

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 19

Jane Burch Cochran
Sales at **Visions Art Museum**
Museum of Fine Arts, Boston
Artists to watch

117 art quilts

F R E E D O M

C O O P E

\$14.99US / \$17.99CAN

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Coast to coast

From Visions Art Museum in San Diego to the Boston Museum of Fine Arts, this issue brings you news about art quilts. Jennifer Swope, an Assistant Curator at the MFA, discusses art quilts in the collection, and independent author and curator Teresa Duryea Wong informs us about recent sales at VAM in our continuing series on the art quilt market. Turning to the heartland, Trudi Van Dyke explores the innovative imagination of Kentucky artist Jane Burch Cochran, whose whimsically embellished surfaces have enlivened her quilts for three decades. In Diane Howell's feature about Artists to Watch, her scope is international, including Helena Scheffer in Canada and Fenella Davies in the U.K., along with U.S. artists Pat Bishop and

Wen Redmond. As we all surely know by now, this year marks the 100th anniversary of the 19th Amendment to the U.S. Constitution, which should have made it possible for all women to vote. That did not happen for various reasons, and a touring exhibition of art quilts curated by Pamela Weeks and myself, "Deeds not Words" described in this issue, celebrates the anniversary while delving into some of the problems.

Sandra Sider, Editor
 editor-aqq@saqa.com



Correction: We regret that in Issue 18, *No Stone Unturned* by Jean Wells was attributed to Isabelle Wiessler on p. 91. *No Stone Unturned* is properly attributed here on p. 92.

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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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Cover: Jane Burch Cochran, *Crossing to Freedom*
 88 x 118 inches, 2004
 see p. 10



Bisa Butler
*To God and Truth*¹
117.5 x 140.5 inches, 2019

Art quilts in the Museum of Fine Arts, Boston

by Jennifer Swope

The Museum of Fine Arts, Boston, will present a selection of its most extraordinary American quilts and bed covers collection spanning three centuries in a publication and exhibition opening on October 11, 2020, *Fabric of a Nation: American Quilt Stories*. Both will explore how these textiles resonate with many untold stories of people who have played a vital role in the complicated history of North America. Actively building a quilt collection began only two decades ago, and acquiring late 20th- and 21st-century quilts remains a priority. The MFA's reinterpretation of its historic quilt collection and expansion

of its contemporary one is highlighting the place for quilts in the canon of American art.

Bisa Butler's *To God and Truth* re-animates figures in an 1899 photograph of baseball players at Morris Brown College in Atlanta, one of 300 pieces chosen by W. E. B. DuBois to exhibit at the 1900 Paris Exposition Universelle to illustrate African-American progress after Emancipation. Using layers of appliquéd and painted textiles, Butler conveyed the individuality of each figure, rendering these scholar-athletes in innumerable printed cottons that include Nigerian hand-dyed batiks, African wax-resist cottons, South



Carla Hemlock

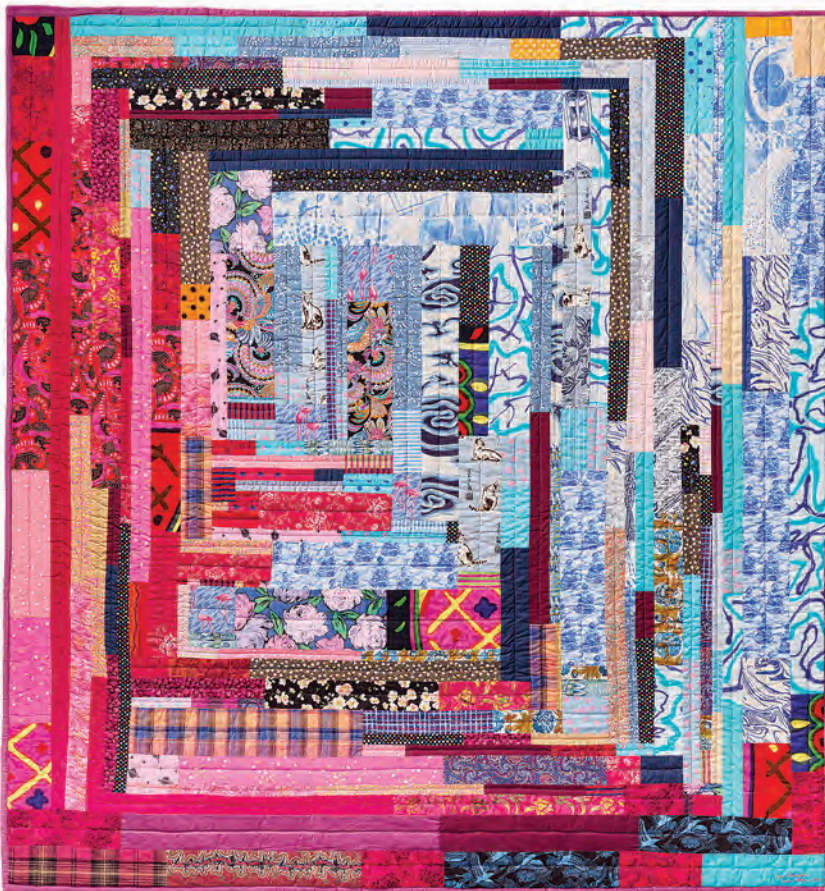
Survivors²

79 x 76 inches, 2011-2013

African shwe-shwe cloth, and Ghanaian kente cloth. With pieced and appliquéd nylon netting, other synthetics, and knotted cotton, Butler created surface depth that she further explored in the machine quilting process.

Kanienkeháka (or Mohawk) artist Carla Hemlock also brings historical issues to a contemporary audience in the disarming form of a quilt. In *Survivors*, Hemlock altered what she describes as a traditional settler pattern with a ring of appliquéd red figures inspired by those found in wampum belts that continue to serve as a guide to Haudenosaunee (or Iroquois) history and traditions. Hemlock says the forty-eight beadwork wampum figures in the outer border include names of “the Native Nations that have survived centuries of genocidal policies by settler government to wipe out our identity and our People’s existence.” Hemlock’s hand quilting plays on the tension between comforting and domestic associations of quilts contrasted with these themes.

When Susan Hoffman began making quilts in the mid-1970s, she assumed that it would be just a matter of time before these works of art would be recognized as such. In this sense, she considers all quilts to be political because they challenge hierarchies within the



Susan Hoffman

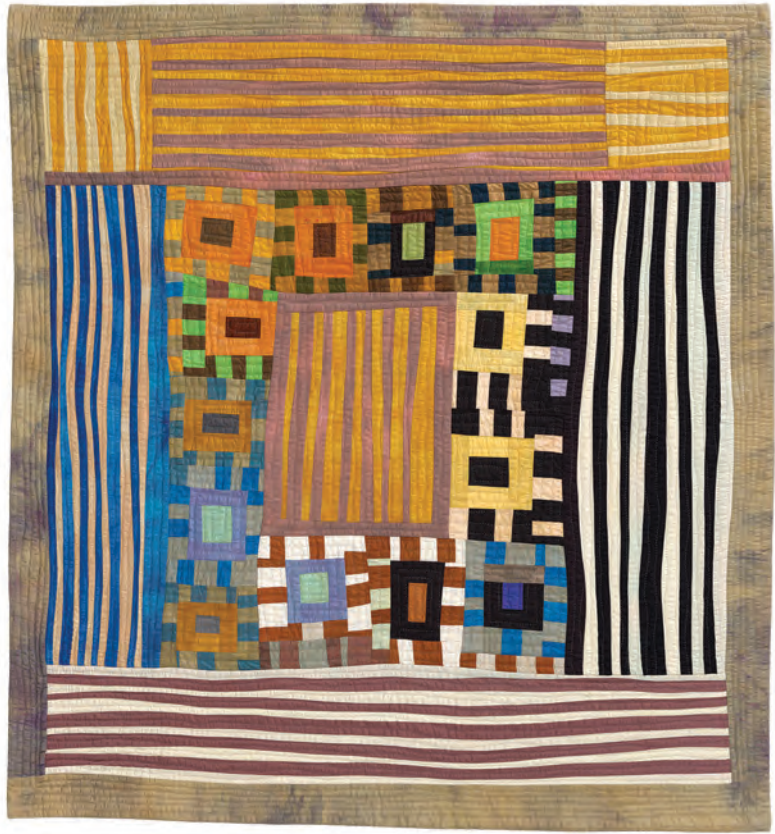
Love Meditation³

96 x 93 inches, 2011

art world. Like much of Hoffman's work, *Love Mediation* continues her exploration of color and pattern within abstract geometric composition. She has described her initial breakthrough in the quilt medium as occurring when she began placing pieces of cloth on the floor of her studio apartment, like "long brushstrokes." She describes the hand quilting that she does for each work as a mediation that "breathes life into the front of the quilt."

Trained in tapestry weaving and ceramics, Nancy Crow became engaged with the symmetrical geometry of piecing in the mid-1970s, creating some of the most visually dynamic quilts of the 1980s and 1990s. *Constructions No. 8* is part of a series that marks Crow's dramatic shift away from precise piecing with rulers to using a rotary cutter in a freehand, improvisational way. The shifting color intensities of the quilt's hand-dyed cottons, with irregular rhythms of undulating lines between the long stripes and blocky squares in the composition, demonstrate Crow's mastery of her medium.

Michael James's *Grid with Colorful Past* exemplifies a new direction his work has taken in the 21st century. A leading artist, writer, and teacher whose work in all of these areas has elevated the field of contemporary quilting, James was formally trained in painting and printmaking but switched to making quilts in the mid-1970s. In this quilt, James departed from making large-scale works featuring stripes of undulating color, which characterized



Nancy Crow
*Constructions No. 8*⁴
 40.5 x 37.5 inches, 1997



Michael F. James
*Grid with Colorful Past*⁵
 35.5 x 46 inches, 2007-2008

Tomie Nagano
Indigo Colour Mixture⁶
121 x 96 inches, 2004



his work of 1980s and 1990s. As part of his *The Life in a Day* series, James composed this quilt top in a single day from pieces of digitally printed textiles that he had created. These self-imposed parameters induced what James has described as the “visual free verse” inherent in this series of relatively small yet innovative quilts.

Like other leaders in the quilt revival that began in the mid-1970s, Gerald Roy was trained in painting, but initially distinguished himself as a teacher of formal

visual principles and a quilt collector, taking up quilting in the 21st century. An advocate of Joseph Albers’ concepts of the interaction of color, the artist played with complementary purple and yellow-green stripes in *Regatta* (not shown). Most of the textiles used in this work date from the early 20th century, like the worn denim pieces, or earlier, like the pieces of brown wool homespun.

Japanese-American artist Tomie Nagano created *Indigo Colour Mixture* as part of

her *Two Hearts in Harmony* series. Descended from 19th-century Japanese settlers of Hokaido who had deep traditions of spinning, dyeing, and weaving, Nagano hand-pieces and quilts textiles from recycled kimonos dating from the late 19th to mid-20th century. Inspired to make quilts in the mid-1980s after her mother gave her kimonos owned by her grandparents, Nagano continues to honor these earlier generations through her textile art.

Mike McNamara's *Rooster Quilt* combines vintage quilt blocks ranging from the 1940s to 1980s. McNamara finished the quilt top by inviting artist Bonnie Minardi of Santa Cruz, California, to paint

see "Museum of Fine Arts, Boston" on page 96

Mike McNamara

Rooster Quilt⁷

92 x 78.5 inches, 2015



Credits

1. To God and Truth

Bisa Butler

Printed cotton; pieced, appliquéd, and quilted

John H. and Ernestine A. Payne Fund, The Heritage Fund for a Diverse Collection, and Arthur Mason Knapp Fund
Photograph ©Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2019.2200)

2. Survivors

Carla Hemlock (Haudenosaunee, Kanienkeháka [Mohawk], born 1961)

Cotton plain weave, pieced; glass beads, applied; cotton and polyester batting, quilted

The Heritage Fund for a Diverse Collection
Reproduced with permission.
Photograph ©Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2019.1943)

3. Love Meditation

Susan Hoffman (American, born 1953)

Cotton and cotton-polyester blends in plain weave and other structures; machine pieced, hand quilted

Gift of Susan Hoffman
© Susan D. Hoffman
Photograph © Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2019.2284)

4. Constructions No. 8

Nancy Crow (American, born 1943)

Dyed and hand-quilted cotton

The Daphne Farago Collection
©Nancy Crow
Photograph ©Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2017.4834)

5. Grid with Colorful Past

Michael F. James (American)

Cotton plain weave digitally printed; machine pieced, machine quilted

Gift of Christin J. Mamiya
©Michael F. James
Photograph ©Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2019.2287)

6. Indigo colour mixture

Tomie Nagano (Japanese-American, born 1950)

Cotton plain weave; cotton filling; pieced and quilted with polyester thread

Gift of Wayne E. Nichols
Reproduced with permission.
Photograph ©Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2015.3122)

7. Rooster Quilt

Mike McNamara (American, born 1952)

Pieced printed cotton plain weave top; printed cotton plain weave back and binding; machine quilted; fabric paint (Versatex)

Gift of Mike McNamara
Photograph ©Museum of Fine Arts, Boston

Collection of the Museum of Fine Arts, Boston (2015.3089)

Visionary move pays off

by Teresa Duryea Wong



In May of 2019, Visions Art Museum made a gutsy move. They dropped the admission fee to their contemporary quilt and textile museum and allowed people to enter for free. As it turns out, the free pass ended up paying big dividends for this small San Diego non-profit.

The decision has drawn considerably more people to the space, which in turn has led to an increase in gift shop sales as well as an increase in the sale of art quilts. Membership has increased, and philanthropic grants and donations are up. The move has resulted in another impressive statistic, an increase in diversity

among visitors. Approximately 25,000 people visit annually, and one advantage is the Museum's close proximity to the San Diego airport, where airport staff often encourage travelers who are stuck on long layovers to pop in for a free visit.

The ability to purchase the artwork is a core tenet of the Visions Art Museum mission. At least fifty percent of the quilts in every exhibition are for sale, and in some cases up to eighty percent are available. In traditional fine art galleries, discovering pricing and availability of works on view can be a mysterious, and sometimes intimidating, process. Visions, which straddles a fine line between museum and gallery, used to keep price lists behind a desk and waited for viewers to ask for them. This helped promote the atmosphere of an art museum but potentially hindered sales. Today, Visions makes it easy for viewers to identify prices and availability by offering multiple copies of a the price list out in the open.

Visions Executive Director Laura Mitchell explains that art sales are vitally important to the museum and the artists. The funds generated from sales help support the artists, who receive sixty percent of every sale, while the balance goes to the museum's operating budget. The artist sets the price, but Visions will review prices to ensure they are within consistent norms.

Australian artist Michelle Mischkulnig exhibited five art pieces at Visions in 2019. It was her first time to share her work in a U.S. museum, and she was



Michelle Mischkulnig

The Garden Party

34 x 24 inches, 2018



Judith Content
Cataclysm

55 x 85 inches, 2009

thrilled when four of her five pieces sold. Two elements set Mischkulnig's work apart from other quilts and textiles. First, she frames all of her art quilts, but without glass. She also makes and sells wearable art, and these pieces are very popular with women who seek unique artistic fashion. Laura Mitchell recalls how one patron, who often shops at the Visions gift shop, returned to the museum dressed from head to toe in Mischkulnig's creations.

Mischkulnig credits her successful sales at Visions to the staff's willingness to be open-minded about what an art quilt can be. One of the obstacles to selling textiles and art quilts to the public is the difficulty for the buyer to envision the art on a wall. Mischkulnig believes that framing her art before it is exhibited helps offset those fears and sends a clear signal to a potential buyer that this is a piece of fine art intended for the wall.

Betty Busby agrees that there are obstacles to selling art quilts, and she believes the word "quilt" is in itself an obstacle. While more and more fiber art permeates the fine art world, Busby sees this as an opportune moment for art quilts to step up and be recognized. Part of that process begins with making art that is sellable, including paying attention to the archival

quality of the work. She sometimes hears other fiber artists say they create work that could either fade or degrade quickly due to glues or other issues and realizes that they don't see this as a concern. However, Busby believes that in order to make art worthy of a buyer's investment, it must be created with stability in mind. All of her artwork is intended for sale, and she takes care to ensure consistently high technical quality that will endure over time.

Judith Content is aware that "fabric on a wall" can be an exotic idea for many buyers, and the longevity

see "Visions" on page 99



Betty Busby
Mycology

59 x 68 inches, 2015

The narrative art of
Jane Burch Cochran

by Trudi Van Dyke



As the Crow Flies
74 x 60 inches, 2018



The Danish Clothier
60 x 90 inches, 2015

photos by Pam Braun/Bronze Photography.

Jane Burch Cochran loves to observe people, nature, and the universe in general. She regards her time spent pondering her observations as a blessing that invigorates her imagination and jumpstarts her creative juices.

This full-time artist (since 1980) is a classically trained painter whose first foray into painting fabric began with painted canvases and her father's neckties. She completed her first large quilt in 1985 and has been obsessed with making art quilts since then.

Cochran creates quilts in all sizes, but they're intended for adorning walls and not beds. Her fiber constructions are distinguished by her understanding and application of design elements and carefully crafted embellishments.

Cochran's work has its roots in Victorian quilts and Native American beadwork. She reaches viewers with work that merges her formal art training with her appreciation of the tactile characteristics of fabric.

Reflecting on her style, the artist explains that the organic abstract elements emerging in her paintings are enhanced by the juxtaposition of the time-consuming and controlled techniques of beading and sewing.

Cochran's narrative work reflects her introspection about particular pieces of clothing such as gloves and aprons. After she began using the imagery of hands and gloves, people began sending them to her. When they're used in her artwork, she wants them to reflect the owner in some way. Cochran rises to the challenge of making these personal objects meaningful parts of the quilts. Sometimes they reflect the previous owner and at other times they morph into symbols of larger ideas. For example, palms reaching out often go beyond a simple hand to a suggestion of wings. As in all thoughtful art, the artist and the viewer bring different experiences to the way they view a piece of



Crossing to Freedom
88 x 118 inches, 2004

art. Cochran accepts that her audience will appreciate her work on different levels.

Ghost Shirts uses gloves and hand imagery interwoven in the quilt. It is heavily embellished, with overlapping images of shirts and other items of clothing, producing a magnetic pull. As the artist's choice of fabrics and colors draw us in, we wonder, whose clothes were these? Why are they here? How do they relate to each other, to the artist's view of life, and indeed our own?

Cochran uses strip piecing to make her patchwork. She continues by cutting these apart into smaller pieces, sewing and adding until a section large enough to use emerges. "I love to create the patchwork," she says. "It's like making lots of small paintings." Each patchwork section, along with various ephemera, is appliquéd onto a background with seed or bugle

beads. Cochran has a fascination with the history of beads and their roles in various cultures. She loves to use them as embellishments as a work emerges instead of waiting until the end. Her large collection of beads has been gathered from travels around the world.

The construction of the quilts is rigorous, and a single work can take many months. "I love doing labor-intensive art work. It's an odyssey," Cochran says. If a piece isn't coming together easily, she prefers to fix it rather than casting it aside. She does this by building up and adding more embellishments and paint rather than taking it apart. She says, "I do have patience and a vision which keeps me going."

Cochran doesn't necessarily always start with a clear plan. However, *Crossing to Freedom*, a commission from

Mind Games
38 x 36 inches, 2014

the National Underground Railroad Freedom Center in Cincinnati, Ohio, began with a strong emotional relationship. This monumental quilt depicts symbolic images from the anti-slavery era to the Civil Rights Movement. The highly embellished work includes her 1963 pin from the March on Fair Housing in Frankfurt, Kentucky, commemorating that march she made with Martin Luther King.

Cochran has done some smaller pieces when facing the need to constrain her work to smaller studio space. *Mind Games* was created in a Montana cabin in 1993, where she worked on a series of faces, creating personalities within similar frameworks and with material constraints. The embellishment, fabrics, and colors seem to explode in planned chaos to represent the introspection of the human experience.

Lost Childhood was conceived for an invitational show in 1995 to honor the children who perished in the Murrah Center bombing in Oklahoma City. The tattered piece of the child's dress is the focal point, made more poignant by the inclusion of patchwork pieces in the shape of the traditional building block quilting pattern. These children were torn from the innocence of play to the mourning of a nation.

Lost Childhood
61 x 51 inches, 2014





Apron Memories
44 x 49 inches, 2019

A recurring element in Cochran's work is feminist symbolism recalling women's work, represented by garments, particularly aprons. The apron and its strings epitomize the tying down of the American woman. Not all women are free to pursue their passions as Cochran has been able to do. She came into adulthood during changing times and echoes through her art the changes she has seen.

As a contemporary textile artist, Jane Burch Cochran is encouraged by expanding interest in fiber and quilting. The growth of fiber shows has opened more opportunities for quilt artists to gain recognition and appreciation. Her plans for the next year include preparing work for a three-person exhibition at the Texas Quilt Museum.

This widely-collected artist's quilts can be found in the Renwick Gallery of the Smithsonian American Art Museum, The National Quilt Museum, The University of Kentucky Art Museum, and the Kentucky History Center. She is sought after for numerous corporate and private collections. She received a National Endowment for the Arts fellowship for quilt making in 1993.

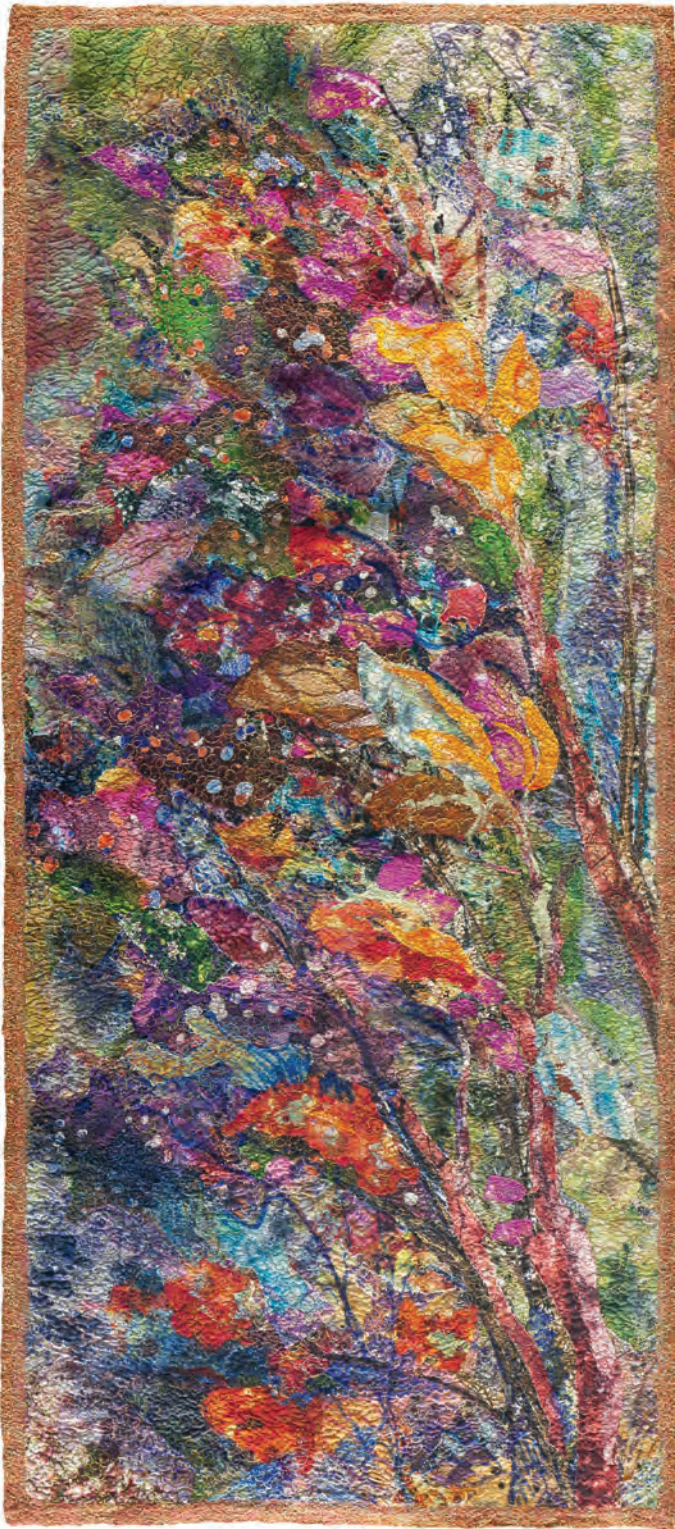
www.janeburchcochran.com

Trudi Van Dyke, a freelance writer, is an independent curator and exhibition juror specializing in fine craft.

Marianne R. Williamson

From gallery show to a private commission

by Sandra Sider



Last Rays of Fall

53 x 24 inches, 2018

photo by Gregory Case Photography

From an early age, Marianne R. Williamson had both stitching and fine art as family influences. Her maternal grandmother did needlepoint and her father collected art. Growing up in Switzerland, Williamson learned to knit at the age of six. She took her first painting class with a private teacher around the age of fourteen. She continued to take lessons while attending high school in France and then studied for four years at the École de Beaux Arts (School of Fine Arts) in Geneva, graduating with a degree in sculpture, yet becoming a painter and later taking up traditional hand quilting.

When she discovered raw-edge appliqué and free-motion machine quilting in the late 1990s, her whole outlook on fiber art changed. Williamson then took workshops with Diane Hire and June Simmons in which she fine-tuned these new techniques. She later studied with Emily Richardson, Maya Schonenberger, and Sue Benner. Her art quilts often feature leaves, including the brilliant leaves of autumn foliage, where Williamson's love of color is unleashed. Her other work includes themes of landscape, water, and spatial abstraction. Even though the themes change, her masterful technique has produced an impressive body of work in the quilt medium.

Williamson describes her experience creating a private commission for *Last Rays of Fall*:

"I like input from clients. Usually they want something similar to what they've seen, but luckily

see "Williamson" on page 97

Deeds not Words

Celebrating 100 Years of Women's Suffrage

by Sandra Sider & Pamela Weeks

The concept for this exhibition originated with Judy Schwender, former curator at the National Quilt Museum. Early in 2017, she invited the two of us to collaborate on creating a touring exhibition to commemorate the 100th anniversary in 2020 of the 19th Amendment to the U.S. Constitution.

We invited award-winning artists from across the United States, each to make a quilt celebrating women's suffrage. The *Deeds not Words* exhibition presents 28 art quilts by 29 artists (the Pixeladies are a collaborative duo), with an essay by each artist. It was important to us that we include male artists in the exhibition, to recognize the support of many men concerning women's suffrage, and to feature several African-American artists and subjects.

Although the 19th Amendment made a huge stride forward for women's rights, in many voting situations that right extended only to white women.

Long before the quilts were completed, we were able to book the exhibition's entire tour, from 2020 until 2022, due to the nationwide interest in this timely subject. We had the good fortune of having Luana Rubin at eQuilter.com enthusiastically in favor of the exhibition, and having eQuilter as our exclusive sponsor is something for which we are immensely grateful. We also thank Karey Bresnahan and Nancy O'Bryant Puentes, who generously offered the resources of the Texas Quilt Museum to expedite managing and shipping the show. Schiffer Publishing has produced a hardcover catalog to document and accompany the exhibition, and we are happy to share some of the quilt images with AQQ readers.

Sandra Sider is Curator of the Texas Quilt Museum and Pamela Weeks is Curator of the New England Quilt Museum. All royalties from sales of the catalog will be shared equally between their not-for-profit institutions.



Pixeladies (Kris Sazaki & Deb Cashatt)
Katharine Dexter McCormick: Making Her Mark
38 x 36 inches, 2019



The 19th Amendment to the U.S. Constitution:

Section 1

The right of the citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex.

Section 2

Congress shall have power to enforce this article by appropriate legislation.



Laura Wasilowski

Jane Addams: A Most Dangerous Woman
46 x 37 inches, 2019

Alice Beasley

She Refused To Walk Behind (Ida B. Wells)

35 x 40 inches, 2019

photo by Sibila Savage Photography



Arturo Alonzo Sandoval

Unsung Heroines of African-American Suffrage

84 x 84 inches, 2019

photo by Scott Walz



Jill Kerttula

Belva Lockwood

43 x 33 inches, 2019

“Artists to watch” feature stories are edited by Diane Howell

Pat Bishop

Shawano, Wisconsin

Pat Bishop's color-rich work is alive with life: birds, trees, landscapes. With the deft touch of a watercolorist, she leaves room in her work for viewers to find the beauty and essence of our world and the need to protect it.

The beginning

I have dabbled in many artistic areas and have been a maker since I was quite young. I also have always sewn and been frugal. So when quilting became popular again in the 1970s, I made a quilt for myself. I remained involved in traditional quilting for years. I thought you needed to be born with talent to create art quilts. One of my regrets is that I also believed being an artist wouldn't be a viable career. But I've learned that success as an artist takes desire and hard work.

When I knew I was going to be a grandma, I realized it was time to use my creativity to develop my own quilts, specifically art quilts. My first one was for my grandson, and it featured frogs leaping into a pond. I had the support of a small group of like-minded people as I became an artist. We challenged each other at monthly gatherings to be original and





Old Orchard
18 x 50 inches, 2016

to try new techniques. Their camaraderie led to the making of my first award-winning art quilts at the *Houston International Quilt Festival*.

Setting a style

My style is always in flux. I try to portray my message in the simplest terms possible, yet with impact. Simple shapes build the composition. I'm not trying to recreate a photograph, but rather evoke a feeling. My style developed from my love of watercolors and that vagueness where everything is not spelled out. Recently a friend mentioned that one of my current works is very simple and striking. I realized that approach was what I was aiming for, and I'll continue to develop it in the coming year. It's important that an artist develop a distinctive style so their work is recognized for that style. Sometimes this distinction feels confining, and I haven't really heeded this advice. I feel that now may be the time for that change.

Mixing materials

I use textured fabrics that read as solids. These can be linens, silk, cottons, velvet, or whatever I feel works. Other recycled materials I use include paper, birch bark, plastic, or anything that can be sewn. I do not buy much commercial fabric. A lot of what I use is from

Ephraim Shop
70 x 36 inches, 2019





Nutmeg

36 x 40 inches, 2019



Remnants of Home #4

12 x 12 inches, 2015



Remnants of Home #5

12 x 12 inches, 2015

thrift stores or my own hand-dyed pieces. I love to dye damask, and it is readily available at rummage sales.

I am currently in a fusing mode but still enjoy doing some piecing. When I piece, it's usually very abstract. I love the way I don't know what's going to happen until different fabrics are sewn together. This process feeds my love of problem solving.

I want my work to read as a painting with texture. I use very fine quilting thread to add texture without bringing much attention to the thread, unless I'm using it for shading or highlighting. I also sometimes use paint to add depth, to tone down, or unify the fabrics.

Series work

I enjoy working in a series when the subject is something I want to pursue. Sometimes I find I have created a series only after several pieces have been made. My love of birds is the basis for my *Avian* series, which so far includes works of cranes, owls, a



crow, and a cardinal. My *She* series was started when I learned to piece abstractly. I loved doing it and it's a series that I'll probably pick up again. I also do a lot of trees, which is what led to my *Cedar Swamp* series and my apple trees. I do what I love, and that's what can make a series.

Both sets of my grandparents were farmers and I have an appreciation of the old sheds, barns, and falling-down structures in the Wisconsin countryside. I appreciate their simple beauty, their wabi-sabi imperfection. I know these buildings are quickly disappearing, and I want to preserve their uniqueness. They also lend themselves to my simple abstract technique.

The natural world is usually what inspires me, and it will continue to be an inspiration, especially in this era as we lose precious natural beauty. I hope to do work that inspires others to appreciate all of nature in an effort to preserve a healthy planet for our children and beyond.

Looking ahead

I hope that my future finds me making more art and continuing my informal art education. The more time I spend in the studio, the more I want to be there. As a SAQA Juried Artist Member and current rep for the SAQA Illinois/Wisconsin region, I expect to become more involved in an organization that has done so much for me. I teach and share my work, and in the coming year I will pursue the one thing left on my bucket list: gallery representation.

www.patbishop.info



top to bottom:

- Cardinal Down**
15 x 30 inches, 2019
- Whooper**
40 x 30 inches, 2019
- Maidenhair Fern**
14 x 11 inches, 2019



artists to watch

Fenella Davies

Bath, North Somerset, United Kingdom

Fenella Davies is inspired by the past. Her abstracts combine a love ancient of places with the use of aging linens to trace our journey through time. Her studio, built in the 18th century, further proves her philosophy that we are tied to our history.



Sea Fret
62 x22 inches, 2019

Finding a path

Like so many textile artists, my beginning efforts were with my grandmother. She was a WWI war widow and professional seamstress who worked on a treadle sewing machine. She taught me how to make clothes, and I sewed my first dresses in the 1960s before store-bought clothes were affordable for everyone.

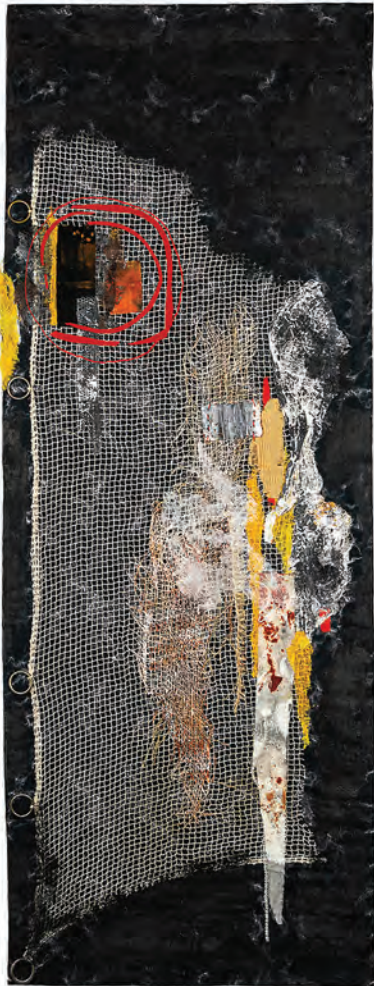
I went to art school on the weekends, where I had an inspirational teacher who specialized in stitching and design. I learned to embroider and had a thorough grounding in all the stitches, making samplers, placemats, and pictures. I went on to design and sell soft toys to shops in London and the South of England.

I completed a four-year college course through City and Guilds, studying two years at Chichester in



The Catch

55 x 80 inches (triptych total), 2019
with detail, above right





above:
Horizon
 18.5 x 90 inches, 2017

left:
Horizon II
 19 x 59 inches, 2018

Sussex and two years in Bristol. I specialized in embroidery as well as patchwork and quilting, and was asked to join Bath Textile Artists, a group that gave me the freedom to mix art and stitchery, the basis of my work. I also belong to QuiltArt, a European textile art group. Apart from the support provided by this group, members have guided me to re-evaluate my work, put it up for critique within the group, and look at it in a new way.

New life for aged fabric

Materials play a huge part in the planning of my work. My designs are freestyle with nothing plotted beforehand. My studio, when starting a piece, is a huge mess. I work visually and need to be surrounded by cloth, fabrics, paper, and photos before anything can be started. The idea is not to replicate something seen, but to give a sense of place and time.

A piece of cloth will then set off the train of thought that will link it to an idea. Old fabrics hold a very special place in my work — the idea of reusing fabrics that have been handled by others in the past is all part of the process.

My work is abstract and has become more collage than quilted textile. Having specialized in embroidery when at college, I now like to distress that with overpainting, collaging, and use of paper, card, flashing, matting, scrim, and netting, but always including a small point of interest to make the viewer think further. The work now relates more to soft collage than to quiltmaking.

Antique shops and fairs are a good source for materials. If the fabrics are well-used, mended, or coming apart, so much the better. I inherited my grandmother's stash of old pieces of tweeds, cottons, buttons, 1930s suspenders (I'm still trying to work out how to use those!), studs, elastics, and wools. Natural fabrics have a very different feel than synthetics, as they fold, tear, fray, and shred in a random way, leaving natural edges, which add to the feel of the work. The work is all about textures and contrasts — leaving much to the imagination but hopefully enough to lead the viewer into the piece.

History as inspiration

History and reading have always been hugely important for me, who we are and from where we

Tension

12 x 12 x 12 inches, 2019

come, the marks that have been left by people before us. I find that travels to ancient sites and historical places — Greece, Venice, Italy, and Turkey — really inspire me. Wandering around old gravestones allows me to trace our history.

My work has always been connected to the past. Each time I visit Venice, I see traces of the beauty that was. You can sketch out the lives of the Venetians from hundreds of years ago to today through empty dark passageways, sounds of feet on the stones, and echoes of times past. All of this is now rapidly fading with pollution and time, but you can still feel the emotion of connection.

Bath, England, where I live, is a Georgian town where many houses and terraces date back to the 1700s. My studio is in our rambling cottage, built circa 1780, with old beams and stonework. I sometimes look with envy at the wonderful purpose-built studios that some modern artists have, but I know that I need to be surrounded by history in order to work.

Future plans

The main messages of my work have been to find the hidden traces of past lives and to never forget that we are here because of the past. The countryside and seascapes all have played their part.

However, this year I'm taking time out to concentrate on something very different. The massive problem of global warming and our appalling use of single-use plastics are issues of grave concern. There is a tremendous amount of pollution in the seas. We seem to have ruined this delicate planet in the space of about sixty years, such a small period of time considering how long we have been here. Of course, the pieces will have a connection with the past, but they will carry a strong message.

I don't normally work in a series; one piece just flows into another. But this new series will probably have an end point. I can feel the landscapes beckoning.

www.fenelladavies.com



Crossing the Channel

40 x 24 inches 2019



Wen Redmond

Strafford, New Hampshire

Wen Redmond loves to experiment. She has taken contemporary quilt art in new directions with different techniques and surface design. Today, she finds new ways to incorporate digital imagery into fiber art. Her results are often surprising and always intriguing.

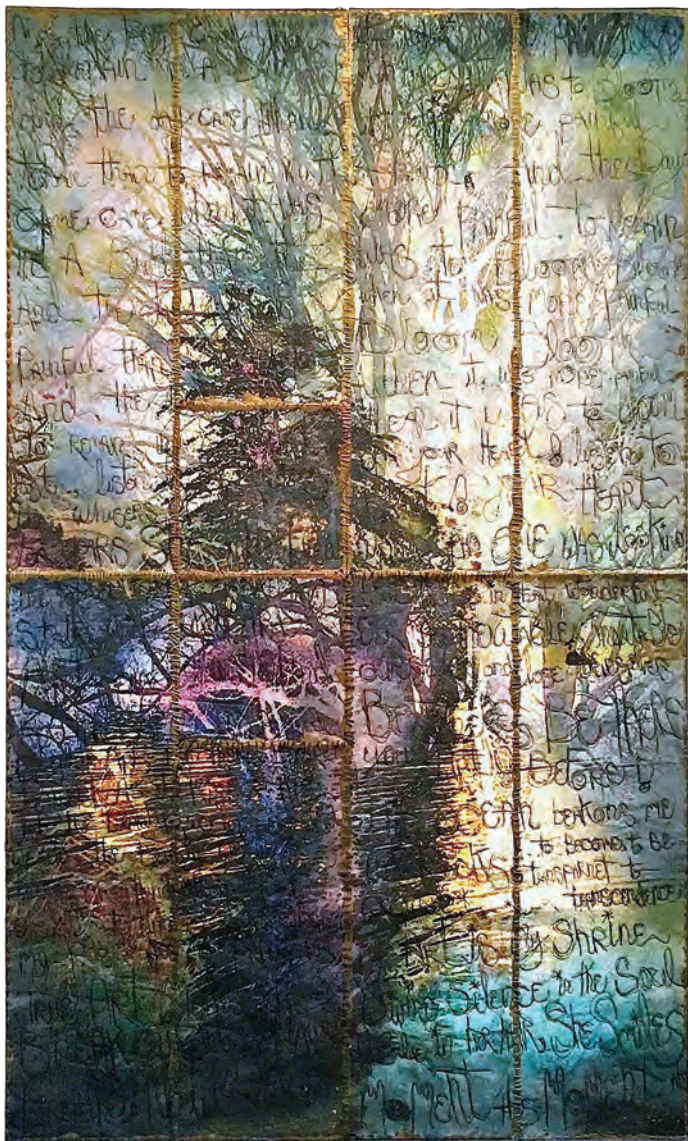
Finding my voice

In high school, I taught myself to quilt according to my own muse. In 1980, I moved to New Hampshire and joined a local guild, where I learned all the rules. Gradually, I turned to folk-art quilts, and then started interpreting imagery with direct cutting and piecing. I later added curved piecing to the mix. In the early 1990s, I started doing what I called “free” appliqué. I didn’t turn the edges under or

Drawing a Breath

22 x 24 inches, 2019





Continuing the Conversation

50 x 30 inches, 2019

stitch the pieces down all the way. Because no one was doing such work at the time, I stopped.

It took a number of years before I was able to listen to my own voice. A quote from Anaïs Nin encouraged me tremendously: “And the day came when the risk to remain tight in a bud was more painful than the risk it took to blossom.” By trusting my intuition and experimenting with new technology, I was able to fully embrace that concept.

In addition to quilting, I love photography. My game-changing moment came when I was able to use a computer to print my own photos onto cloth. My work exploded! The process combined both of my artistic expressions. I first shared my techniques in 2007 with an article on holographic imagery published in *Quilting Arts* magazine. I was also invited by the company to do an instructional video on my process and to appear on *Quilting Arts TV*.

Techniques and process

I think my presentation techniques have become the unifying component in my series work, such as working in collage, using alternative substrates for print bases, or employing my segmented quilt presentation. Each one of my presentations changes the elemental concept of the work, creating a unique experience for the viewer and challenges for me.

I don't consciously direct the subject of my work. Context is good, but I love the processes. Images are taken and sorted into file folders. Sometimes I take a journey through the files to see what image inspires me. Or seeing something different during my day will bring a project to mind. Even books and poetry can inspire a direction.

My work makes use of several techniques. I was painting my fabrics before printing on them. I used those painted fabrics as borders for my holographic





Intertwined
17 x 29 inches, 2018

A Page in a Life
27 x 30 inches, 2017
photo by Charley Freiburg



imagery and curved, pieced art quilts in the 1990s. Later, I took photos of those painted surfaces and layered them in Photoshop, using my imagery to create surprising and delightful manipulated results.

In my segmented quilt presentation, I use paint instead of borders on individual segments within a piece. This technique creates interior accents and also seals and colors the edges.

My fascination with photography is expressed through printing manipulated original photographs directly onto various substrates and specially-treated natural fibers. This approach makes materials a fundamental aspect of my current explorations. I print on recycled or unusual materials to give unique and ever more interesting results than can be achieved with simple paper or fabric alone. I consider what image would print best on various surfaces, such as tea bag liners, foil, or molding paste. Will the image blend or stand out?

My latest work, *Drawing a Breath*, was printed on an under-collage created from flashing and duct tape, using interfacing as the base. Drawn lines were sewn with thread and then an over-



left: **The Machine**
45 x 35 inches, 2014

above: **The Content of the Light**
40 x 40 inches, 2016

photos by Charley Freiburg

lay was created with the same image printed on silk organza, attached at the top with brads. The organza floats away as people walk by, creating a sense of breath.

Style defined

My style is eclectic, experimental, and known for breaking rules. I expose people to new ways of seeing. I also strive to inspire. Art, to me, is about moving forward. Creation gives me ideas. My passion is to put them into art through my desire to create.

I think growth is part of my process — not that every technique out there should be embraced, but I believe that growth in an artist is essential. I continue to explore types of presentations, different substrates, and different ways of constructing that fit me best at any given time in my career. Digital fiber has had the most hold on my creative pursuits. It includes everything I have learned: sewing by hand and machine, quilting, surface design, painting, the use of all sorts of mediums, collage, photography and all the new 21st-century digital tools.

www.wenredmond.com



Enchantment of the Forest
40 x 40 inches, 2018

Helena Scheffer

Montreal, Quebec, Canada

Helena Scheffer's career as a quilt artist started when she visited a quilt show. From that point on, she has been a maker of colorful quilts. Today, her abstract series *Colour Explosions* helps define textile work as fine art. It is born of spontaneity and serendipity.

photo by Lauma Cenne



Temperature Rising
36 x 36 inches, 2019

photo by Maria Korab-Laskowska

Colorful start

My first contact with quilts was at the Vermont Quilt Festival three decades ago. I was smitten with the Amish quilts that I saw. The bold solid colors, the unusual color combinations, and the fine hand stitching were mesmerizing. I immediately took a basic quilting class, and the Amish quilts served as my inspiration for the first couple of years.

A class with Roberta Horton on African-American quilting dramatically changed the way I approach my work. I have never been good at following instructions. Receiving “permission” in that workshop to develop my own designs opened a new creative door for me. I began to dye my own fabric and broke free from the quilt block format. I’ve never looked back.

World of color

What remains from my early quilting days is the influence of color. I love to work with it and consider myself a colorist, which is evident in my *Colour Explosions* series. This series arose out of mono-

Blood Moon
24 x 24 inches, 2018



chromatic quilts I made from hundreds of squares and rectangles. At the time I owned an art gallery and was curating a show called *Red Alert*. There was a 40-inch size limit on the entries, which meant that a larger piece I had created wasn't eligible.

I decided to try a new approach. What if, instead of seaming together squares and rectangles, I collaged them onto a background? I decided to attach the resulting quilt, *Not Just Red*, to a painted canvas. The *Colour Explosions* series was born. Since then, I have made dozens of pieces in this series, from small 6-inch square collages to what I consider to be my masterpiece to date: *Kilauea*, which measures 70 x 86 inches. It won Best of Show at the 2018 *Chicago International Quilt Festival*.

My process for this series involves placing hundreds of small pieces on a felt or batting background. The



Sunflower Sutra

58 x 56 inches, 2009
Made in collaboration
with Marion Perrault

photo by Maria Korab-Laskowska



Kilauea

70 x 86 inches, 2018

photo by Maria Korab-Laskowska

work is then covered with tulle before being heavily quilted and mounted on a painted canvas, although several pieces in *Colour Explosions* are not mounted on canvas, including *Kilauea*.

Colorful process

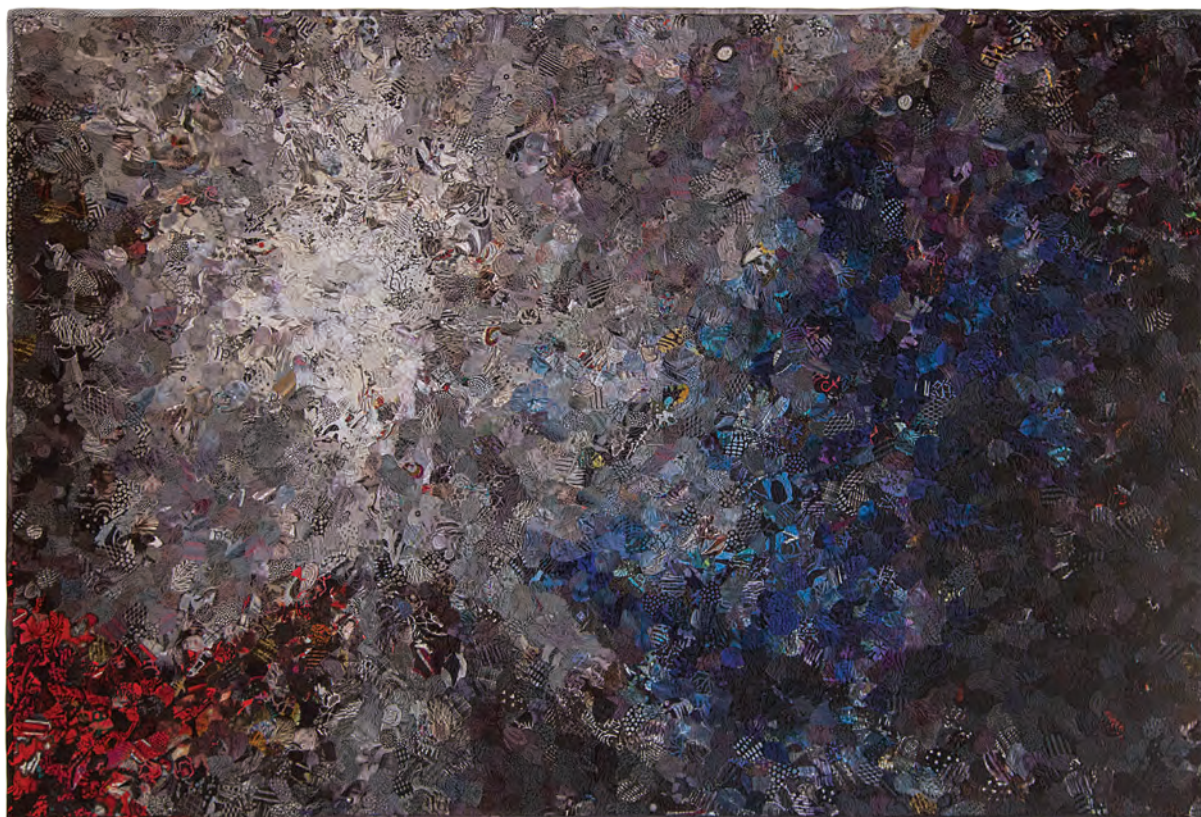
My *Colour Explosions* series is ongoing, and there is no limit to working with color. I could create a new red piece every day. Red is a constant source of inspiration for me, but sometimes I deliberately choose a color that I find challenging to see what I can do with it. I start each new piece with a basic color in mind and let the fabric determine the direction of the flow. This process can lead to surprises.

I have a large collection of vintage damask tablecloths and napkins that I dye, overdye, print, and otherwise manipulate. I love the texture of the woven fabric, which takes the dye so beautifully. I also buy

commercial fabrics, and browse thrift stores for old silk blouses, ties, and scarves. I find areas that work tonally and cut out small pieces measuring about an inch; the fabrics end up looking like Swiss cheese.

Another part of the process that I enjoy is machine quilting. For me, this is what differentiates an art quilt from a painting: the three-dimensional aspect of the textile created by the stitching. I sit down at the machine and let my fingers fly. Nothing is planned, it just flows out of my fingers. I also add hand stitching to many pieces, using thicker thread to add more texture.

Last year, a fellow artist friend gave me a small circular wooden panel and said, "Helena, I bet this would work well for your work." It was like a light



Black Crow Blues

55 x 70 inches, 2016

photo by Maria Korab-Laskowska

bulb turned on! I now love creating round art-works and so far have created nearly a dozen in different sizes.

Art and beyond

Quite a few years ago, I was invited to do a trunk show and speak about my work at a downtown library. Afterward, a woman raised her hand and said, “Your work is so beautiful, it’s almost like art.” That comment cut me to the quick. Textile work is art. I feel like I’m carrying the flag for textile art and its acceptance as fine art in my community. I’m the only textile artist in my professional art association, Lakeshore Artists. I exhibit twice yearly with this association and enjoy these opportunities to educate the public about textile art.

Aside from being an artist, I’m a dedicated yogi and embarked on an intensive yoga teacher-training program a few months ago. It’s very time-consuming, but I am learning a lot and feel that I’m becoming a better human being along the way. In addition, I’ve been invited to mount a solo show in a Montreal art gallery late next year. I am now working on a new series for this exhibition that will combine *Colour Explosions* with my passion for yoga.

www.helenascheffer.ca

Queen of the Night

42 x 41 inches, 2014

Made in collaboration with Marion Perrault

photo by Maria Korab-Laskowska



**Diane Powers-
Harris**
The Wind Beneath
His Wings
31 x 57 inches | 2019



Aloft

Birds, insects, and even some mammals are able to fly and soar. Plant seeds and kites are carried on the breeze, and the perfect pass can float through the air. Humankind has dreamt of ways to fly, from Icarus' attempt to create his own wings to the advent of airplanes, satellites, and space exploration. This exhibition provides new perspectives through which to see our world.

SAQA™ GLOBAL EXHIBITIONS



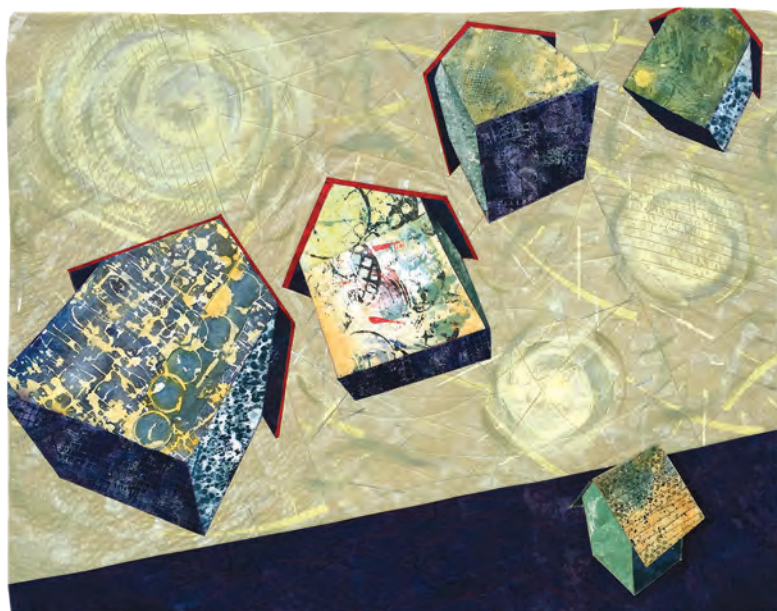
Maggy Rozycki Hiltner
Bombs and Missiles

68 x 44 inches | 2017

Photo by Gene Rodman



Jill Kerttula
Boundless
46 x 35 inches | 2018



Bobbi Baugh
Sometimes They Fly Away
32 x 41 inches | 2018



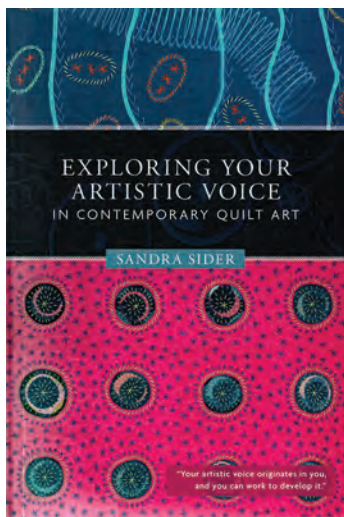
Victoria Carley
Icarus II
46 x 49 inches | 2015



Ruthann Adams
Flying Free
38 x 37 inches | 2019

the bookshelf

Reviewed by Patty Kennedy-Zafred



Exploring Your Artistic Voice in Contemporary Quilt Art

by Sandra Sider

Published by Schiffer Publishing, Ltd., 2019

111 pages, softcover, full color, \$16.99

ISBN 9780764358876

Sandra Sider's newest book feels like a personal conversation – not only because she shares her artistic journey and development with the reader, but also because her

honesty, including frank criticism of her own work, is revealed within its pages. In *Exploring Your Artistic Voice in Contemporary Quilt Art*, Sider reflects on the path any practicing artist endures, but her book is written with particular emphasis to address the issues faced by quilt artists, who are so often mistakenly identified as hobbyists.

With a wide range of experience as not only an artist, but also as an art historian, juror, writer, and editor, Sider brings to the table a wealth of experience covering all facets of the quilt art world. In each and every page, she delivers critical advice and information, based not only on her own practices of making art, but additionally, the 'business' of creating and exhibiting quilts as an art medium.

Her writing style is easy to read and not overly complex, as she tells a compelling story — one that speaks to the issues faced by studio quilt and textile artists at any stage in their career. Creating a singular, recognizable voice, transitioning styles of work through long years of practice, and maintaining a level of quality, are among the critical aspects addressed in a way that will resonate with any practicing quilt artist, whether experienced or new to the game.

Sider clearly discovered, early on, that her favorite piece in the puzzle of making art quilts was her mutual love for photographic images and, subsequently, the cyanotype process. This is a light bulb moment for any artist — find the parts in the process you enjoy the most, and focus directly and intently on developing those passions. For her, it has resulted in a remarkable career that has produced a body of work that has evolved, changed, and often surprised, but remains continually familiar territory. This is a critical lesson to artists in any media, seeking to establish their own unique, and recognizable voice. The ability to allow the work to evolve, perhaps using new or unfamiliar techniques or materials, without fear of failure, is an issue faced by many artists, particularly those who have experienced some success.

Sider advises that through continued practice and hard work, an artist will soon discover what can be done well, is enjoyable, and which offers delight. Focusing on those skills can lead to a path of self-expression and development, and brings joy in the making. Listening to this inner voice may lead to a change in direction or the continuation of a current direction. Development of an artistic voice, Sider suggests, is an ongoing process, one that can be easily sidetracked by multiple influences, including new techniques, materials, and skills expressed by others in the quilt art community or in workshops. Sifting through all of these attractive options and choosing what to experiment with can be a challenge.

She also recommends spending time outside of the studio, viewing art work in galleries and museums, including quilts and other mediums, to study composition and color, and to gather inspiration. Familiarization with the work of other quilt artists, both contemporary and historical, can lend itself to a new idea, viewpoint, or realization.

Exploring Your Artistic Voice concludes with a discussion of that most important lesson — what is success, and what is the purpose for the making of art. The ability to speak about art, both verbally and in written statements is relevant and clearly explained. The always-important artist statement included with images of specific pieces is broken down and analyzed. The before and after versions of several statements, along with photos of the specific quilts, are fascinating.

Sider's artwork, from her beginnings to the current day, is beautifully photographed, every page filled with color photos highlighting a remarkable career of quilt making. Highly recommended, *Exploring Your Artistic Voice in Contemporary Quilt Art* is a delightful read and written in a way that the reader can easily imagine the author is sitting next to you, sharing her wisdom, along with a nice cup of tea.

Bojagi, Design and Techniques in Korean Textile Art

By Sara Cook

Published by Batsford, 2019
128 pages, hardcover, full color, \$29.95
ISBN 9781849945219

The fragile and ethereal appearance of contemporary bojagi, featuring lines created of overlapped, often hand-stitched seams, belies the historically utilitarian nature of this art form, rich in tradition and meaning from Korean makers for centuries. In *Bojagi, Design and Techniques in Korean Textile Art*, Sara Cook takes the reader on a journey back in time to the origins of this timeless technique, and then reveals the stunning art currently being created by practitioners of bojagi around the world.

Lush with beautiful color photos, this book reveals the original nature of what were fundamentally considered wrapping cloths; utilitarian fabrics often sewn together from leftover fabrics and scraps, and used for multiple purposes. The historical references and

images demonstrate not only the final results, but also the materials, tools, and various fabrics that were often used, including ramie, hemp, and silk. The stitching of bojagi was often the only creative outlet for Korean women, whose stitch patterns were often filled with symbolic references. Finished bojagi were used simply to wrap, carry,

and store objects from clothing to food, but were also a component of religious and ceremonial rituals.

Various styles and regional examples of vintage bojagi are included, from special pieces created for royal and wealthy families to more simple interpretations stitched for everyday use, all in full-color photos.

Cook credits her introduction to and increased fascination with bojagi to Chunghie Lee, whose exhibition in 2009 at the Festival of Quilts in Birmingham captured her imagination. Their ongoing relationship, including trips to the Korea Bojagi Forums, introduced Cook to bojagi being created by contemporary textile artists. This book is the result of more than ten years of research, teaching, and practice which Cook hopes will inspire artists today.

Bojagi includes a broad wealth of information for novice practitioners, including suggested fabrics, sewing equipment needed, and step-by-step diagrams of the diverse styles of seams that can be used. Although many pieces are created by hand, machine stitchers can also create this unique patchwork in new and innovative ways. The result of Cook's personal creations, along with other artists' works featured in *Bojagi*, are beautiful and inventive, with a modern appeal.

Embellishment in the form of stitches or dimensional fabric creations is often added to bojagi made as gifts or for special occasions. Cook also includes an explanation, with instruction, of the colored



see "Bookshelf" on page 99

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 3,700 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 2020, exhibitions of SAQA member work will travel to Australia, England, France, Germany, Italy, Spain, Switzerland, and thirteen states across the U.S. They will be displayed in seven museums and 21 major quilt festivals and seen by several hundred thousand visitors. Information about SAQA and these exhibitions is available at www.saqa.com. Full-color catalogs of many of the exhibitions are also available.

Regula Affolter

Oekingen, Solothurn, Switzerland

www.regaffolter.ch



Flucht 21/2018 Serie Crossing

53 x 36 inches (135 x 91 cm) | 2018

Berger Family | photo by JEA

Linda Anderson

La Mesa, Calif, USA
www.laartquilts.com



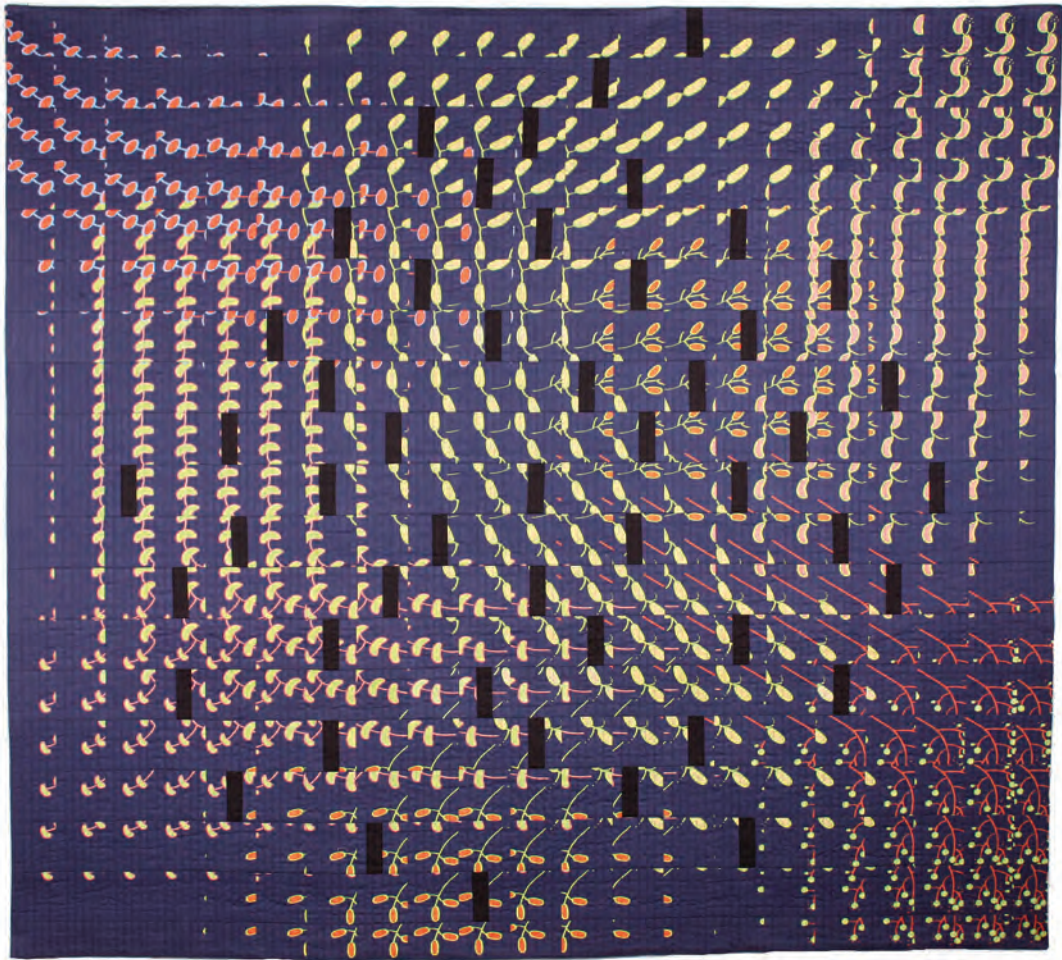
A Day in the Life

47 x 113 inches (114 x 287 cm) | 2019

photo by Jamie Hamel-Smith

Jill Ault

Ann Arbor, Michigan, USA
www.jillault.com



Interrupted

55 x 61 inches (140 x 155 cm) | 2017

Polly Bech

Swarthmore, Pennsylvania, USA
www.pollybech.com



Echoes of Gee's Bend

49 x 35 inches (125 x 89 cm) | 2019

Charlotte Bird

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



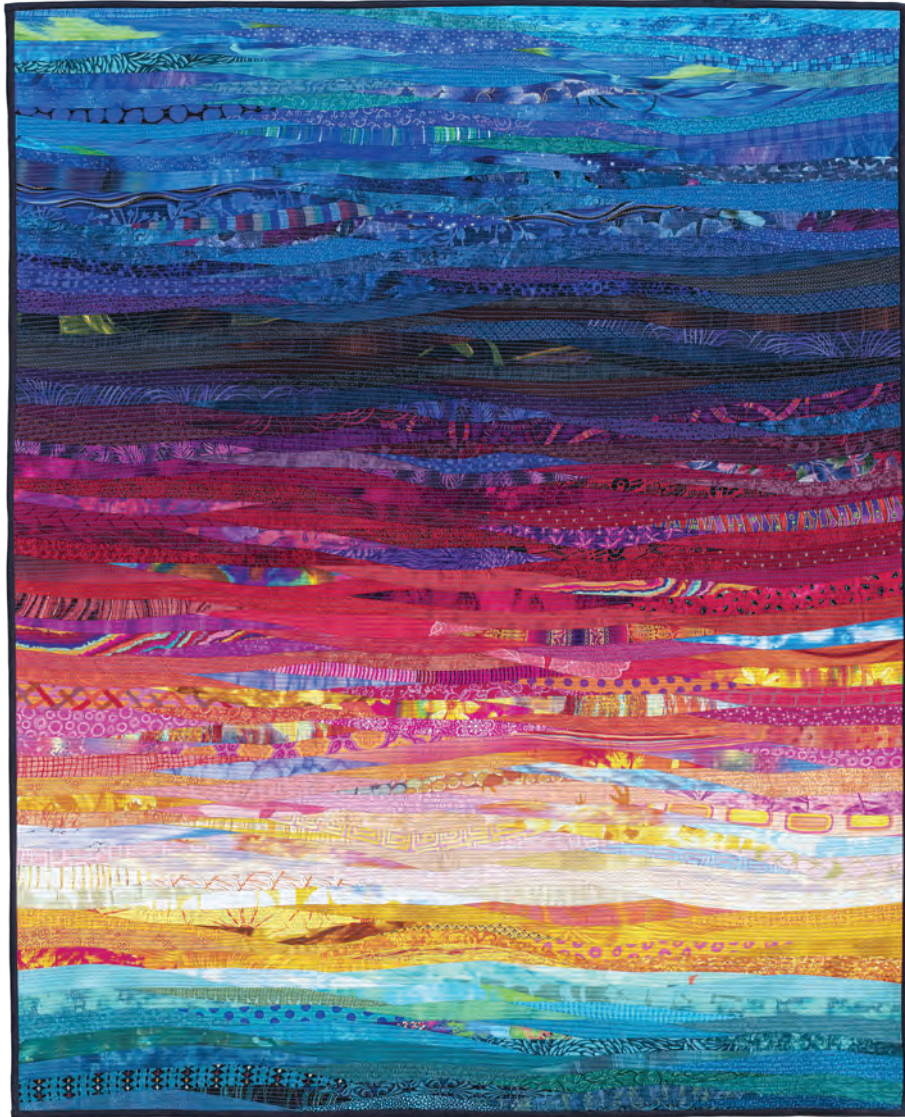
Goodbye My Village

48 x 32 inches (122 x 81 cm) | 2018

photo by Gary Conaughton

Ann Brauer

Shelburne Falls, Massachusetts, USA
www.annbrauer.com



ocean sunrise

47 x 37 inches (119 x 94 cm) | 2019

photo by John Polak

Shelley Brucar

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



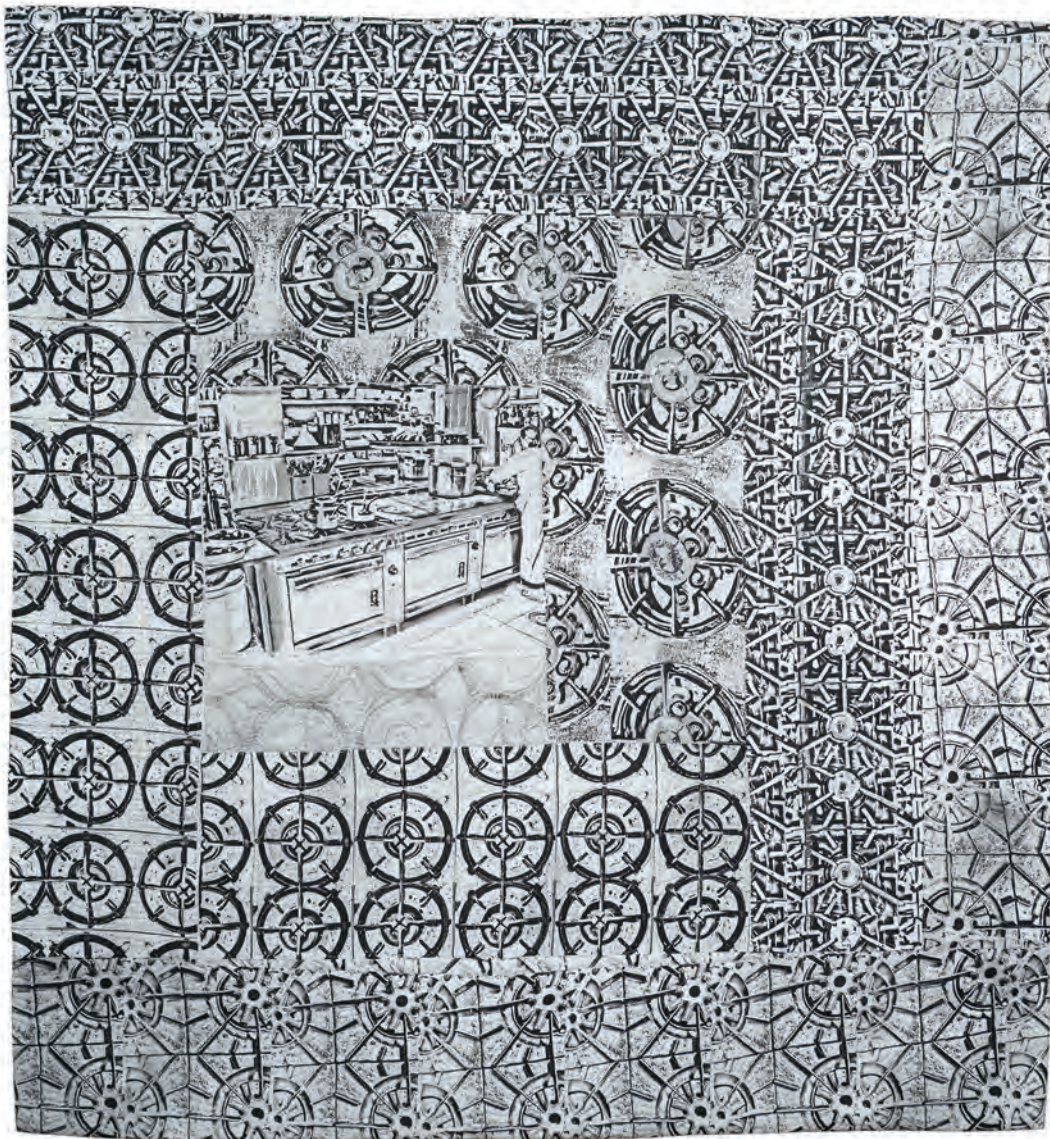
Hide and Seek

28 x 25 inches (71 x 64 cm) | 2019

Susan Callahan

Silver Spring, Maryland, USA

susancallahanart.wordpress.com



Stovetop

55 x 55 inches (140 x 140 cm) | 2018

Kitchen Life | photo by Eric Reiffenstein

Harriet Cherry Cheney

Dobbs Ferry, New York, USA
www.harrietcheney.com



Arimatsu

30 x 17 x 4 inches (76 x 42 x 9 cm) | 2017
private collection | photo by George Potanovi, Jr.

Sharon Collins

Arnprior, Ontario, Canada
www.sharoncollinsart.com



Sublime

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

private collection

Jennifer Conrad

Burnsville, Minnesota, USA
www.designsbyjconrad.com



Prince UR a Star

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

photo by Jeff Conrad

Jacque Lynn Davis

Freeburg, Illinois, USA
www.jacquedavis.com



I Cannot Hear You Anymore

30 x 17 inches (76 x 43 cm) | 2018

private collection | photo by Sarah Abbott

Maggie Dillon

Sarasota, Florida, USA
www.maggiedillon.com



Missed Trains

52 x 42 inches (132 x 107 cm) | 2018

Heather Dubreuil

Hudson, Quebec, Canada
www.heatherdubreuil.com



View from Riga Cathedral

24 x 18 inches (61 x 46 cm) | 2018

Deborah Fell

Urbana, Illinois, USA
www.deborahfell.com



Puppy Love: Zane

48 x 49 inches (122 x 125 cm) | 2018

private collection

Tommy Fitzsimmons

Lakewood Ranch, Florida, USA
www.tommysquilts.com



Wampum

31 x 58 inches (79 x 147 cm) | 2018

Judith Quinn Garnett

Portland, Oregon, USA
www.blackdogdesignpdx.com



Oxidation

60 x 65 inches (152 x 165 cm) | 2018

photo by Owen Carey

Valerie S. Goodwin

Tallahassee, Florida, USA
www.valeriegoodwinart.com



Cartographic Collage VI

48 x 36 inches (122 x 91 cm) (diptych; dimensions are for each piece) | 2018

photo by Barbara Davis

Cindy Grisdela

Reston, Virginia, USA
www.cindygrisdela.com



Aquarius

53 x 47 inches (135 x 119 cm) | 2018

photo by Gregory R. Staley

Michele Hardy

Silverthorne, Colorado, USA
www.michelehardy.com

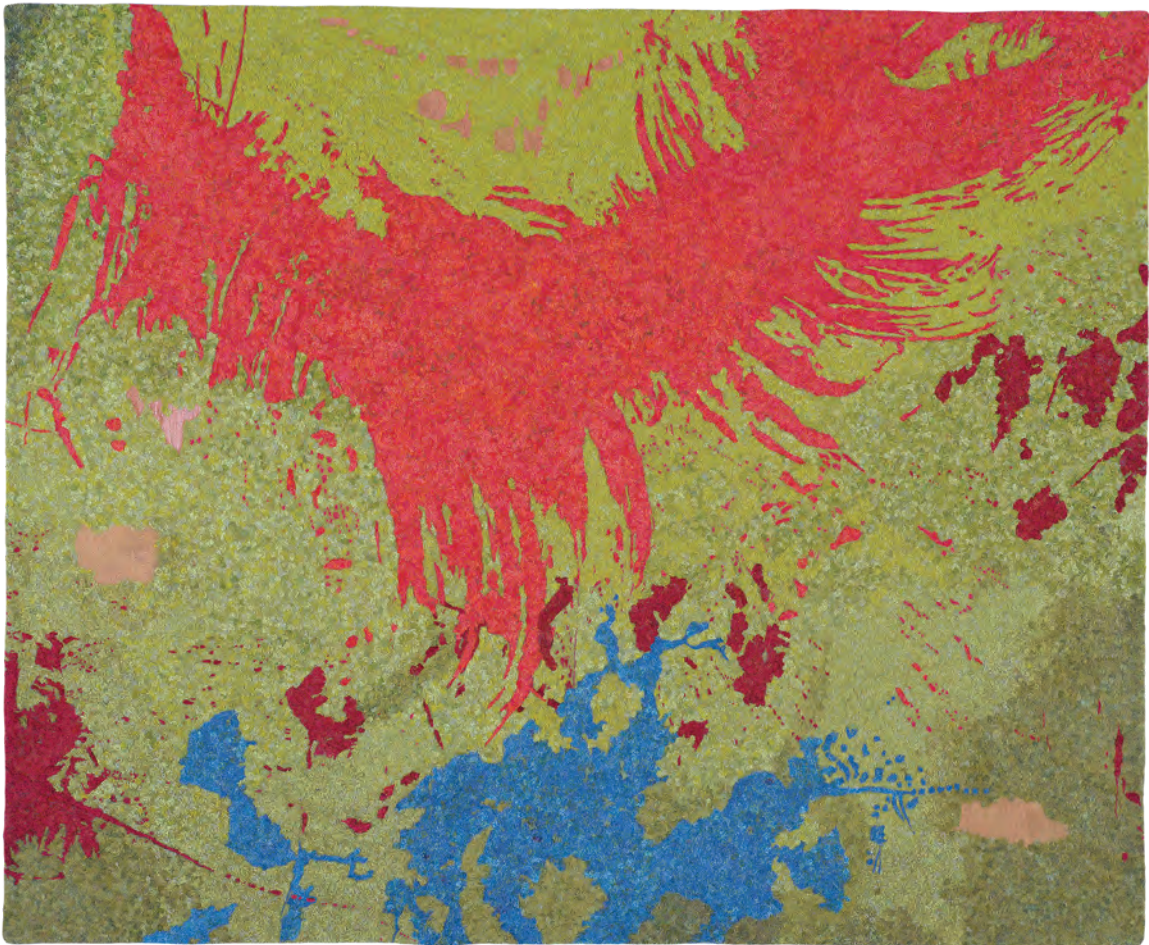


Surfaces #11

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

Barbara Oliver Hartman

Flower Mound, Texas, USA
barbaraohartman@aol.com



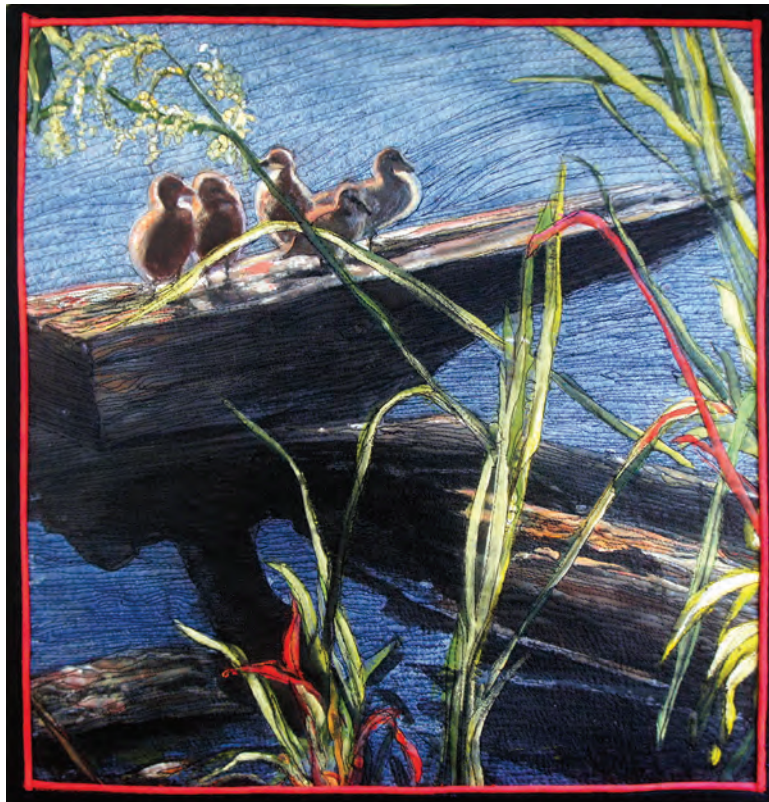
Aftermath

45 x 55 inches (114 x 140 cm) | 2018

photo by Sue Benner

Sue Holdaway-Heys

Ann Arbor, Michigan, USA
www.sueholdawayheys.com



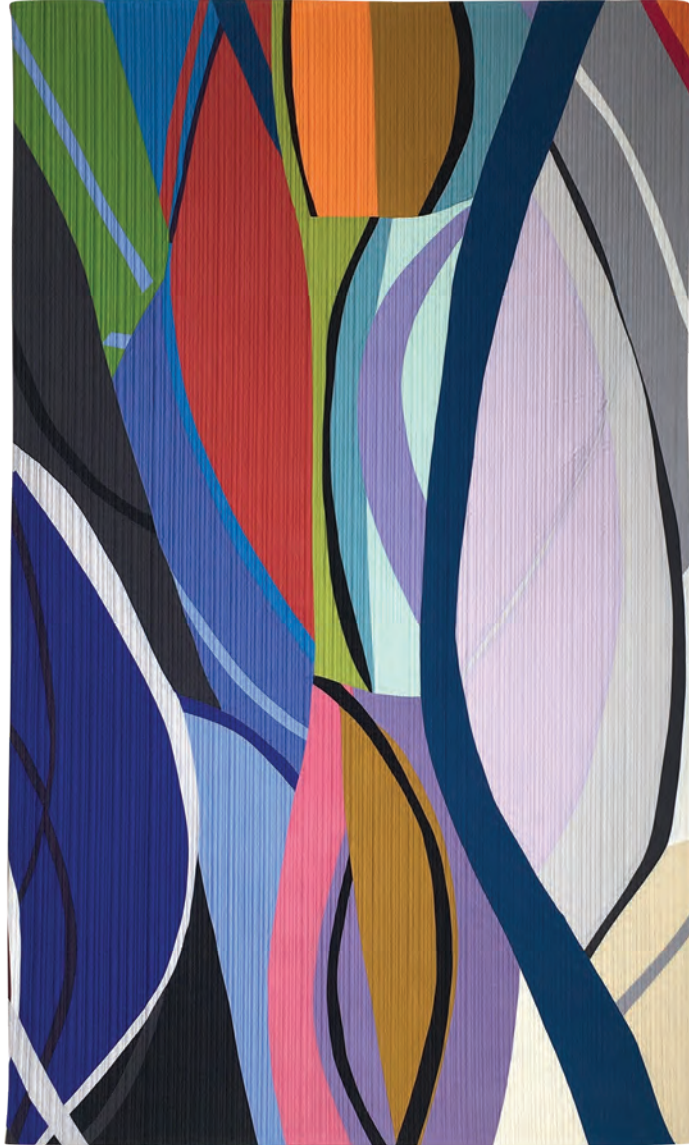
The Sunbathers

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

From an original photo by Sue Benner; used with permission.

Leslie Tucker Jenison

San Antonio, Texas, USA
www.leslietuckerjenison.com



Interstitial

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

Kathleen Kastles

Wailuku, Hawaii, USA
www.kathleenkastles.com



Bundle

28 x 14 inches (71 x 36 cm) | 2019

photo by Xinia Productions

Jill Kerttula

Charlottesville, Virginia, USA

www.jillkerttula.com



Urban Voyer: night on 2nd and Water

50 x 39 inches (127 x 98 cm) | 2019

Sue King

Lancaster, Ohio, USA
www.suekingarts.com



A River Runs Through It

12 x 31 x 2 inches (31 x 79 x 4 cm) | 2018

photo by Rob Colgan

Natalya Khorover Aikens

Pleasantville, New York, USA

www.artbynatalya.com



Iron Spine 5XL

77 x 51 inches (196 x 130 cm) | 2017

Judy F. Kirpich

Takoma Park, Maryland, USA
www.judykirpich.com



Memory Loss No. 1

47 x 80 inches (119 x 203 cm) | 2018

photo by Mark Gulezian

Colleen M. Kole

Grand Rapids, Michigan, USA
www.colleenkole.com



Time Fragments #20

69 x 69 inches (175 x 175 cm) | 2018

Karol Kusmaul

Inverness, Florida, USA
www.kquilt.com



Flirting

28 x 26 inches (71 x 66 cm) | 2018

Judy Langille

Kendall Park, New Jersey, USA
www.judylangille.com



Facade 3

27 x 25 x 3 inches (69 x 64 x 8 cm) | 2018

photo by Peter Jacobs

Sandra E. Lauterbach

Los Angeles, California, USA
www.sandralauterbach.com



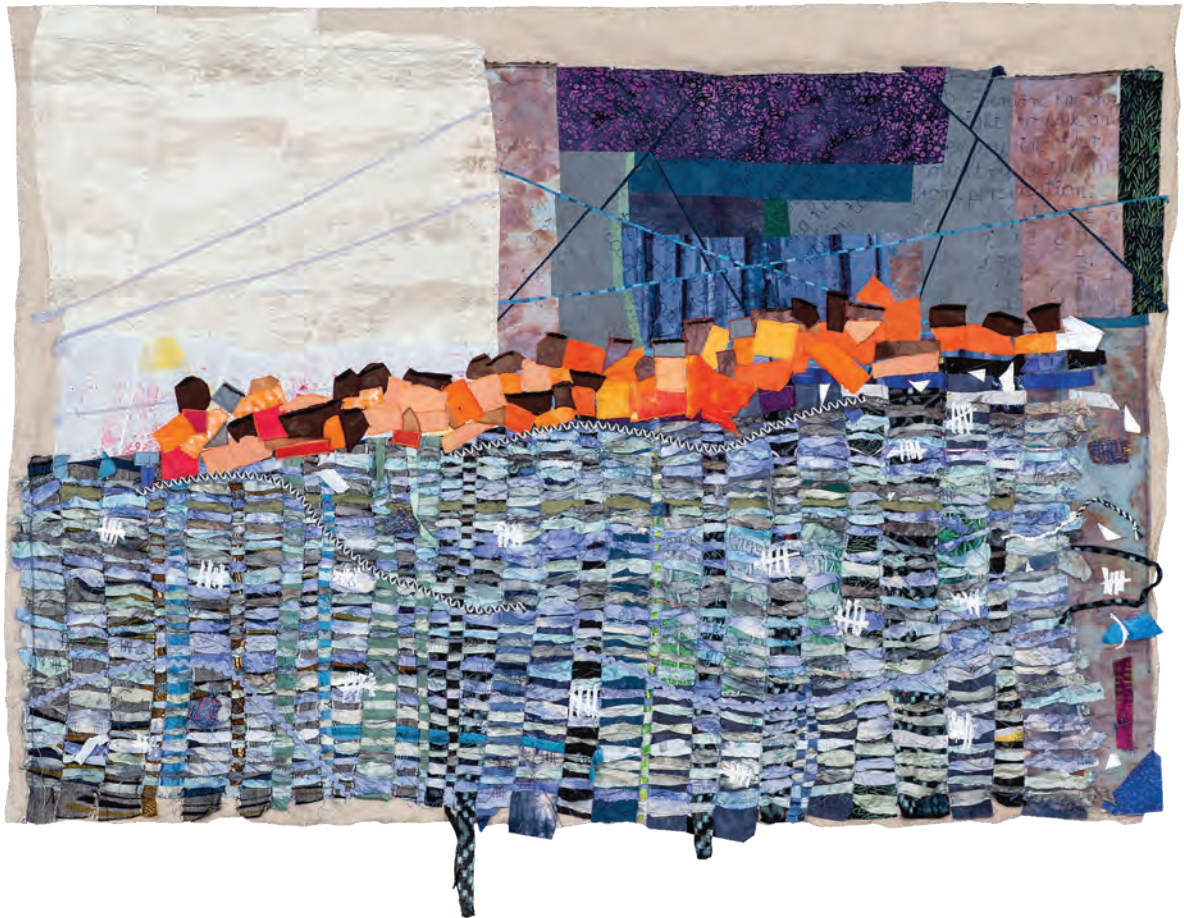
Jazz Age

49 x 42 x 2 inches (125 x 107 x 5 cm) | 2018

private collection

Uta Lenk

Vilsbiburg, Germany
www.justquilts.de



Everyone has the right (text messages 19)

44 x 64 inches (112 x 163 cm) | 2018

photo by Andreas Hasak

Susan Leslie Lumsden

Brooksville, Florida, USA
www.rebelquilter.com



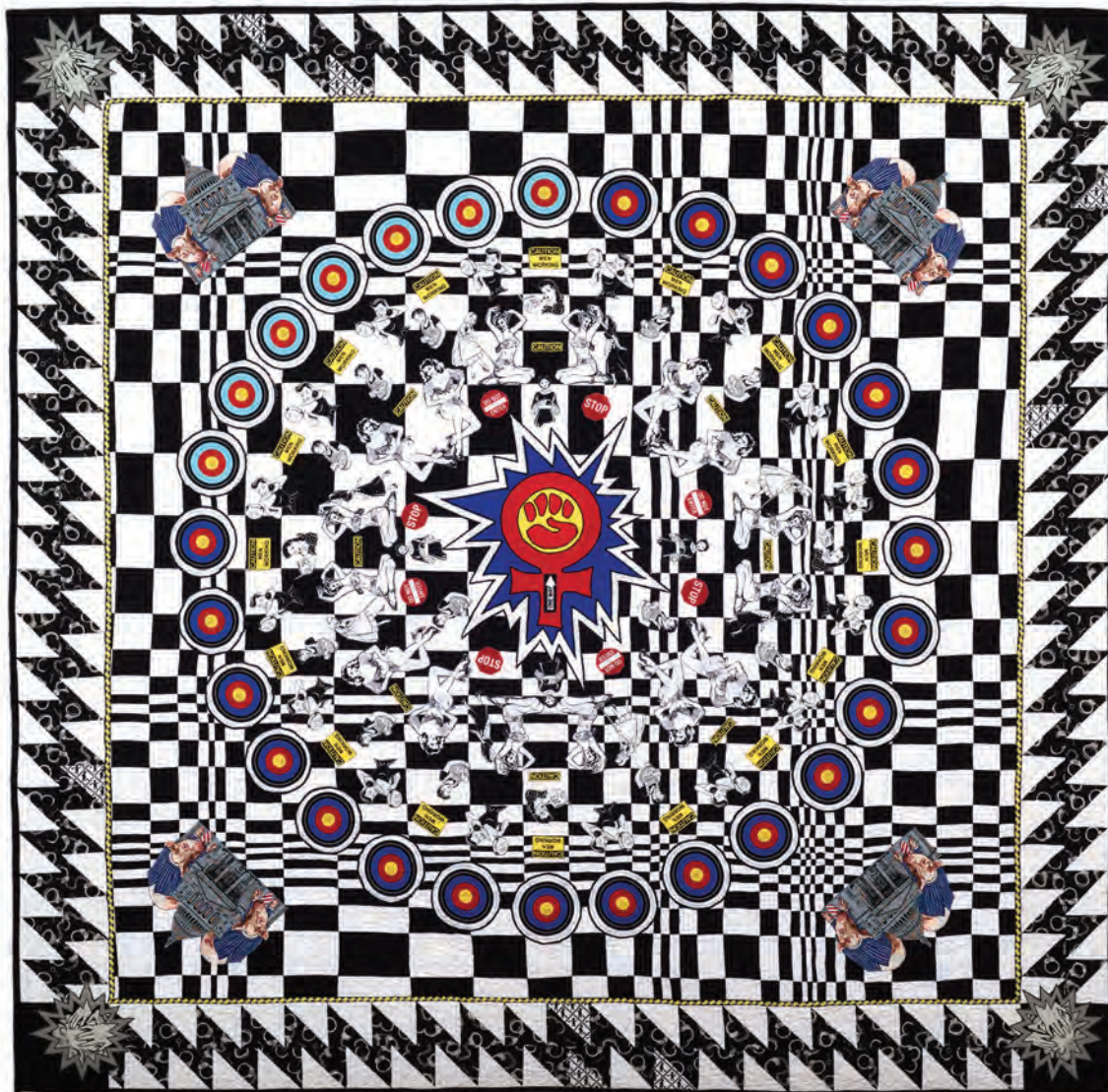
Passiflora: Frenzy

61 x 35 inches (155 x 88 cm) | 2019

Penny Mateer

Pittsburgh, Pennsylvania, USA

www.pennymateer.com



You Don't Own Me #14 Protest Series

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

photo by Larry Berman

Lorie McCown

Fredericksburg, Virginia, USA

www.loriemccown.com



The Story Skirt

72 x 42 x 3 inches (183 x 107 x 8 cm) | 2018

Denise Oyama Miller

Fremont, California, USA



Crayon Box Croton

34 x 38 inches (86 x 97 cm) | 2018

photo by Sibila Savage

Susie M. Monday

Pipe Creek, Texas, USA
www.susiemonday.com



Outside the Lines

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

Paula Nadelstern

Bronx, New York, USA
paulanadelstern.com



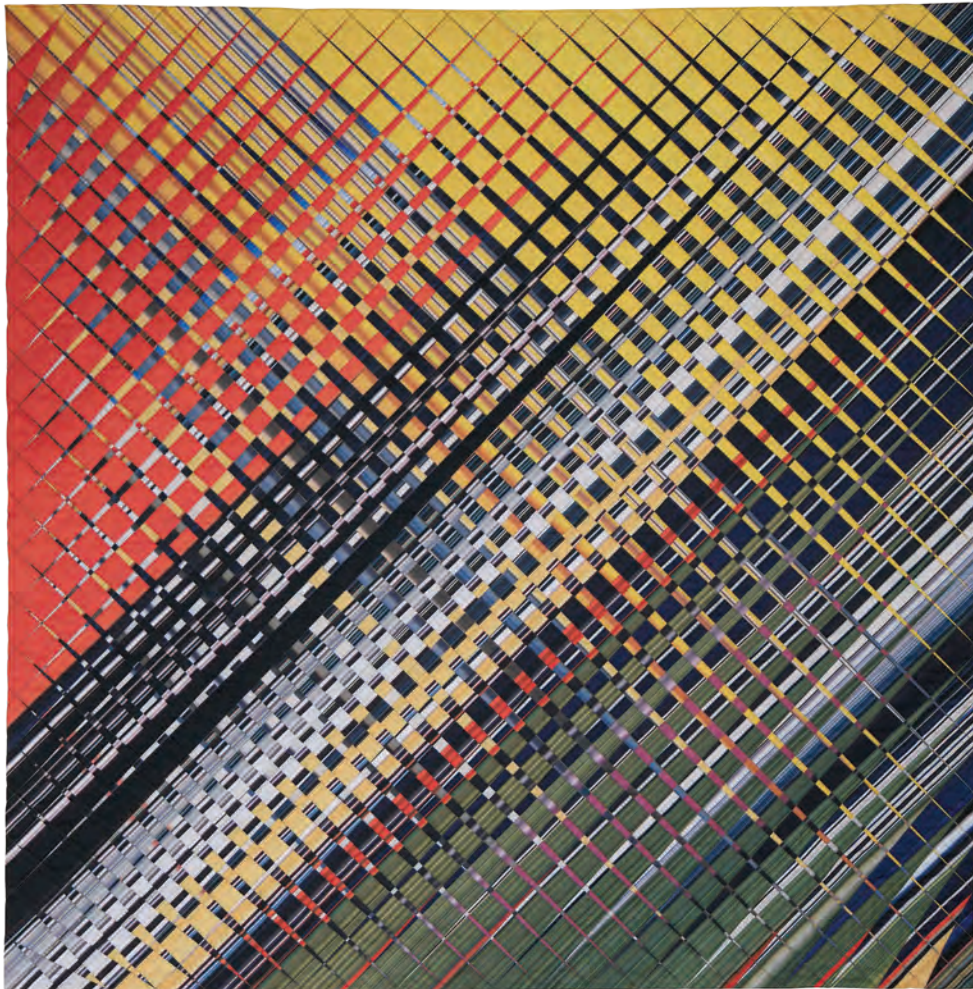
Kaleidoscopic XLI: The Prague Spanish Synagogue Ceiling

79 x 64 inches (201 x 163 cm) | 2018

photo by Jean Vong

Dan Olfe

Julian, California, USA
www.danolfe.com



Color Square #5

59 x 58 inches (150 x 147 cm) | 2019

Katie Pasquini Masopust

Fortuna, California, USA
www.katiepm.com



Valerian

43 x 36 inches (109 x 91 cm) | 2018

photo by Photography Studio Caroline Wright

Kathryn Pellman

Los Angeles, California, USA
www.kathrynpellman.com



Fashionista Quilter

96 x 60 inches (244 x 152 cm) | 2018

photo by Johanna Wissler

Deb Plestid

Tatamagouche, Nova Scotia, Canada



Mackay Barns Standing Still on Spiddle Hill

30 x 45 inches (76 x 114 cm) | 2019

Elaine Quehl

Ottawa, Ontario, Canada
www.elainequehl.com



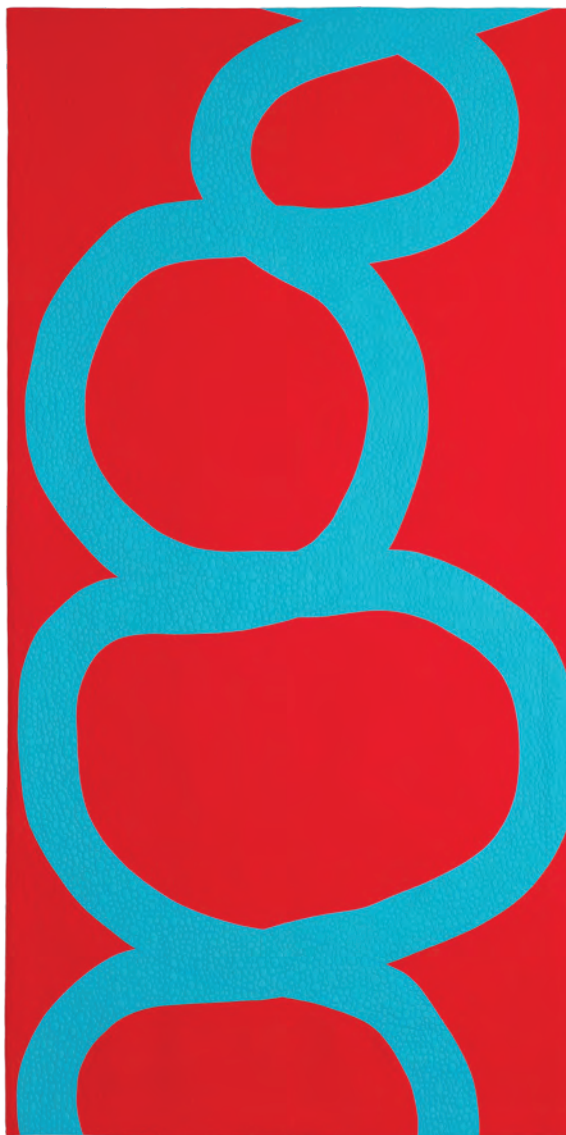
Smoke and Mirrors 1

40 x 43 inches (102 x 109 cm) | 2018

Denise L. Roberts

Albright, West Virginia, USA

www.deniselroberts.com



Finding Connections #20

84 x 43 inches (213 x 108 cm) | 2018

photo by Richard C. Roberts

Helena Scheffer

Beaconsfield, Quebec, Canada
www.helenascheffer.ca



Coral Reef

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

photo by Maria Korab-Laskowska

Susan Schrott

New York, New York, USA
www.susanschrottartist.com



Sisters of My Soul

48 x 64 inches (122 x 163 cm) | 2018

photo by Christopher Burke

Maria Shell

Anchorage, Alaska, USA
www.mariashell.com



Bear Fence

54 x 40 inches (137 x 102 cm) | 2018

photo by Chris Arend

Sue Sherman

Newmarket, Ontario, Canada
www.sueshermanquilts.com



Huddle!

32 x 49 inches (83 x 126 cm) | 2018

private collection

Catherine Whall Smith

Chaplin, Connecticut, USA
www.catherinewhallsmith.com



Get Me Out of Here ... Please

23 x 36 inches (58 x 90 cm) | 2018

Priscilla Stultz

Williamsburg, Virginia, USA



Ancestry tree

44 x 38 inches (112 x 97 cm) | 2019

Daphne Taylor

Montville, Maine, USA



Quilt Drawing #21

57 x 50 inches (145 x 126 cm) | 2017

Gwyned Trefethen

Cohasset, Massachusetts, USA

www.gwynedtrefethen.com



Cohasset Sunrise

82 x 59 inches (208 x 150 cm) | 2019

photo by Dana B. Eagles

Terry Waldron

Anaheim, California, USA
www.terrywaldron.com



Water Dance

60 x 25 inches (152 x 64 cm) | 2014

Jean Wells Keenan

Sisters, Oregon, USA
jeanwellsquilts.com



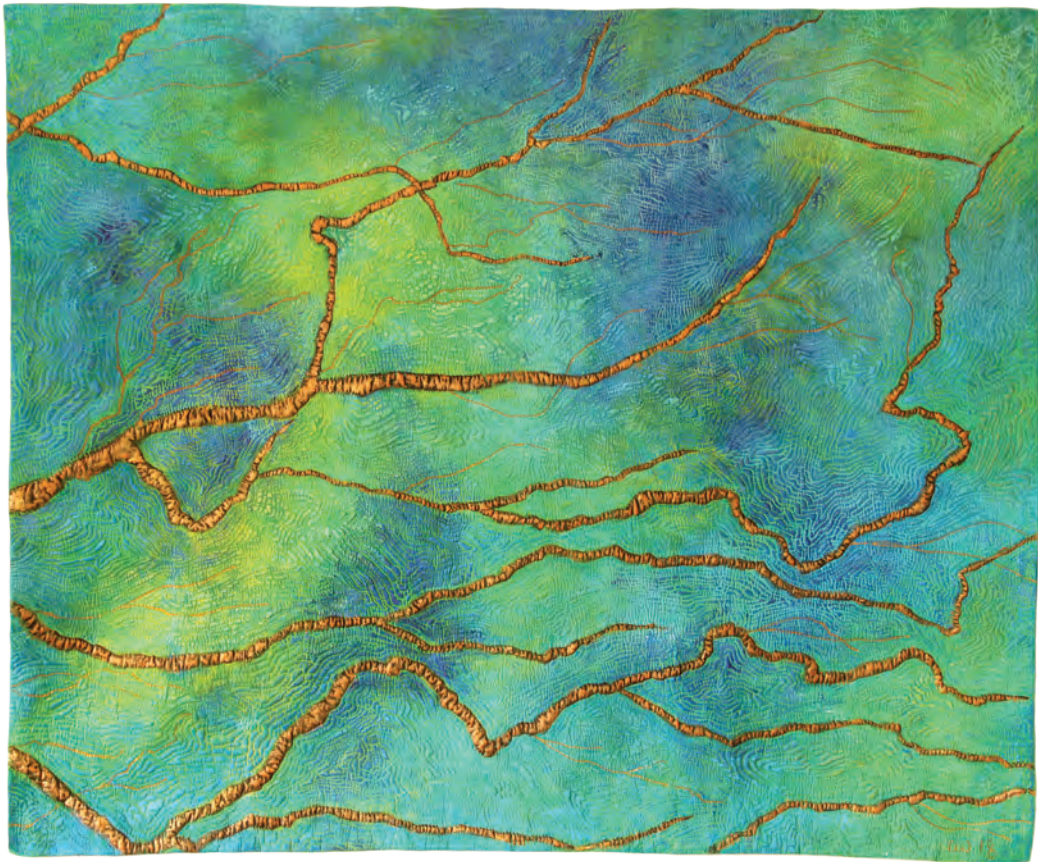
No Stone Unturned

54 x 37 inches (137 x 94 cm) | 2018

photo by Paige Vitek

Isabelle Wiessler

Gundelfingen, Germany
www.isabelle-wiessler.de



Sphere 1

42 x 51 inches (107 x 130 cm) | 2018

Shea Wilkinson

Omaha, Nebraska, USA
www.sheawilkinson.com



Reception

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

Hope Wilmarth

Spring, Texas, USA
www.hopewilmarth.com



Broken Promises

33 x 50 inches (84 x 127 cm) | 2018

photo by Rick Wells, Houston, Texas



Museum of Fine Arts, Boston from p. 5

whatever inspired her. A member of the Quilters' Connection in Watertown, Massachusetts, and the Parajo Valley Quilters' Association of Santa Cruz, California, McNamara made his first quilt in 1976. In the mid-1980s, while living in Boston, he made many textile panels for friends and loved ones for the NAMES Project commemorating those who had died from AIDS.

Joyful Noise (not shown) and other fabric collages by Clara Wainwright incorporate an array of applied textiles and sequins upon which the artist paints. Wainwright was inspired to make quilts after receiving a late 19th-century crazy quilt at the birth of her son, and quilt art has proved the perfect medium for Wainwright's inventive artistic vision. She continues to make her own work while orchestrating large-scale quilt projects that demonstrate the power of communal expression in creativity. The three musicians collaged at the bottom of *Joyful Noise* borrow from Picasso's painting of the same title. Wainwright titled the piece after Boston jazz band Joyful Noise.

Only a selection of the important quilts made since 1975 in the MFA's collection of forty such works, these masterworks show the range of the medium in the hands of these extraordinary artists.

Jennifer Swope is Assistant Curator in the David and Roberta Logie Department of Textiles and Fashion Arts at the Museum of Fine Arts, Boston. A recipient of a Lois F. McNeil Fellowship to attend the Winterthur Program in American Culture, she received a Master's Degree in American Material Culture from the University of Delaware. She is co-author and curator of Quilts and Color, the Pilgrim/Roy Collection, a catalog and exhibition that opened at the MFA in 2014.



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Williamson from p. 13

I have some leeway, because no piece can be identical to something I have made previously. My work is intuitive, so it doesn't lend itself to repetition. *Last Rays of Fall* came about because my work was featured at a gallery in Cleveland, Ohio. The owner had a friend whom she thought might like my work, but she was nervous about being the middle person because her friend was very knowledgeable and had an extensive art collection. First she showed the potential client my web site, www.movinthreads.com, and then actual pieces of my work. I got a phone call asking me if I would do a commission, working in a specific size using autumn leaves and branches as my subject. There were no other constraints and I enjoyed doing the project, completing it within a month. Because all my work is appraised by a professional, the price was no different from any other piece that size, and my client had happily agreed upon the price when we first discussed the project. The gallery owner received a 50% commission. My client liked the piece so much when she saw it in the gallery, she rolled it up and took it home right away. It's always nice to have a satisfied client!"

[Ed. note: Most art galleries require a 50% payment for any commission of artwork originating with them.]



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Aug 2-8	Lyric Kinard
Aug 9-15	Katie Pasquini Masopust
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Visions from p. 7

of textiles is always a concern. Any visitors lucky enough to have a tour of Content's own home would soon put those fears to rest when they see walls covered with kimonos, saris, obis, paisley shawls, woven rugs, and, of course, art quilts. Content helps potential buyers by educating them on how to care for textiles. In some cases, she asks professional textile conservators to talk to buyers or collectors.

Content believes that art collectors have grown to trust Visions Art Museum over the years, and that trust helps fuel sales. These artists all credit the dedicated staff and volunteers at Visions as an integral part of the museum's success in facilitating art and textile sales. Having a knowledgeable individual available to speak to viewers about the art, the maker's process, and how to care for fiber art is critically important and something Visions does extremely well.

Teresa Duryea Wong is an author, lecturer and historian. She has written four popular nonfiction books on quilts and textiles, and is a contributing writer for several publications. Her favorite thing to do is bring the world's quilt stories to life through her lectures. Learn more at TeresaDuryeaWong.com.

Bookshelf from p. 35

thread quilting, *saeksil nubi*, that is historically used by Korean textile artists, which can be a delightful addition to contemporary bojagi pieces. Pieced patchwork techniques, or *jogakbo*, used in Korean textiles is reminiscent of crazy patchwork, with hand-stitched seams, worked on the right side of the fabric.

Contemporary bojagi pieces featured by Cook are inspiring. The transparency, creative use of color, and hand stitching utilizing updated bojagi concepts and techniques sets this art form apart in the quilt medium.

Cook concludes with helpful references and a supply list, as well as an extensive bibliography offering further study for both the novice and experienced reader.

Bojagi is a wonderful addition to the library of quilt artists seeking inspiration or new ideas that can be translated and used in their own work, or to collectors interested in the historical background of bojagi and an introduction to the exciting new pieces being created by practitioners of this exemplary artistry.



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Luana Rubin

This quilt was made for the 2016 exhibit *Water is Life* that premiered at the United Nations in Geneva, Switzerland. It has traveled around the world to tell the story of “Rocky Mountain Poison” — when the Gold King Mine spill turned the Animas River orange with toxins and sickened communities downstream, affecting four of our western states. Then my daughter was poisoned by VOCs (fracking byproducts — benzene styrene and toluene) in her public school, and Earthworks.org helped our community to identify what was happening. I never could have figured out that she needed to be tested for VOC exposure on my own. After my art quilt *Rocky Mountain Poison* traveled for three years, seen by thousands of people in many venues around the world, I offered to sell it to benefit Earthworks. The original idea of a fundraiser auction began to grow into a larger dream via Go Fund Me to benefit Earthworks when the International Quilt Museum (IQM) in Lincoln, Nebraska, asked to acquire the quilt. When the fundraiser is complete, Earthworks will donate *Rocky Mountain Poison* to the IQM.



Rocky Mountain Poison

70 x 36 inches, 2016

photo by Mike McCormick



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