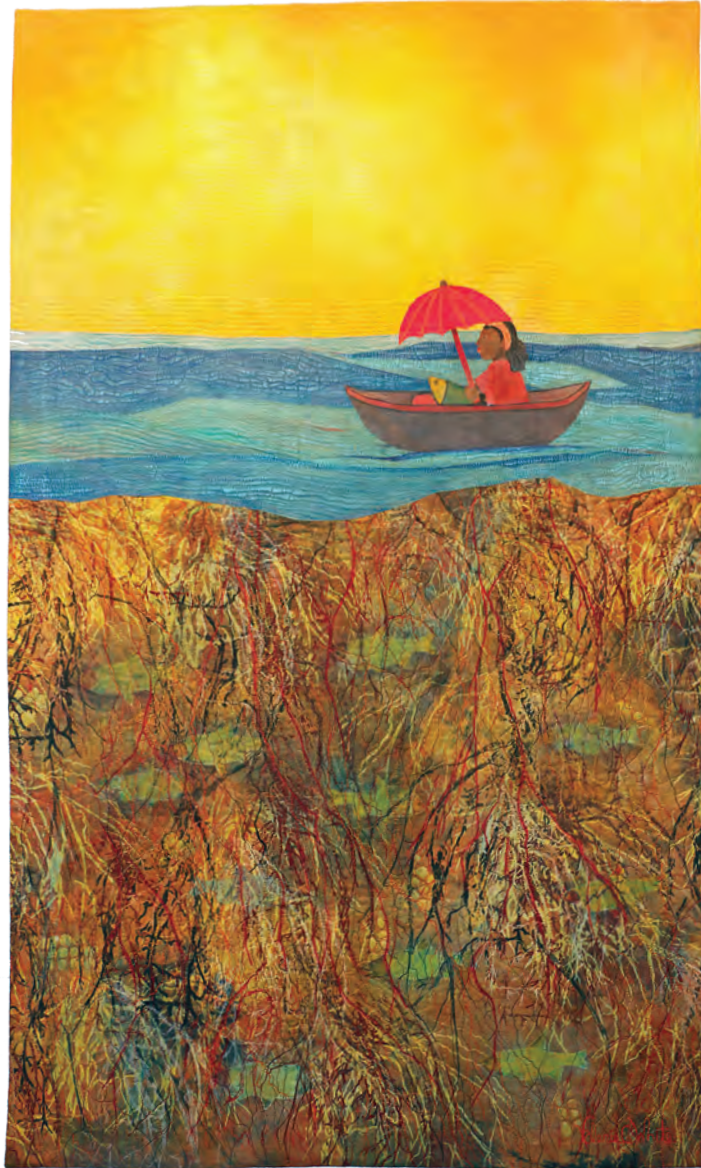


**Musical Chair**

14 x 12 inches (34 x 29 cm) | 2018

## Valerie C. White

Denver, Colorado, USA  
valeriecwhite.com



### Catch of the Day

50 x 30 inches (127 x 76 cm) | 2017

**Marianne R. Williamson**

Mountain Brook, Alabama, USA  
movinthreads.com



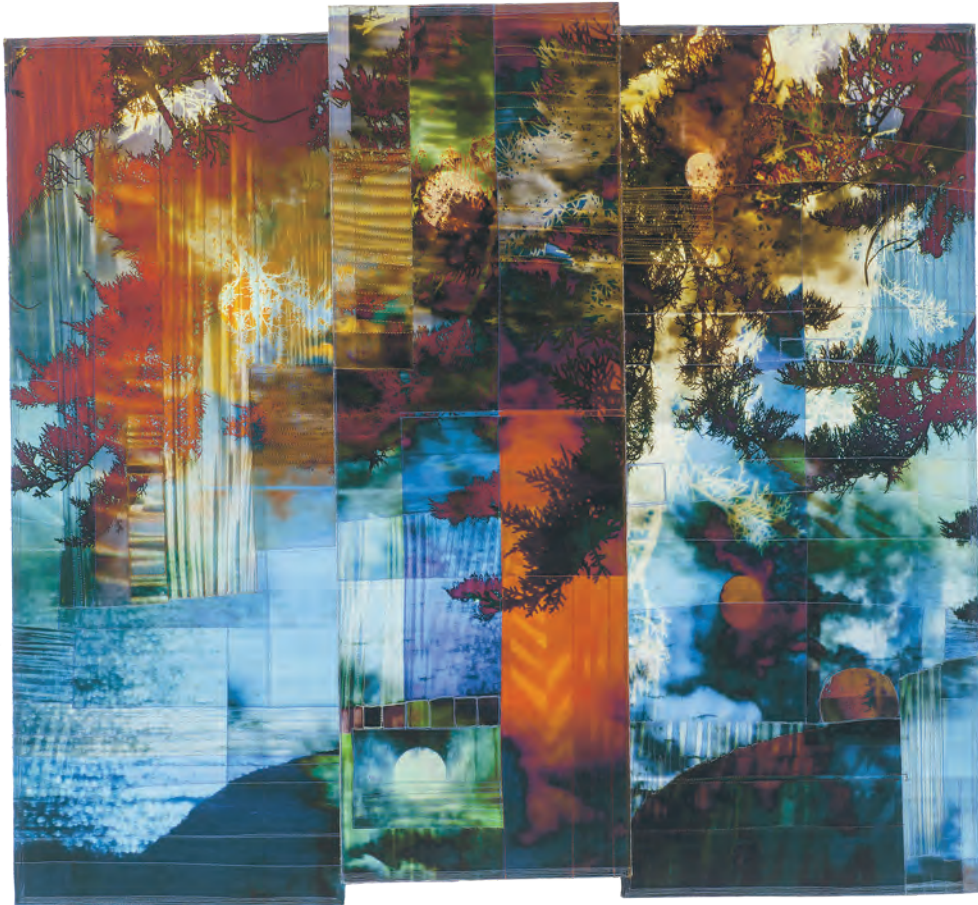
**Blue Cascade**

35 x 43 inches (89 x 109 cm) | 2019

photo by Gregory Case photography

# Charlotte Ziebarth

Boulder, Colorado, USA  
[www.charlotteziebarth.com](http://www.charlotteziebarth.com)



## How Many Moons?

36 x 39 inches (91 x 99 cm) | 2018

photo by Ken Sanville



**International Quilt Museum**  
UNIVERSITY OF NEBRASKA-LINCOLN

**UNCOVER THE WORLD**



[www.internationalquiltmuseum.org](http://www.internationalquiltmuseum.org)




**Racine Art Museum** from p. 3


and her husband James Acord, a leather artist, as well as works made by Shie alone. Shie's trademark handwritten messages are ever-present in these finely executed pieces, and in the collaborative pieces, the quilts are layered with bits of handsewn leather, beads, buttons, shells, and found objects.

From within the vaults of this architectural marvel, art quilts claim collection space alongside the other fine art owned by the museum. Collectors, makers, and viewers all have the opportunity to appreciate the art quilts being made today, as well as those from past decades, in an unforgettable building that houses a museum organization with extraordinary artistic vision.

*Teresa Duryea Wong is a quilt researcher, author, and lecturer based in Houston. For more information on her books and lectures, visit [teresaduryeawong.com](http://teresaduryeawong.com).*



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## Cloth in Common from p. 7

studio practice a rhythm. It definitely got me into my studio on a more consistent basis and helped me plan my time a little more efficiently. A large visual calendar on my studio door kept me up to the task.”

Terry Grant of Oregon says, “I work in a slow, time-consuming way, and I’m working against several deadlines most of the time, so time has been a challenge for sure! I really hate to get to the point where the deadline is right in front of me and I just need to finish *something*. I don’t like sending out something that is not all I wanted it to be. So I plan to start immediately when the next theme is announced.”

Maria Shell says she starts out with the best of intentions. “Then as the deadline approaches, I work, work, work, only to go down in flames. I then pick myself up, finish the quilt, and bring up the rear — I’m always the last to share my work. I’m getting closer to understanding the time commitment involved.”

Lisa Walton says, “It’s been good for me to have such a tight deadline and forced me to incorporate CiC into my daily art practice. If I’m not making one, I’m thinking about one.” She adds, “I am so pleased with the doors that being part of this group has opened up for me. It has also given me a much more cohesive body of work and the opportunity to exhibit. I’m feeling prouder of my work and growth as an artist.”

We all find that we are getting to know more about ourselves and one another, and learning that we have much more than Cloth in Common.

*Karol Kusmaul is a quilt artist, retired art teacher, quilting instructor, long-arm machine quilter, SAQA Florida Representative, and founder of Cloth in Common.*



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## Norway from p. 13

Inger-Ann Olsen has sewn all her life and has made art quilts for the last 20 years. Olsen utilizes several different surface design techniques in her work. After using dye, silkscreen, rust, or painting, Olsen finishes her art with machine or hand stitching. Over the last decade, Olsen has explored rust dyeing, and lately she has combined this technique with tea dyeing and slow stitching. Olsen is participating in TEXNET 2, an international group of 20 textile artists from Europe, the United States, and Australia collaborating and exhibiting over a two-year period. Olsen previously participated in STING Art Quilt and is currently participating in ARTiNOR.

STING Art Quilt is a group of artists including Ragnhild Kjenne, Ingunn Kjøl Wiig, Merete Veian, Inger-Ann Olsen, Merete Nybro Berg, and Bente Andersen Sundlo. This group existed from 2001 until 2017, exhibiting at the European Patchwork Meeting in Alsace, France, in 2014, Luxembourg in 2016, and the Prague Patchwork Meeting in 2017.

ARTiNOR is a Norwegian art quilt group established in 2018 that will exhibit in Prague in 2020. Current members include Frøydis Myhre, Inger-Ann Olsen, Elisabet Saksen, Bente Andersen Sundlo, and Turid Tønnessen.

Textile arts are held in high regard in Norway, but even though whole galleries are dedicated to textiles, few of them accept quilts. As more artists choose to work with quilts, the network and exhibition opportunities locally will grow. In the meantime, the lack of a large local art quilt scene does not deter these talented artists from creating.

*Daisy Aschehoug is an award-winning quilt designer living in Nesodden, Norway. Her passion centers on the art of modern traditionalism and incorporating curved piecing into utility quilts. She teaches a variety of workshops including beginning sewing, curved piecing, and using technology to design quilts. Her quilts have been included in more than a dozen magazines and in two book compilations: Modern Home and Modern Quilts: Designs of the New Century. Her new book with co-author Heather Black will be in stores January 2020.*



Alisa Golden, *Hand Gun*

## GUNS: LOADED CONVERSATIONS

January 15-February 8, 2020

Artists have been a catalyst for difficult societal conversations throughout history. Guns: Loaded Conversations seeks to engage viewers of differing opinions to listen to each other and to encourage community initiatives that may inspire action in seeking solutions.

Organized by SAQA, Studio Art Quilt Associates this exhibition features 33 art quilts by both national and international artists. The exhibition was juried by Dr. Vicky A. Clark, an independent curator and writer.

UNIVERSITY ART GALLERY  
CENTRAL MICHIGAN UNIVERSITY

CMU  
CENTRAL MICHIGAN  
UNIVERSITY

The Central Michigan University Art Gallery's mission is to exhibit contemporary art by emerging and established regional, national and international artists for the Central Michigan University and mid-Michigan communities. It also serves as a laboratory/classroom for students to learn the process and concepts of exhibiting creative work.

Located at the corner of Preston and Franklin Streets in Mount Pleasant Michigan, the gallery is free and open to the public. [www.uag.cmich.edu](http://www.uag.cmich.edu)



## Collector's bookshelf from p. 35

determination expressed by so many quilt artists who year in and year out attempt to make this coveted cut.

Apart from new trends in digital and surface design techniques, it is always pleasing to see the work of established artists, who masterfully develop new ideas and extend their own legacy by their repeated selection success. Among these veteran artists are Terrie Hancock Mangat, Arturo Alonzo Sandoval, Dinah Sargeant, Joan Schulze, Ellen Oppenheimer, and Patricia Autenrieth. Clearly their inspiration continues to follow a distinct and uniquely personal path, without any obvious influence of current trends.

This year's exhibition debuts the creation of The *Quilt National* Collec-

tion, in partnership with the International Quilt Museum, funded by the Ardis and Robert James Foundation, to acquire *Quilt National* prize-winning pieces along with other iconic *Quilt National* works. Several prizewinners from the 2019 exhibition have now been acquired and will become the inaugural pieces for this collection.

*Quilt National* catalogs continue to be a worthy investment and should be on the shelf of every quilt artist and collector. They are a reflection of the current art quilt movement, documented in print, every two years. This particular catalog is a beautiful edition, with exquisite photography and abundant space devoted to each selected artist.

## Houston from p. 15

Barbara Oliver Hartman says that while a preference for abstract or representational work rests with individual collectors, the work that she has sold in Houston has been representational. She believes the growth in sales of such work comes from a desire to counterbalance the prevalence of technology we have today. The competition today is stiffer, though. She says, "It used to be that I took for granted I would get into certain shows. It's an accomplishment to get accepted these days. Our medium is getting to be high-quality work, and it's keeping us on our toes."

And that is good news for collectors at IQF/Houston.

*Diane Howell is editor of the SAQA Journal. She resides in Chandler, Arizona. A former business and arts reporter, she also is involved in creating events and was the founder of the annual Art Quilts exhibition at the Chandler Center for the Arts.*




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"Celebrating and Nurturing Virginia's Quilting Heritage."



**July 23 - Dec. 14, 2019**  
Inspired by *Elvis*  
From the Hills and Hollers of West Virginia  
Shenandoah Stars  
West Virginia: Child of the Civil War

[www.vaquiltmuseum.org](http://www.vaquiltmuseum.org)  
301 S. Main St. Harrisonburg, VA 22801 (540) 433-3818

# 3D EXPRESSION:

A TEXTILE ART EXHIBITION FROM  
STUDIO ART QUILT ASSOCIATES



Anita Payne De Gaia, *Earth: Our Home Planet*

**February 8 through April 30, 2020**

SAQA's exhibition, *3D Expression* offers a look into a new dimension of art quilts including work by artists in 14 states and 10 countries. With a wide variety of pieces, this exhibition shows how textile art can expand into the third dimension and the future.



**QUICK  
CENTER**

The REGINA A. QUICK CENTER for the ARTS at ST. BONAVENTURE UNIVERSITY

## Museum Hours:

Monday-Friday 12-5pm | Saturday & Sunday 12-4pm  
Holiday & summer hours may vary

**Website:** [www.sbu.edu/quickcenter](http://www.sbu.edu/quickcenter)

**Phone:** 716.375.2494

   @QuickArtsCenter



## 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

### Layered & Stitched:

#### 50 Years of Innovative Art

Texas Quilt Museum  
La Grange, Texas: Jan. 9, 2020 – March 15, 2020

### 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](http://www.saqa.com/art)



For more information, please contact  
William Reker | [exhibitions@saqa.com](mailto:exhibitions@saqa.com) | 216-333-9146



Backs Against the Wall  
(Tuning Fork #38)  
2017

Collection of the International  
Quilt Museum, University of  
Nebraska, Lincoln

## Heather Pregger

I am the American daughter of a Scottish immigrant. My father often told tales of his relatives in Scotland and in Northern Ireland. One was a story of loss. An uncle who was serving as a British soldier in Belfast was killed during the height of the “Troubles,” shot while patrolling a suburban street, leaving a stain of blood on the street and on a garden wall. A senseless death in a time of many such senseless deaths.

The tuning fork resonates with me on multiple levels, Not only is it a musical tool, reminding me of childhood music lessons, but it also has become a personal symbol I repeatedly use in my quilts. I love its essential shape, which can be interwoven to form interesting and unique configurations. Over the years it has become less civilized.

