

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 20

Art Quilts in Mexico

Sales at **Art Quilt Elements**

The Renwick Gallery

Craft in America

128 art quilts

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Living in interesting times

“Don’t shake hands, wear a face mask, wash your hands, wash your hands, wash your hands, and think twice about flying.” If nothing else, the coronavirus pandemic is causing everyone to reset priorities, and that might not be such a bad thing. While the fatality rate is horrific and frightening, resulting in stringently curtailed travel plans, we are now focusing on how to manage with a more local lifestyle—and perhaps for quite some time. We can spend more time with family, get to know our neighbors better, and maybe help to make our community a better place—for everyone. During a week when I would have been traveling, instead I prepared my garden for spring, read some poetry, tried out a new recipe, and (best of all) designed a new quilt. For those who are makers, more time at home and in the studio could be considered as an opportunity; for those who are collectors and curators, there may now be more time to pull out magazines, exhibition catalogs, and other publications on art quilts, learning more about the artists whose pieces you own and planning for future acquisitions. As we are forced to slow our pace of living, we have more time for reflection and observation, perhaps leading to a richer appreciation of our lives.



Sandra Sider, Editor
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Cover: Eszter Bornemisza, *Ageless Bond*
30 x 140 inches (detail), 2004
see p. 16



Susan Hudson

29 Warriors

76 x 88 inches, 2012

photo by Madison Metro,
courtesy of Craft in America

Quilts: 4 Directions at Craft in America

by Sandra Sider

Early in January, several friends in the quilt world recommended a wonderful new show produced by PBS and now available on the website of the Craft in America Center, a non-profit organization based in Los Angeles. That episode is *Quilts*, with commentaries by historian Ken Burns and specialists at the International Quilt Museum: <https://www.craftinamerica.org/episode/quilts>.

After viewing the episode, I made a visit to Craft in America to see the exhibition *Quilts: 4 Directions*

complementing the PBS program and to learn more about the organization and its history. The quilts illustrated in this article appeared in both the episode and the exhibition. Emily Zaiden, Director of the Craft in America Center, says that visitors very much enjoy the quilt exhibitions. She curates four to five fine craft exhibitions per year, two of which are linked with the two new episodes of the Craft in America series that air each year.



left: Susan Hudson in her studio

below: Michael Cummings in his studio



Carol Sauvion is founder and executive director of the Craft in America project, and the creator and director of the Craft in America TV series. The idea for the Craft in America project originated in 1996, as a result of Sauvion's work representing craft artists at Freehand, her gallery shop in Los Angeles that specializes in contemporary American craft. Freehand is celebrating its fortieth anniversary this year. The Craft in America Center, located next to Freehand, is a public platform for the Craft in America project. It was founded in 2009 to give people a place to experience craft through exhibitions, artists' talks, outreach to schools, and a growing craft library.

Patricia Bischetti is the current Executive Producer of the PBS Craft in America series, inaugurated in 2006. She says, "I come from the world of documentary filmmaking, and this has been a journey for me to understand the value and importance of the handmade. This is not a project where you jump in, do the job, and move on. The people we work with on

Michael A. Cummings
 James Baldwin: Born into a Lie #2
 70 x 58 inches, 2019

photo by Christopher Burke Studios, NYC, courtesy of Craft in America



the series connect deeply with the subject matter and stay with us from season to season.”

A surprisingly small number of people are directly involved in creating each episode, six of whom comprise the film crew, including Director of Photography Sid Lubitsch. Each 60-minute episode takes about a year to produce, including research, filming, editing, and post-production. Quilt artists have been in the series since the first season, with Mississippi Cultural Crossroads in the *Community* episode, Terese Agnew and Faith Ringgold in *Threads*, Joe Cunningham and Gee’s Bend Quilters in *Industry*, and Judith Content, Michael Cummings, Susan Hudson, Victoria Findlay Wolfe, The Migrant Quilt Project, and the International Quilt Museum in Lincoln, Nebraska, in the recent *Quilts* episode. This episode delves into the art and quilting backgrounds of each maker, situating them within their cultural contexts.

For Navaho-Diné quilt artist Susan Hudson, we learn about weaving in her family history and the influence of 19th-century Native American ledger drawings, a source of her horse motifs. Michael Cummings shares the tremendous influence of Romare Bearden’s collage aesthetic and how fabric slowly infiltrated his own sense of design. Judith Content explains how studying textiles in the Bay Area prompted her love of the arashi-shibori process, along with the inspiration she experiences while strolling through the local wetlands. For Victoria Findlay Wolfe, her grandmother’s polyester crazy quilts revealed a world of expressiveness and an original approach to design that serve as a touchstone for her contemporary creations.

In his commentary for the *Quilts* episode, Ken Burns reminds us that he is a quilt collector as well as a filmmaker. He says, “I think of textiles as a kind of DNA of a culture. The record of a country is not just written in the sequence of presidential administrations punctuated by wars, but in fact in the bottoms-up story of so-called ordinary people.”



Judith Content Aftermath

62 x 70 inches, 2015

photo by Denise Kang,
courtesy of Craft in America

Victoria Findlay Wolfe Marshmallow Rain

90 x 90 inches, 2018

Quilted by Shelly Pagliai, who assisted with the appliqué
photo by Alan Padon, courtesy of Craft in America



Quilts and culture

The uniquely American story of the Renwick Gallery Collection

by Jaimianne Jacobin

Located across from the White House in the national capital, the Renwick Gallery is in many ways the craft museum of the United States. The gallery opened its doors in 1972, just three years after the hallmark traveling exhibition of fine craft *Objects USA* debuted in Washington, D.C. Lloyd Herman served as the founding director of the building “dedicated to art,” as self-proclaimed by the etched insignia located above the front steps of the building. The Renwick’s collection is separate but shared

with the Smithsonian American Art Museum. Together, they hold almost forty art quilts that tell a uniquely American story.

In addition to contemporary works, there are approximately seventy unidentified early folk-art quilts in the collections. *Melrose Quilt* (1960, not pictured), a pictorial piece by Clementine Hunter, is arguably one of the earliest “art quilts” that bridges the distinction of folk and fine art. Hunter was a cotton picker and self-taught artist at Melrose Plantation in Louisiana, a mecca for freed black artists and writers. Her paintings and quilts document her experience and authenticate her as the first African-American artist to have a solo exhibition at the New Orleans Museum of Art.

The earliest quilt exhibition at the Renwick Gallery, *American Pieced Quilts* (1972), was curated by Jonathan Holstein who, with his late wife Gail van der Hoof, was responsible for the pivotal exhibition *Abstract Design in American Quilts* at the Whitney Museum of American Art in 1971. Holstein’s quilt collection would inspire Michael James, a pioneer of the early Art Quilt Movement, and author of the book *The*



Michael James

Quilt #150: Rehoboth Meander

53 x 52.5 inches, 1993

Smithsonian American Art Museum, 1994.76

Joan Schulze
The Crossing

57.25 x 43 inches, 1990

Smithsonian American Art Museum, Gift of Penny Nii
and Edward A. Feigenbaum, 1997.

Quiltmaker's Handbook: A Guide to Design and Construction. His *Quilt #150: Rehoboth Meander* (1993) was created during a period in his work when he was moving away from the traditional grid format and exploring less predictable ways to structure a quilt's surface.

Nancy Crow, a co-founder of *Quilt National*, Quilt Surface Design Symposium, and a leading figure in the development of the Art Quilt Movement since the 1970s, was the first to premiere a solo exhibition of art quilts at the Renwick Gallery in 1995. The exhibit *Nancy Crow: Improvisational Quilts* included 40 works and had an accompanying catalog. Her piece *Crucifixion* (1977, not pictured) was later acquired in 2002 by the gallery.

It was not until 1986 that *The Art Quilt*, a traveling exhibition, officially coined the term for this art form. Joan Schulze was one of the artists included in the show. Her work in the Renwick collection, *The Crossing* (1990), was painted, pieced, appliquéd, and machine quilted with stitched calligraphy. Art quilts in the 1980s were defined by the proliferation of new ideas, experimentation, and a new perspective. Carolyn Mazloomi famously founded the Women of Color Quilter's Network in 1986. Her work *The Family Embraces* (1997, not pictured) is just one of her many meticulously stitched narratives of African-American heritage.

In 1989, Yvonne Porcella founded Studio Art Quilt Associates. The first art quilt she created, *Takoage* (1980), inspired by the artists and energy

Yvonne Porcella
Takoage

82.5 x 71.5 inches, 1980

Smithsonian American Art Museum, Museum purchase through the
Smithsonian Institution Collections Acquisition Program, 1995.15





Arturo Alonzo Sandoval

¡Guerra!

58 x 96 x .75 inches, 1992

Smithsonian American Art Museum, Gift of the James Renwick Alliance, 1999.42

of the West Coast art quilt community, now resides in the Renwick collection.

The 1990s were an exciting decade for art quilts at the Renwick Gallery. In 1995, *Full Deck: Art Quilts* exhibited at the Renwick Gallery and included fifty-four quilted playing cards. The traveling show, conceived by quilt artist Sue Pierce, was organized by SITES, the Smithsonian Institution Traveling Exhibition Service. In part because of the accessible subject matter and because of the popularity of quilting, the exhibition was a blockbuster show, drawing huge crowds and traveling across the United States for almost two decades.

Quilts acquired at this time portray socio-political issues through the lens of the artist. One example is *¡Guerra!* by Arturo Alonzo Sandoval, a Hispanic and Native-American artist who served in the Vietnam War. His piece depicts the American flag in blood red and includes a mesh containing hundreds of plastic skeletons. The words “500 años ¿De Que?” or “500 Years, Of What” are

stitched across the front with “war” printed in Spanish. Another piece, *Virgen de los Caminos*, or *Virgin of the Highways*, is a heartbreaking piece by Chicana artist Consuelo Jiménez Underwood. In her work, the Virgin Mary stands dead in the center of the quilt, with barbed wire embroidered across it. Quilted in the background is a depiction of a freeway crossing sign like those erected to prevent people from being killed by cars crossing the Mexican-American border.

Recent acquisitions address topics of gun violence, the recession, and gender stereotypes. One of the most recent quilt acquisitions was *Washington, D.C. Foreclosure Quilt* (2015) by Kathryn Clark. Clark began to make her *Foreclosure Quilts* in 2007 to document the effects of the economic recession on the American landscape. By 2015, the mortgage crisis had faded from the



Kathryn Clark
 Washington, D.C.
Foreclosure Quilt
 57.5 × 84.75 inches, 2015

Smithsonian American Art Museum, Museum purchase through the Stephen D. Thurston Memorial Fund, 2015.40

news despite the ongoing distress of many homeowners, and Clark crafted this piece to keep the tragedy in the public eye.

Another recent acquisition is *2:45 am Until Sunrise on Tet, the Lunar New Year, January 31, 1968, U.S. Embassy, Saigon, Vietnam (Looking North)* (2006, not pictured) by Anna Von Mertens. This is one in a series depicting the night sky, with this piece showing the starscape from the beginning of the Tet Offensive (a series of attacks in South Vietnam by North Vietnam aimed to encourage rebellion and sway the United States' involvement in the Vietnam War). Von Mertens reminds us that the shared experience of viewing the night sky is a moment and time in history unifying us all as humans.

By looking through the Renwick's art quilt collection, we see a story outlining two narratives.

see "Renwick" on page 105

Consuelo Jiménez Underwood
Virgen de los Caminos
 58 x 36 inches, 1994

Smithsonian American Art Museum, Museum purchase, 1996.77



Mexican art quilts in focus

by Malú Colorín



Lourdes Cruz

above:

The Catrina in Michoacán

66 x 47 inches

right:

The cactus only gets visitors when it bears fruit

40 x 40 inches

Mexico has a rich history of textiles encompassing a wide range of weaving and embroidery techniques that are distinct to each region. However, patchwork and quilting are relatively new in the country, introduced by immigrants from the United States, Canada, and Europe around thirty years ago. Even in this short period of time, we've seen Mexican quilters explore concepts in their own unique ways.

Perhaps it's the scarcity of tutorials and patterns in Mexico that push needleworkers to develop their own style. Some of these artists simply poured their inspiration into patchwork after having explored other creative outlets. Since 2009, Quilters de México has been promoting Mexican artistry and craft in quilting through classes, contests, and exhibitions. Thanks to



Sonia Flores Ruiz

What do I want feet for, if I have wings to fly?

42 x 36 inches



these activities, the production of original pieces has increased in the country, resulting in a number of quilts that showcase Mexican culture, imagery, and traditions.

Lourdes Cruz is not only a textile artist herself, but she is also committed to promoting the work of other Mexican quilters. As a member of Quilters de México's organizing committee, she's in charge of coordinating an annual Mexican-themed contest. Past winners include Sonia Flores Ruiz, Rosa Martha Girón, Sissi Gutiérrez, and Lilia Jiménez Meza.

Cruz found her love of quilting thanks to the International Quilters of Monterrey Mexico guild, 15 years ago. Her first art quilt was made as a contest entry in 2007. She says, "I had found a means of expressing myself through fabric and I loved it!" Since then, she has continued to explore traditional and contemporary quilting techniques in pursuing her passion to showcase the colors, textures, celebrations, and nature of her beloved Mexico.

Like Lourdes Cruz, Sonia Flores Ruiz also started quilting upon joining the International Quilters of Monterrey Mexico guild. Her work distinctively reflects the spirit of the country. She says, "As first generation Mexican-Americans, we were raised speaking Spanish in our home, listening to Mexican music, and always traveling back to visit family. So when my husband, three children, and I moved to Mexico in 1999, I wanted the same thing for my children. I want to share with the world the beautiful, vibrant colors and textures of my heritage."



Sonia Flores Ruiz

Beautiful Mexico

47 x 28 inches



Rosa Martha Girón Canónico
Clodomira
47 x 28 inches

Flores Ruiz had previous experience as a painter, and once she became comfortable with traditional piecing and quilting, she started creating mixed media textile art. She enjoys experimenting with different techniques like thread painting and raw-edge appliqué. Her quilts proudly display embellishments from her broken rosaries and jewelry collection, as well as personal trinkets that she has collected over the years. “I finally had found a purpose for all these items I loved so much and couldn’t bear to part with. I was fascinated with the results and they made my quilts that much more personal to me.”

Rosa Martha Girón was a painter when she began quilting in 1998, learning through magazines and television tutorials as well as in some classes. She joined the Ajijic Quilt Guild in 2006, where she was inspired by expert quilters like Joyce Osborn, Kathy Sternthal, and Gerri Tredway. After a class with Pam Holland in 2010, she realized she could use threads and fabrics like paint to satisfy her creative need.

Girón has an eclectic style inspired by her close observations of the natural world surrounding her. She says, “It seems that the greatest challenge for quilters’ brains is to apply arithmetic and geometry to design quilts. It quickly becomes an obsession: every time one looks at something in the usual places, patterns start to arise and one can only think about how to replicate them with fabrics. I constantly make it all seem like a game to boost my creativity.”

Another quilt artist who uses close observation as a tool for creation is Sissi Gutiérrez, for whom making an art quilt is like creating the scenery for a theatrical performance. Research is an essential part of her design process: reading, observing, and learning everything she can about her subject before portraying it in a quilt. She started quilting thanks to one of her sisters, who introduced her to this activity 27 years ago. “Since I started making quilts, I’ve never completely followed a pattern. I like to make things up and change them around. I often combine traditional quilts with artistic elements.” Gutiérrez also enjoys making collaborative pieces with her sister, painter and designer Alicia Montes de Oca, and

**Sissi Gutiérrez, Arturo Aranda,
and Verónica Toledo**

Quetzalcóatl

62 inches diameter



her son, Arturo Aranda, whom she describes as a natural-born artist.

Lilia Jiménez Meza was also introduced to patchwork by her sister, 12 years ago. Originally a doctor and art therapist, she fell in love with quilting and left her medical practice to open a quilt shop/studio/school in Mexico City. She quickly learned different techniques and delved into ways to make her pieces more personal. She says, “Having taken classes with Pam Holland and other wonderful teachers made me look at quilting as a deeper form of expression.” Her work is influenced by the colors of her country and the magic of Mexican craftspeople, who turn the everyday into beautiful things using very simple tools.

Jiménez Meza made her first art quilt as an entry to one of Quilters de México’s contests, and since then she continues to create original pieces and encourages her students to integrate their individuality in their own work. “I love to learn and explore different techniques; new ideas arise from each of them. What I love the most is free-motion quilting and bright, Mexican colors. I would define my style as a burst of color and textures.”

These creators have embraced art quilts as a powerful form of personal expression and as a way to portray Mexican identity. Thanks to the classes they teach, the influence they have on their guilds, and Quilters de México’s labor of promotion, more quilters are starting to design their own pieces. There is no question that textile artists around the country will continue to develop new traditions, styles, and standards for future generations of Mexican quilt makers.

Malú Colorín, a graphic designer, is the exhibition manager for Quilters de México.

Lilia Jiménez Meza
Mr. Pakal, or of life and death
49.5 x 35 inches



Sales robust at Art Quilt Elements

by Susan Leonard

Art Quilts at the Sedgwick, as *Art Quilt Elements* (AQE) was originally known, featured 18 quilts for a 10-day period in 1999. Deb Schwartzman, a volunteer at Sedgwick Cultural Center in Philadelphia, Pennsylvania, invited 18 artists to show their work for the purpose of educating the public about art quilts. The show developed into a month-long, annual juried exhibition receiving hundreds of submissions by artists from every region of the country.

When the Sedgwick closed in 2006, the quilt exhibition moved to the Philadelphia Art Alliance in

Center City, Philadelphia. Positive publicity about the growing quilt exhibition brought an offer from Nancy Campbell, director of the Wayne Art Center, to house the exhibition on a permanent basis in its newly expanded space in Wayne, in the western suburbs of Philadelphia. In 2008, *Art Quilt Elements*, the exhibition's new name, included nearly 70 juried quilts that hung in the two galleries of Wayne Art Center. The staff embraced the show and welcomed hundreds of visitors to the only East Coast biennial exhibition devoted exclusively to art quilts. The full-color print

Christine Hager-Braun, PhD
More Than the Sum: Northern Red Oak
24 x 18 inches, 2012



All quilts in private collections



Marti Plager
Downtown Waterfront
38 x 43 inches, 2016

photo by George Plager



Dorothy Raymond

Tree Trunks

25 x 38 inches, 2016

catalogs, first published in 2008, continue to showcase artists and jurors.

Christine Hager-Braun attended AQE for the first time in 2008 through a grant for emerging artists from her local arts council. She reports that the artists' reception was amazing and the quality of works was very high. She was inspired to enter her own work, and *More Than Just the Sum: Northern Red Oak* sold at AQE 2012. Marti Plager gives AQE high marks for attracting numerous visitors, especially those interested in purchasing art quilts. She was thrilled when a private collector bought *Downtown Waterfront* in 2016. "Quilts," she says, "don't seem as lofty as other art forms — people can connect with them."

Sales of quilts at AQE have varied over the years. The year of the highest sales was 2012, with nine quilts purchased for a total of almost \$27,000. The highest price for a single quilt was \$5,000 and the lowest was \$500. I asked Elizabeth Barton, one of the 2012 jurors, if she would have predicted high sales for the show she juried. She reported that saleability was not a factor in the jurying process. Factors like "fresh voice" or "new idea" don't always mean saleability. Jurors would choose differently, she said, if asked to create a show that sells.

At AQE 2016, Dorothy Raymond's first major juried show, her quilt *Tree Trunks* sold at the opening reception. She was thrilled, as she knew the buyer and could keep in touch with her work. She has sold additional quilts in the tree series since then. Pamela Allen



Pamela Allen

Three Women at the Salon – Gothic 1275 A.D.

45 x 30 inches, 2012



Marianne R. Williamson

Indian Summer

51 x 60 inches, 2012

photo by Gregory Case



left:
Dan Olfe
Koh Hai Fantasy #1
 70 x 40 inches, 2016

below:
Pat Kroth
Sweet Life
 50 x 50 inches, 2012

photo by William Lemke



says her work is “esoteric.” She started as a painter, bought a \$30 sewing machine, and is now a Juried Artist Member of SAQA. Her work *Three Women at the Salon — Gothic 1275 A.D.* sold at *AQE 2012*. Marianne Williamson was thrilled about the placement of her quilt *Indian Summer* in the gallery and even more delighted that it sold at *AQE 2012*. She says that *AQE*

is the show to attend to see innovative, excellent art quilts and meet up with other fiber artists.

Retired engineer Dan Olfe uses digitally manipulated photographs to begin his quilts. A recent photo from Thailand is the subject of his quilt *Koh Hai Fantasy #1*, sold at *AQE 2016*. He was inspired to start creating quilt art after making his first purchase of an

see “Art Quilt Elements” on page 106

Mary Buchanan
Mineral
 22 x 48 inches, 2012
 photo by Taylor Dabney



Kathleen McCabe's textile portraits

A personal touch

by Sandra Sider

Mary Kay J
18 X 20 inches, 2017



Kathleen McCabe, born in California, was sewing her own clothes as a young girl and has been working with fabric ever since. During the early 1980s, she decided to try her hand at using cloth and thread to make representational pictures to sell. She read everything she could find on the techniques, figured out a lot on her own, and began selling her original artwork. At that time, McCabe lived in Ohio, where the Dairy Barn Art Center had premiered the first *Quilt National* in 1979. She viewed the *Quilt National* exhibitions of 1983 and 1985, finding kindred spirits in the rapidly developing world of art quilts.

After moving back to southern California in 1986, McCabe earned a degree in Applied Design/Textiles at San Diego State University and became involved with *Quilt Visions*, now the Visions Art Museum. Her career blossomed as her art quilts were accepted into regional exhibitions, and then more prestigious shows, with a quilt in the 2009 *Quilt National*. Five years earlier, she had made her first “mosaic” portrait of many small fabric pieces, a commemorative quilt

depicting her son, who had died suddenly at the age of 25. McCabe found this time-consuming way of working to be cathartic and meditative, and the challenge appealed to her. Realistic imagery in mosaic surfaces became her signature style.

Mary Kay J is a textile portrait of a blue-eyed woman wearing a blue straw hat with blue ocean and sky in the background. Her skin, the sky, and the water are created with hand-dyed fabric. The subject of this quilt was McCabe’s best friend from high school, and they remained friends for many years, becoming closer after her friend was diagnosed with brain cancer. Mary Kay died four years later. Mary Kay’s sister commissioned this piece. She collects art and had watched McCabe’s talent develop for many years.

McCabe has had other commissions, all portraits in cloth. Occasionally someone will approach her about creating a different type of work, but she prefers portraying people. She once was talked into making a portrait of a pet and says, “I’m sure there is a market in pet portraits, but it isn’t for me!”

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

Eszter Bornemisza

Budapest, Hungary



Eszter Bornemisza’s captivating abstracts are a search for identity, often rendered with real and imaginary maps. Fragile and upcycled materials give her work a sense of history, of place, of knowledge. They meander through the ages to deliver a message of today’s modern world.

Organic start

My parents were both scientists. Growing up around an experimental surgeon and a physicist led me to study math, earn a PhD, and become a researcher. That I left a career in science to become an artist at the age of 42 might seem like a radical shift, but for me it was an organic process.

photos by Irma Horvath





You Are Here
72 x 128 x 16 inches, 2016

photos by Tihanyi & Bakos

I always liked doing things with my hands—sewing, weaving, shoemaking—all of which I taught myself to do. I have altered and created clothing since I was in my teens, and I enjoyed visiting contemporary art exhibitions. In 1996, I visited a contemporary quilt show in France. Suddenly, it clicked—I found something that married my love for art and my interest in sewing. I was completely drawn in and began to make contemporary art quilts. The next year, I entered a piece in the Open European Quilt Championships in Veldhoven, Netherlands and won Best of Show. This achievement began my textile career, and I am now a full-time studio artist.

Urban style

Currently I'm exploring the idea of identity. As an urban citizen, my work also revolves around ideas that reflect our relationship to urban life. I use urban layouts in my work, but I go beyond the literal representation of a place to seek out the essence of its environment. With the multilayered surfaces of real and imaginary maps, I grasp the moments when we find our place, physically and mentally.

Today, I mainly use recycled paper in my work, but sometimes I still combine it with textile bits and other found soft materials, such as integrated circuit films from discarded computer keyboards and upcycled yarns. Most of my recent work has been created with newspaper. Its ephemeral character provides further

Waste-Borough
110 x 60 x 4 inches, 2019



Quo Vadis? (Where are you going?)

48 x 30, 2013



visual experiences. Newspaper is fragile; its content is sometimes obsolete when it appears, yet it bears fragments of important details from our near history. I also use it as a symbol of the overwhelming avalanche of fake and relevant news that we must sift through on a daily basis.

In addition, I like the idea of using recycled textiles to draw attention to the environmental impact of waste. While tons of garments end up in the dump, we maintain the same level of consumption. In some of my work, I have used spoiled X-ray films to emphasize the organic character of the city. Street patterns, depicted as bending grids intersected by curving lines, resemble the organic flow of a biological system.

I sometimes make three-dimensional pieces. In one of my latest pieces, I explored working with air-dry paper clay and covered my shapes with paper pulp I made from rush and sedge. I usually work on a chicken wire armature that I collect from construction waste. These objects, though mostly abstract, to some extent display a human character and reflect current issues, such as escapism, media consumption, and environmental challenges.

Style and process

I'm a restless explorer, trying to reach beyond successful resolutions to solve challenges I set. I like to

City Hopping

80 x 44 inches, 2019

investigate new possibilities, and the theme of my work evolves through this process.

When I started quilting, I pieced Log Cabin blocks. Soon I shifted to textile collage because it gave me more freedom to develop ideas and composition. Then maps became a visual inspiration, and I incorporated fragmented, cut-out street plans. The plans led me to think more deeply about urban existence and how we cope with the many changes that happen where we live. Using city maps in different ways has allowed a flow of inspiration to spark new themes and ideas. My first work with maps was in 2001, so these pieces form a very long series.

Technical challenges that I faced translating my ideas into a visual language led me to create transparent pieces made of newspaper. This solution gave me more freedom to develop even more new ideas.

Viewer experience

I hope that viewing my work evokes personal experiences of getting lost, that viewers try to find points of reference and balance on the edge of insecurity. We each possess and create intimate places through our own patterns of movement; our patterns spin out from where we live and work. Even our well-known safe patterns may come undone when confronted with unexpected circumstances. As we get into unfamiliar territories, vagueness increases. Individual segments of memory and experience that get embedded within the larger urban context is what I hope people will recognize and remember seeing in my work.

Future plans

I would like to work on large-scale and site-specific installations. This fall I will have a great opportunity in France to create an installation project in a thirteenth-century church. It will include locally produced paper and I will be applying earlier work. It's a great challenge, and I'm very much looking forward to it.

Another project is to update my full-color book, *Urban Textiles*, first published in 2017, by adding new work.

bornemisza.com



Zoom
120 x 36 x 32 inches,
2016



Requiem
80 x 40 x 28 inches,
2014

artists to watch

Marcia DeCamp

Palmyra, New York

Marcia DeCamp's flowing abstracts are built on her design walls piece by piece. Created in beautiful hand-dyed fabrics, her work is a visual dance of shape and line, a never-ending conversation on color and inspiration.



photo by Rikki Van Camp

Art quilt discovery

Handcrafts such as knitting, crewelwork and crochet were pursuits I always enjoyed, but when they took a toll on my hands, I was eager to find a new creative outlet. After taking several local quilting classes, I knew that I had found the “something else” I could learn and enjoy.

A one-day dyeing class in 2002 with Carol Soderlund was fascinating, and she suggested I follow it up with her one-week workshop at the Crow Timber Frame Barn in Ohio, owned by quilt artist Nancy Crow. From taking the dyeing class downstairs, I learned what Crow's students were doing upstairs. When I saw her improvisational techniques in practice, I knew I wanted to learn and master them too.

I studied with Crow for several consecutive years, usually attending her two-week sessions, so my work is heavily influenced by her style. Geometric shapes dominate my work, and I'm fascinated with the relationships between them and lines.

Series work

The *Jet Trail* series began when I took a walk down our country road at sunset and saw a particularly beautiful sky with a pattern of jet trails across it. Because we live far out in the country on almost fifty acres, I enjoy a great view of the skies, and seeing the many jet trails inspired a series I worked with from 2006-2013.

Over the years, I have also been very inspired by trips to the Southwest. I began to incorporate a strong palette of saturated southwestern landscape colors in my pieces. These colors and influences are most evident in the quilts in my *Slices* series.

Another interest is motifs, which usually evolve through sketches made with paper or fabric followed by lots of experimentation with fabric. I put segments up on the design walls in my studio and



Tarmac Troubles

38 x 57 inches, 2018

move them around, editing and revising them until I create a resolved composition.

I like to think that there's always more that can be explored, so there's no predetermined end-point in my series. I like to move from one idea to another, and I let the various series overlap.

I have been part of a local critique group for several years, and from time to time we've taken on challenges that have led me to create works that are very different from my usual series. I'm currently in a group called Finger Lakes Fiber Artists that meets at the Schweinfurth Art Center in Auburn, New York, and includes artists from the Syracuse, Ithaca, and Rochester areas of New York state.

Style markers

My signature style is improvisational piecing, which harks back to African-American quilt-makers. When I studied with Crow, I learned various techniques along with the principles and elements of good design and composition, but it



Jet Trails #11

72 x 72 inches, 2012



Doormats #2
50 x 73 inches, 2016

wasn't until I started making the *Jet Trails* quilts that I found a way to express myself that felt unique to me.

Most of my evolution as a quiltmaker has been the process of becoming more and more comfortable with my own way of creating while implementing colors in an intuitive and spontaneous manner. I try to create a lot of movement and energy in my pieces. My work is best identified as mine by its scale, which is usually quite large, and by my colors, which are vivid, high contrast, and improvisationally combined.

Design process

I use an Innova long-arm quilting machine and like to keep my quilting lines geometric rather than feathered or flowery. I might do straight up-and-down lines, or follow the line of a square in concentric smaller squares, but I don't mark the quilts beforehand, so my lines are more serendipitous and less than perfect. I like them to appear as if I drew them with my sewing machine.

The more recent pieces I've done, particularly in the *Slices* series, start with picking a palette of colors. I decide which color will be dominant. Then I create large, multicolored blocks that are stacked, sliced through, and re-sewn a number of times to see what kind of design comes forth.

If the composition uses a motif in the design, I do some sketching, then pick my colors and start creating segments. I work intuitively and improvisationally, so there's no detailed preplanning, and the work evolves as I'm creating it.

Often, I will let a work in progress sit on the wall for a very long time until I figure out what it needs or what it's trying to say to me. That means I work on more than one piece at a time, and they're all in various stages of completion. I like seeing them up on the walls and letting them simmer on the back burner as I work on new projects.

I don't deviate from traditional cottons, but I do predominantly use my own hand-dyed

River Styx
76 x 62 inches, 2019

fabrics. I have the opportunity to go through my closets and find the right hues for a particular composition. After many years of dyeing, I've built a wide range of values and hues that provide me with a palette of fabrics that play well together.

What's ahead

I'm always on the lookout for new directions and inspirations while continuing to try new variations on my existing series. A recent piece I made with only two colors and two sizes of curvilinear lines will most likely lead to some more interesting pieces with limited parameters.

marciadecamp.com



Pueblos
70 x 80 inches, 2014

Cindy Grisdela

Reston, Virginia

Quilt artist Cindy Grisdela's work is marked by strong graphics, colorful palettes, and exquisite stitching brought to life through improvisation. Her artistic journey started when she was a youngster growing up in Gainesville, Florida, and it continues down serendipitous new avenues.

Discovering quilts

I have been interested in art since I was old enough to hold a crayon. My parents encouraged my desire to create by registering me in painting, drawing, and ceramics classes. My mom, who made beautiful clothing, taught me to sew when I was 10 years old.

After college graduation, I fell in love with a Trip Around the World quilt I saw in a women's magazine and decided to teach myself to quilt. I made lots of mistakes on that first project, but it hooked me on creating with fabric and thread. The tactile nature of the medium and the opportunity to add texture with stitching lines was intriguing. I made mostly traditional quilts as a



creative outlet while working as a financial journalist and later as I raised my two boys.

Over time, following patterns was a boring exercise, and I wanted to create original work that spoke directly to my artistic nature. I sought inspiration from the modern artists I studied while an undergraduate art history major: Henri Matisse, Paul Klee, Gustav Klimt, Morris Louis, and Helen Frankenthaler. I took workshops with quilt artists I admired, read a lot of quilt books, and made many quilts that explored different ideas to finally arrive at a contemporary style that suits me.

Signature style

My combination of color, line, and shape create graphic designs that encourage viewers to take a closer look, similar to how a painter uses paint. Color is usually my starting point, and I often gravitate to bright colors, such as those in *Happy Days* or *Color Weave*. I also enjoy the challenge of choosing colors outside my comfort zone, such as the neutrals in *Transit* or the chocolate brown and dusty pink in *Neapolitan*. A surprise color or value—the “spark”—elevates my designs with an unexpected accent, like the use of turquoise in *Neapolitan*.

My style has evolved dramatically over my 30-year art career, ranging from traditional patterns and hand quilting to improvisational design and free-motion stitching. It didn't happen overnight. At first, I tweaked my favorite traditional patterns, including Log Cabin and Drunkard's Path, as I developed a more contemporary aesthetic, one that pays homage to my traditional roots but is more original in execution.

Some of my quilts are block-based and others are based on freehand cutting and design. They all have common elements that identify them as my work. My strengths are a good sense of color and design, as well as free-motion quilting skills.

photos by Gregory R. Staley



Happy Days
27 x 27 inches, 2018

Neapolitan
36 x 32 inches, 2020





Kaleidoscope
57 x 57 inches, 2018

Confetti
46 x 46 inches, 2018



Materials in play

My materials are simple: fabric and thread. About ten years ago, I stopped using commercial prints and switched to only solid fabrics in order to better showcase stitched texture. On solid fabrics, the stitching becomes an integral part of the artistry of a piece, not just a way to hold the piece together. It was scary at first, because there was nowhere to hide if the stitches didn't look right.

Each work is best suited to a particular quilting design. Sometimes vertical or horizontal stitching is appropriate for a piece, while a variety of free-motion motifs activate the negative space in other works. I use both variegated and solid-color threads, depending on what the piece needs.

Finding inspiration

One of my main inspirations is color, and I enjoy trying different color combinations to see how they interact. Even though my work is abstract, buildings and landscapes inspire me with their interesting lines and shapes. My home studio looks out on a lake, and its appearance is ever-changing as the lake takes its cues from the weather and the seasons to provide endless inspiration.

I'm also inspired by the nature of improvisation itself. There are no rules except the ones I set, and I never know what the finished piece will look like as I begin. That can be intimidating but also exciting. There's always something new to explore. Cutting directly into fabric, using my rotary cutter as a drawing tool, engages me in a dialogue with my materials that allows my creativity to run free.

Learning and teaching

Teaching is an unexpected joy. I'm an introvert, so I wasn't sure how I would like standing in front of a group to lecture and teach. After spending nearly ten years traveling throughout the United States showing and selling my work at fine art and craft shows, I wrote *Artful Improv: Explore Color Recipes, Building Blocks & Free Motion Quilting* for C&T Publishing. I realized it's not so hard to talk about something I love. My students ask great questions, pushing me to find answers and often pointing me in new directions to explore in my own work. In order to teach a technique, you have to know it inside and out and be able to troubleshoot any problems that arise. Delving into improvisation in order to teach keeps my work fresh.

What lies ahead

Each of us brings our own likes, dislikes, and quilting experiences to the process of creating without a pattern. I want to continue to create larger wall pieces by cutting the lines and shapes freehand and designing on the wall before I sew. Improvisation is a great way to showcase one's artistic voice.

My teaching schedule is full for the next couple of years, and I'm working on another book that will take readers further down the path of creating their own improv quilts.

cindygrisdela.com



Neon Fizz
32 x 32 inches, 2019

Partly Sunny
32 x 32 inches, 2018



Sara Sharp

Austin, Texas

Sara Sharp's realistic work captures heartfelt moments. Skillful thread-painting invites the viewer to find truth in the eyes of a fawn, on the wings of birds, and upon the faces of children. The ability to notice things that others overlook is central to her style.



Creative spark

My creative role model was my mother, a professional artist who taught me art concepts and techniques and passed on a can-do attitude. As she worked on projects, she schooled me in fabrics and how to sew. My favorite playtime activities were drawing, painting, or making creations from fabric scraps, and I still delight in the look and feel of every kind of fabric.

I retired from teaching to be a professional artist working in soft pastels. As a signature member of the Pastel Society of America, I was accepted in juried exhibitions across the country, but I still longed for an art experience that I could feel passionate about. I created some traditional quilts for fun, but when I read my first copy of *Quilting Arts Magazine*, I discovered the medium that has been my obsession for the last dozen years.

Through postgraduate study and reading art-quilt publications, I improved my skills. The concepts

Can We Save the Whooping Cranes?

56 x 40 inches, 2014



clockwise from left:

Heron Loft

40 x 34 inches, 2019

After the Party

25 x 33 inches, 2017

Turning Bottles into Stained Glass

46 x 31 inches, 2014

of color theory, value, and especially composition remain guiding principles, but now I create images with layered bits of fabric and stitch instead of layered brushstrokes of pastel. Now, people can touch my quilts for a multisensory experience, whereas my pastel paintings had to be protected under glass.

Realistic approach

I have always been a “noticer,” spotting the rare bird or seeing details in a scene that others miss. This trait goes hand-in-hand with a love of photography, and both characteristics explain why I often work in a realistic style. The images in my quilts are frequently based on my photos, which include images of animals, locales, and people. Some of my grandchildren have appeared in my work.

One way I emphasize a work’s focal points is by placing heavy thread-painting in those areas. This technique requires time and patience, as hundreds of thread changes must be made to include all the colors needed for proper texture, detail, and shading.

I add interest to my quilts with textile paints, pencils, and inks. I use natural objects such as feathers and leaves to make direct prints or sun prints. I use





Nest

32 x 48 inches, 2015

my Epson printer or silk screens to print my photos or copyright-free images. I especially enjoy creating complex fabric collages from scraps of batiks and commercial fabrics printed with small motifs; the different fabrics blend together like strokes in an impressionistic painting.

Process in play

The time needed to develop a working concept may be as long as the construction of the piece itself. I often fall asleep worrying how to configure a new quilt, only to wake the next morning with a clear composition in mind. I then make a final drawing and a full-size working pattern.

I love the trial and error of auditioning fabrics, piling them up to see which ones work well together. I often choose the background fabrics first. I back the other fabrics with a lightweight fusible, cut out the pieces, and pin them down before ironing them in place. If focal areas are to be heavily thread-painted, I draw those images on a separate piece of fabric backed with

stabilizer. When the thread-painting is complete, those elements are trimmed and machine appliquéed onto the quilt. Wool batting and a backing fabric are layered with the top, and I free-motion quilt on my domestic Bernina sewing machine. Finishing the edges is the last step.

Since I work on one quilt at a time, I clean my entire studio when I finish a piece so that I can literally start from scratch on the next one.

My active mind approaches each quilt as a unique experience filled with new challenges to solve. My quilts fall into two categories: nature (animals, plants, and people) and narrative (emotions and social or political issues). There is some crossover. *Can We Save the Whooping Cranes?* references policies that protect wildlife. In the same way, the collage portrait of two little girls in *After the Party* explores how children handle their expectations and emotions.

In the zone

I am so motivated to express myself through art quilts that I can't imagine not doing so. My mind



clockwise from left:

Migration or Invasion?

50 x 35 inches, 2016

Nurture

36 x 47 inches, 2018

Birding on Quiet Hill

32 x 29 inches, 2015

is always filled with ideas to create new subjects, use different compositions, or try new techniques. My work has helped me cope with major health issues and pain, because when I'm in the zone creating, I feel healthy and happy.

I feel so fortunate that my quilts have been accepted into many juried exhibitions at large events and museums all over the world, and that people can buy my art from a local gallery. I have the added pleasure of friendship and support from local and worldwide members of SAQA. My desire is to do this work for as long as I am able.

sarasharp.com



OPPOSITES ATTRACT

Oposing forces shape our reality in ways that are both readily apparent as well as hidden. Artwork included in this exhibit explores contradictions and affinities: Yin and Yang, the irresistible force versus the immovable object, black and white, and other types of opposites.



Shin-hee K. Chin
Half Full, Half Empty
40.5 x 29 inches | 2019



Lesley M. Knox
Stone Garden Geisha
44 x 46 inches | 2019
photo by Fenella Knox



Monique Gilbert-Oversteyns
Samurai with Tsuba
58 x 29 inches | 2019
photo by Studio Leeman Leuven



Deborah K. Snider
Atrocities: Women & War (Girls, Caught in the Crossfire)
42 x 42 inches | 2011
photo by Harold Snider



Kacey Cowdery
Nature Breaks the Grid
39 x 45 inches | 1999
photo by Carl Valle



Niraja C. Lorenz and Anne Parker
Black Hole
37 x 37 inches | 2019



Eunhee Lee
Coexistence of Light and Darkness
36 x 34 inches | 2019

the bookshelf

Reviewed by Patty Kennedy-Zafred



Poetic Cloth

By Hannah Lamb

Published by Batsford, 2019
128 pages, hardcover, full color, \$29.95
ISBN 978-1-84994-536-3

“Materials speak to us if we choose to listen. They speak of touch, memory, and place. For me, cloth has the ability to describe what is difficult to put into words — it is poetic.”

Within this first page of her Introduction, Hannah Lamb begins to lead the reader through the inspiring experience of her first book, *Poetic Cloth*. From beginning to end, this lushly photographed publication is dedicated to cloth, stitch, surface, and the personal meaning that working with these materials as an art form can offer.

Lamb grew up surrounded by textiles and creative makers and continues to practice and lecture on all aspects of working within the medium of textiles in the creation of art. Throughout the pages of *Poetic Cloth*, she explores critical aspects and choices she believes should be thoughtfully addressed, including materials, process, stitch, surface design and manipulation, and finally, construction.

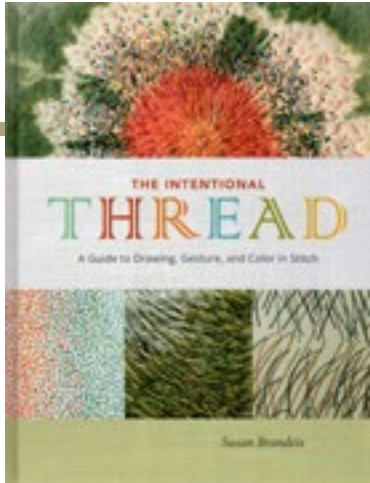
There can be inherent meaning in the selection of materials, for instance, that may be symbolic for the maker, or to the viewer of the finished work — choices Lamb encourages the reader to consider from the outset with purposeful intent and evaluation, rather than choosing the materials simply out of habit. The beautiful photographic arrangements of varying types of materials, threads, and ribbons are akin to still life paintings, as the author defines and visually demonstrates the differences among intimate, comforting, ethereal, or purely structural combinations.

At the outset of a new project, Lamb suggests gathering together a palette of materials, exploring their color, texture, and ability to work together. Making small samplers or swatches of chosen materials can help unify the palette, removing the items that are not harmonious with the maker’s intention. Mark-making through stitch, whether by hand or machine, becomes a critical visual aspect of the work and in some cases is completely intuitive, whether the artist is creating an overall design, a discreet detail, or a negative space.

Lamb features the work of highly accomplished artists throughout the book, including Dorothy Caldwell, Caroline Bartlett, and Lucy Brown, among others, whose individual works express the various focus of each chapter.

In her chapter “Trace,” Lamb addresses transparency in materials and stitch, shadow play, including the cyanotype process she utilizes, as well as stencils. “Fragment” explores devoré (burnout), cobweb techniques, and lace patchwork, followed by examples of seams, appliqué, and improvisational piecing. In the final stanza of this lovely ode to cloth, Lamb looks at lustre and patina, which can be added with wax, gold leaf, metallic threads, or sequins and beads.

Although some instructional information is included, *Poetic Cloth* is not a how-to book, but rather a source of information and a thought-provoking discussion of materials and the personal choices that can be made in developing a method of working that lends itself to a clear individual voice. *Poetic Cloth* is the perfect choice for textile artists looking to develop a more intimate relationship with their materials and to inspire the viewer with an evocative connection to the finished work.



The Intentional Thread: A Guide to Drawing, Gesture, and Color in Stitch

By Susan Brandeis

Published by Schiffer Publishing, Ltd., 2019
224 pages, hardcover, full color, \$39.99
ISBN 978-0-7643-5743-5

Following a distinguished career as a professor and researcher for 35 years, internationally recognized artist Susan Brandeis has released the ultimate textbook for any artist interested in perfecting the marks, silhouettes, and surfaces created by stitch. In *The Intentional Thread: A Guide to Drawing, Gesture, and Color In Stitch*, Brandeis shares her experiences, concepts for design, and techniques in an expert way, with crisply photographed visual examples.

This is a book about stitchery, beautifully illustrated, and even has a ribbon book mark. Many of the stitches are done by hand, slowly and methodically, but the true gift here is a clear explanation of how to create subtle lines, shapes, and curves, using a sewing machine. Whether discussing handwork or machine stitching, Brandeis offers alternatives for either technique or a combination of both.

The Intentional Thread is the formal result of countless handouts from university classes and private workshops, along with collected notebooks, drawings, and stitched samples. Brandeis says in the preface that after years, she had never found the perfect book exploring the amazing range of expressive stitchery, so upon retiring from university life, she decided to write it. The result is a stunning publication that will withstand the test of time for years to come, not only because the information is unique, clearly presented, and appealing artistically, but also because the

lessons to be learned will result in beautiful surface techniques.

The two main sections of the book are “Elements of Line” and “Shapes and Spaces.” Each chapter within these sections offers not only a multitude of stitches, but also comparisons of hand- and machine-stitching exercises, plus color variations, thin or flat lines, sources of inspiration, and specific recommendations for materials and threads. Each chapter ends with a one-page “Try This!,” an assignment to help the reader get started in a small, easy way.

The use and combinations of stitch are demonstrated with visual examples as well as small square samples that can be tried in a matter of minutes. Brandeis also reveals in exquisite detail the translation of an idea, or even a photograph, into colorful stitches, resulting in the generous sharing of a lifetime of personal textile achievement.

From simple mark-making and linear or curved stitch, or moving into more complex concepts such as text, handwriting, and actual drawing of images with thread, the examples are inspiring, tactile, and colorful. Specific lessons on the characteristics of color, hue, and value are presented, with tips on combining value and intensity.

The final chapters of *The Intentional Thread* are a nuts-and-bolts approach to delving into these techniques. The information is based on the vast experience Brandeis has shared with students for decades and is formulated to be easy to read and understand. Materials are listed to make getting started an easy task. How to manipulate the needle and thread, both from a right- and left-handed preference, is clearly presented in graphics as well as photographs.

Any textile artist would benefit from the possibilities revealed in this unique and personal way of mark-making.

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.

Margaret Lowers Abramshe

St. George, Utah, USA
www.metaphysicalquilter.com



Sky Lanterns

49 x 32 inches (124 x 81 cm) | 2019

Joanne Alberda

Sioux Center, Iowa, USA

www.joannealberda.com



Tales from a Shingled Roof II

50 x 62 inches (127 x 157 cm) | 2018

Linda Anderson

La Mesa, California, USA
www.laartquilts.com



Consuelo

47 x 54 inches (119 x 137 cm) | 2019

photo by Eric Mindling

Geneviève Attinger

Arradon, Morbihan, France
www.attinger-art-textile.odexpo.com



Penn Sardin-La Dentellière

62 x 32 inches (156 x 80 cm) | 2017

Teresa Barkley

Maplewood, New Jersey, USA



Tea Box to Ballot Box

74 x 58 inches (188 x 147 cm) | 2019

photo by Jean Vong

Nancy G. Beckerman

Pound Ridge, New York, USA



The Checkered Path Home

27 x 27 inches (69 x 69 cm) | 2019

private collection

Nancy Billings

Miami, Florida, USA
nancybdesigns.com



Democracy...Hanging By A Thread

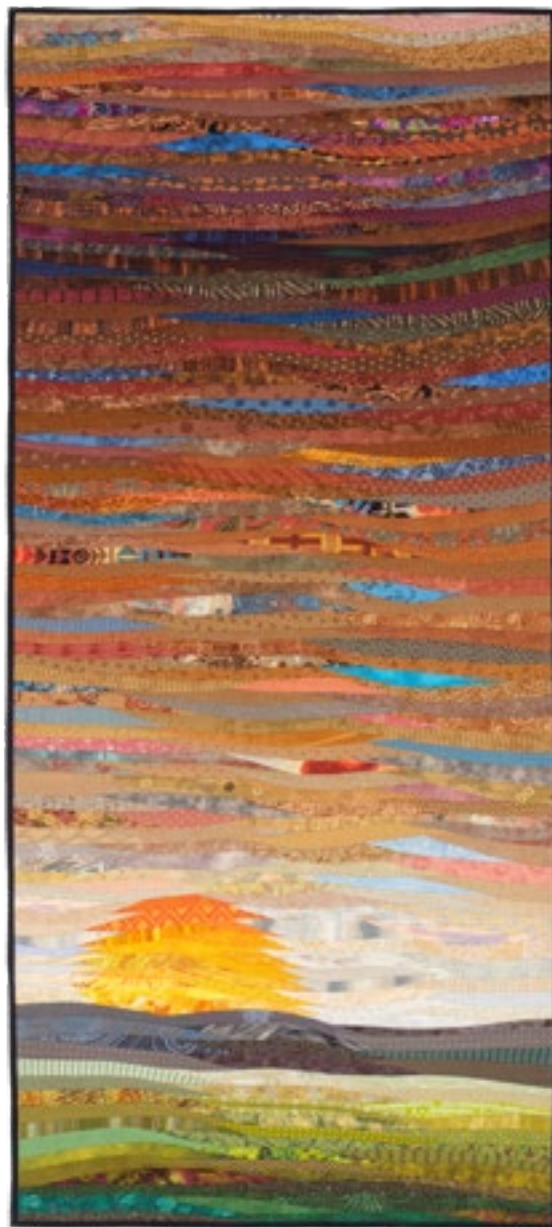
36 x 23 x 1.5 inches (91 x 58 x 3.8 cm) | 2020

photo by Fabrizio Cacciatore

Ann Brauer

Shelburne Falls, Massachusetts, USA

www.annbrauer.com



Autumn Sunset

72 x 30 inches (183 x 76 cm) | 2018

private collection | photo by John Polak

Sandra Bruce

Grass Valley, California, USA
www.sandrabruce.com



Yayoi

50 x 30 inches (127 x 76 cm) | 2019

Susan Callahan

Silver Spring, Maryland, USA
Susancallahanart@woodpress.com



Portrait of a Chef

45 x 104 inches (114 x 264 cm) | 2019

photo by Eric Reiffenstein

Harriet Cherry Cheney

Dobbs Ferry, New York, USA

www.harrietcheney.com



Many Little Suns

40 x 23 x 2.5 inches (102 x 57 x 6.4 cm) | 2019

photo by George Potanovic, Jr.

Maryte Collard

Siauliai, Lithuania
www.marytequilts.eu



Symphony of Leaves

36 x 37 inches (91 x 93 cm) | 2020

Shannon M. Conley

Moore, Oklahoma, USA
www.shannonconleyartquilts.com/



33°20'N, 105°33'W

64 x 34 x 6 inches (163 x 86 x 15.2 cm) | 2018

photo by Mike Cox

Phyllis Cullen

Ninole, Hawaii, USA
www.phylliscullenartstudio.com



We Three I'iwi

60 x 48 inches (152 x 122 cm) | 2018
private collection

Judy B. Dales

Greensboro, Vermont, USA
www.judydales.com



Sunshine and Shadow

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

Jacque Davis

Freeburg, Illinois, USA
www.jacquedavis.com



Indigo Skin

44 x 21 inches (110 x 52 cm) | 2017

photo by Eric Jensen

Sue Dennis

Brisbane, Queensland, Australia

www.suedennis.com



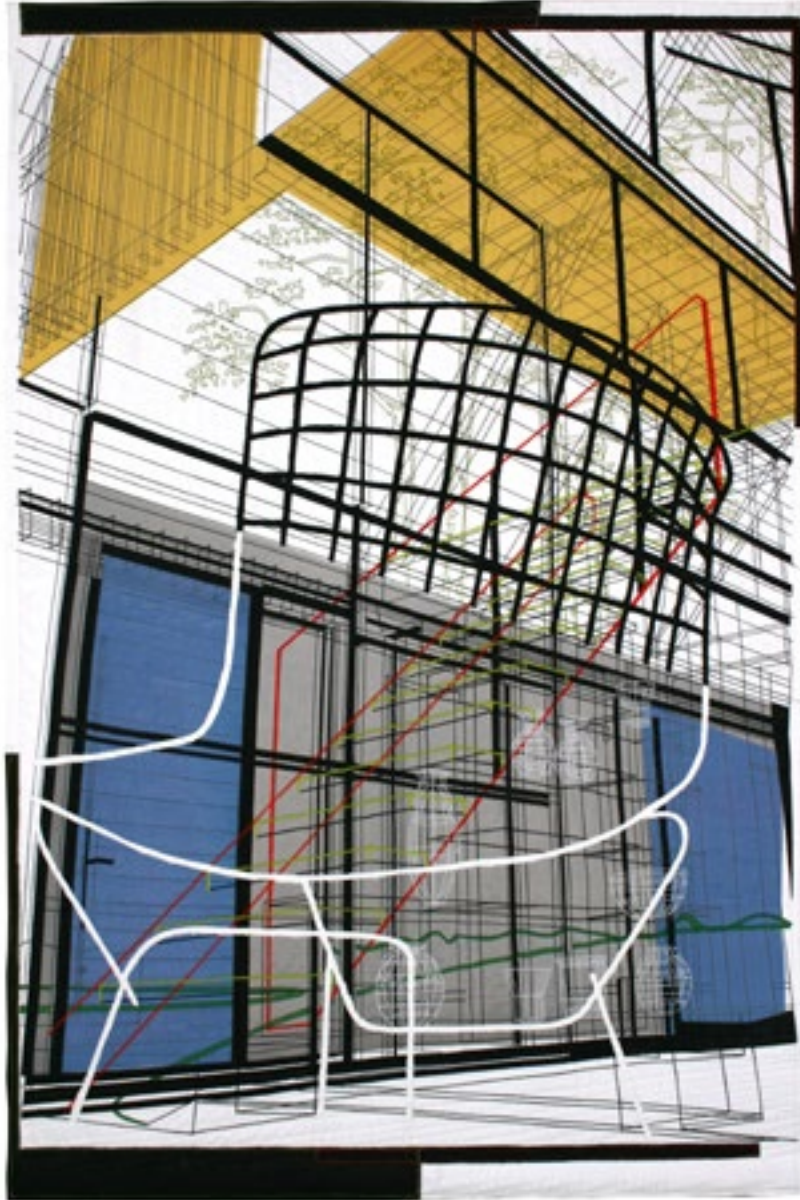
Mediterraneo-Buongiorno

32 x 34 inches (81 x 86 cm) | 2019

photo by Bob Dennis

Willy Doreleijers

Dordrecht, Zuid Holland, Netherlands
www.willydoreleijers.nl



Industrial Revolution

51 x 35 inches (130 x 90 cm) | 2018

photo by Herman Lengton

Robbi Joy Eklow

Omaha, Nebraska, USA
robbieklow.com



Leftoverture

52 x 41 inches (132 x 104 cm) | 2019

Cathy Erickson

Washougal, Washington, USA
www.cathyericksonquilts.com



Laurel Leaf

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

Deborah Fell

Urbana, Illinois, USA
deborahfell.com



Passage of Time: Braunschweig 3

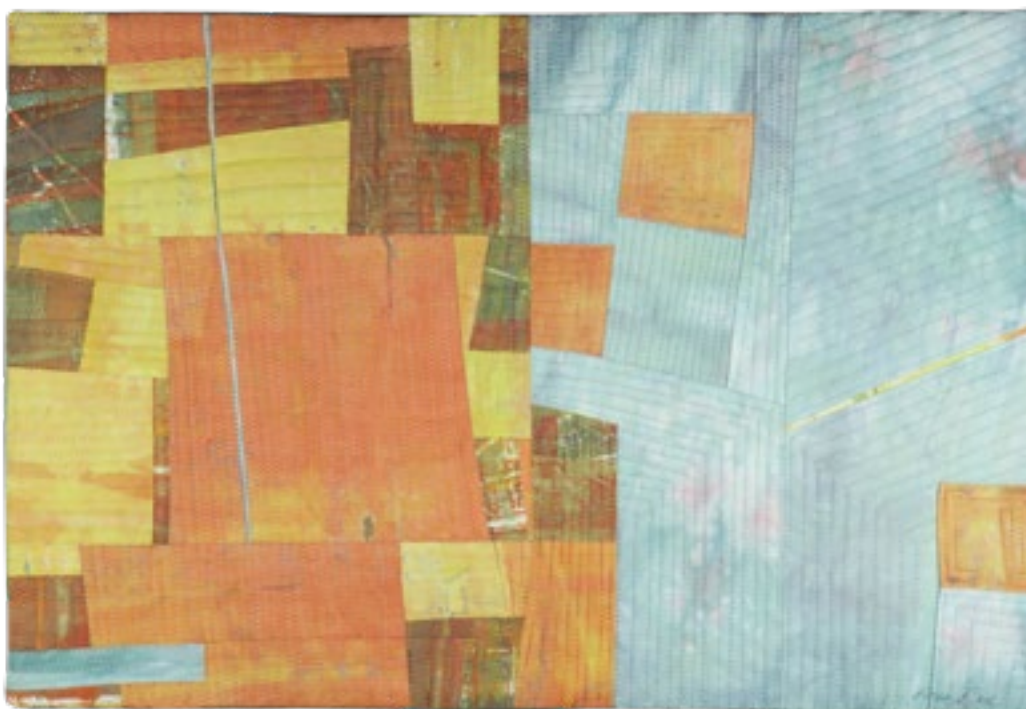
70 x 58 inches (178 x 147 cm) | 2016

private collection

Floris Flam

Bethesda, Maryland, USA

www.florisflam.com



City Limits

13 x 19 inches (33 x 48 cm) | 2017

photo by Paul Seder

Randy Frost

Bronxville, New York, USA



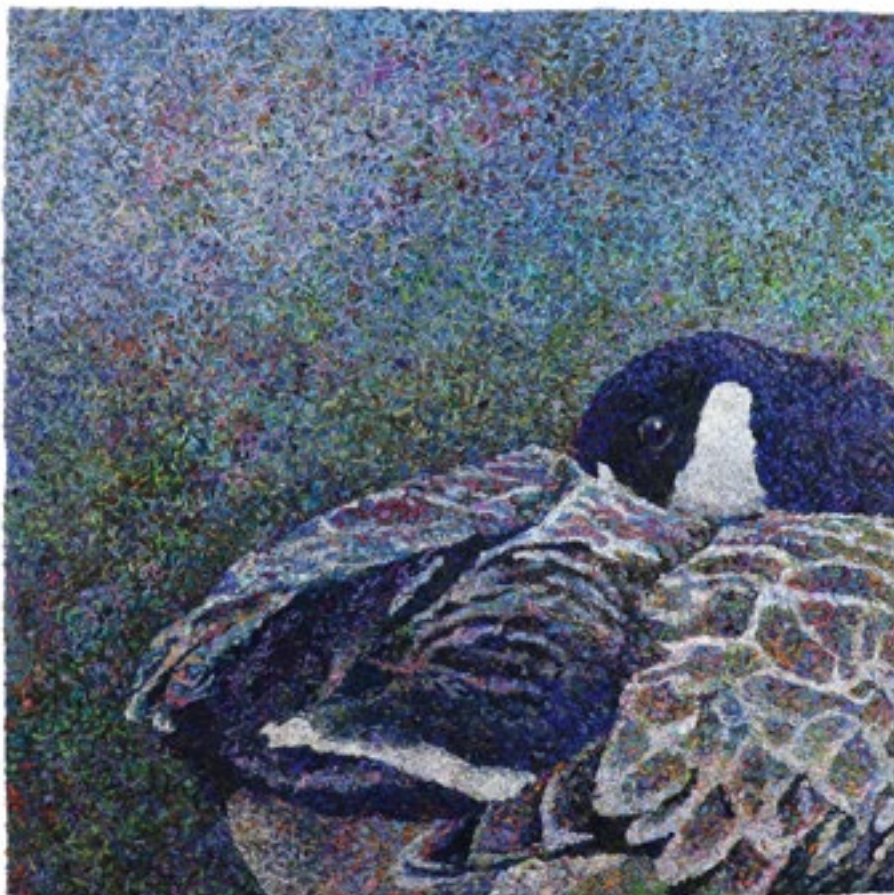
Renewal X

26 x 36 inches (66 x 91 cm) | 2018

photo by Peter c. North

Mita Giacomini

Dundas, Ontario, Canada
www.mitagiacomini.com



Colour Theories

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

Valerie S. Goodwin

Tallahassee, Florida, USA
www.valeriegoodwinart.com



Cartographic Collage II

36 x 48 inches, diptych (91 x 122 cm) | 2017

Julia Graber

Brooksville, Mississippi USA
www.juliagraber.blogspot.com



Tower of Pisa

10 x 8 inches (25 x 19 cm) | 2019

Cherrie Hampton

Oklahoma City, Oklahoma, USA



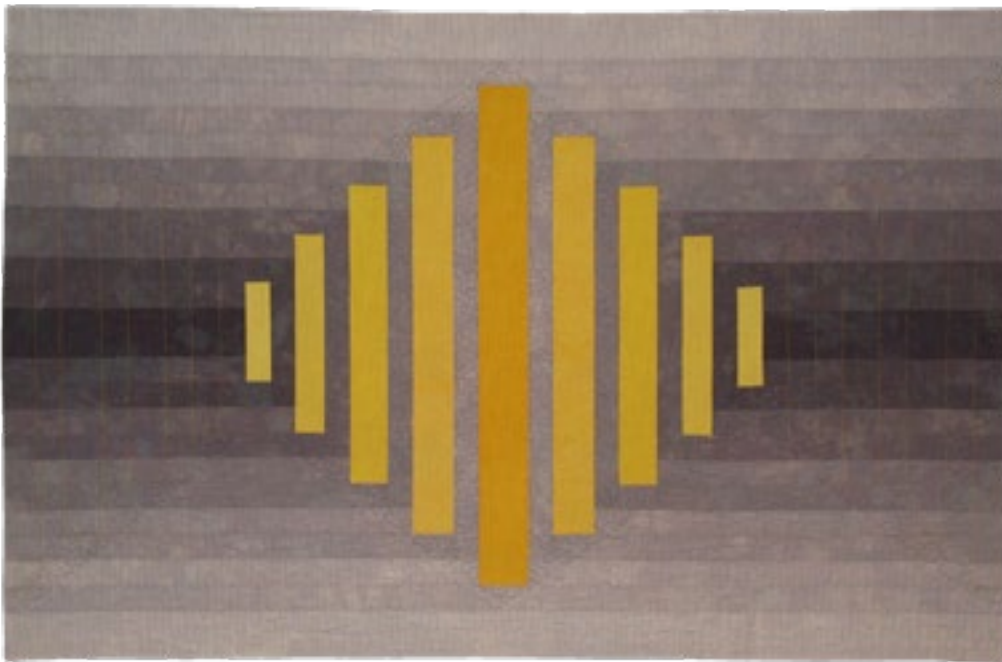
Huckleberry Feast

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

photo by Vito Mirrone

Lynne G. Harrill

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



Sforzando

39 x 59 inches (99 x 150 cm) | 2018

Ann J. Harwell

Wendell, North Carolina, USA
www.annharwell.com



Off the Grid

47 x 38 inches (119 x 97 cm) | 2019

photo by Dick Cicone

Rosemary Hoffenberg

Wrentham, Massachusetts, USA
www.rosemaryhoffenberg.com



Geisha

51 x 47 inches (130 x 119 cm) | 2018

photo by Joe Ofria

Jackie Houston

Oakland, California, USA



Life Is Precious

27 x 21 inches (67 x 52 cm) | 2019

photo by Linda Meas

Jill Jensen

Lynchburg, Virginia, USA
www.jilljensenart.com



Coastal Rocks

34 x 40 inches (86 x 102 cm) | 2019

Patty Kennedy-Zafred

Murrysville, Pennsylvania, USA

www.pattykz.com



American Portraits: Heart of the Home

57 x 68 inches (145 x 173 cm) | 2019

photo by Larry Berman

Judy Kirpich

Takoma Park, Maryland, USA
www.judykirpich.com



Indigo Compositions No. 10

88 x 41 inches (224 x 104 cm) | 2020

private collection | photo by Mark Gulesian

Susan Brubaker Knapp

Chapel Hill, North Carolina, USA

www.bluemoonriver.com



Bald Head Island Marsh: After the Storm

46 x 32 inches (116 x 80 cm) | 2018

Pat Kroth

Verona, Wisconsin, USA
www.krothfiberart.com

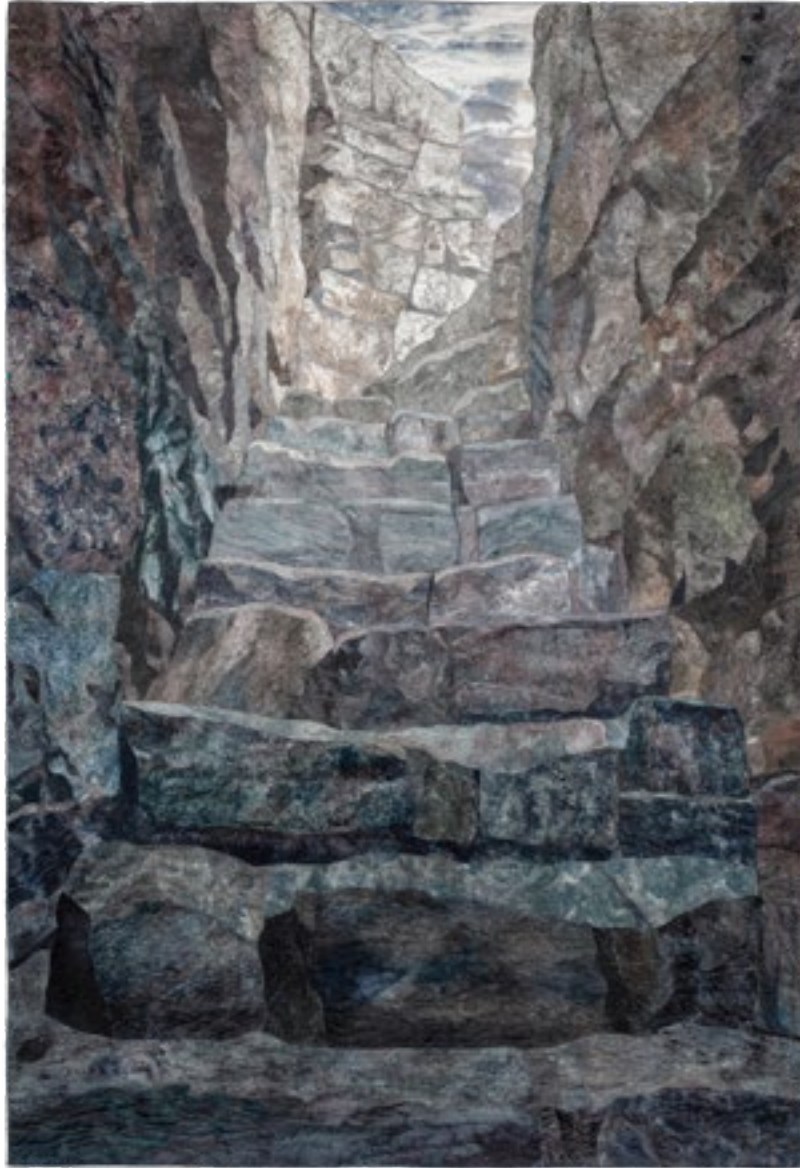


Short Circuit

50 x 34 inches (127 x 86 cm) | 2016
photo by William Lemke

Denise Labadie

Lafayette, Colorado, USA
labadiefiberart.com



Bonamargy Friary

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

photo by Allan Snell

Sandra E. Lauterbach

Los Angeles, California, USA
www.sandralauterbach.com



Lyrical

30 x 46 inches (76 x 116 cm) | 2019

Kay Liggett

Monument, Colorado, USA
ridgewaystudios.org



Night Cabbages

15 x 16 inches (38 x 41 cm) | 2018

Fuzzy Mall

Dundas, Ontario, Canada
www.quiltedportrait.net



Aleef Mehdi

86 x 46 inches (218 x 117 cm) | 2020

Katie Pasquini Masopust

Fortuna, California, USA



Daisies

42 x 35 inches (107 x 89 cm) | 2020

Kathleen A. McCabe

Coronado, California, USA

www.kathleenmccabecoronado.com



Mothers and Daughters

42 x 33 inches (107 x 84 cm) | 2020

photo by Phil Imming

Diane Melms

Anchorage, Alaska, USA

www.dianemelms.com



Synergy

74 x 74 inches (188 x 188 cm) | 2015

photo by Chris Arend

Karen I. Miller

Corvallis, Oregon, USA
www.nautilus-fiberarts.com



Tidepool Treasures

28 x 40 inches (71 x 102 cm) | 2019

Jeannie Palmer Moore

Kerrville, Texas, USA
jpmartist.com



Buck

39 x 25 inches (99 x 64 cm) | 2020

Elisabeth Nacenta-de la Croix

Collonges-Bellerive, Geneva, Switzerland

www.elisabethdelacroix.com



Maree Basse

49 x 31 inches (125 x 80 cm) | 2020

photo by Olivier Junod

Olena K. Nebuchadnezzar

King William, Virginia, USA
www.olenaarts.com



April Showers

18 x 24 inches (46 x 61 cm) | 2020

Dan Olfe

Julian, California, USA



Color Square #9

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

Mary B. Pal

Toronto, Ontario, Canada
www.marypaldesigns.com



Bella

60 x 36 inches (152 x 91 cm) | 2020
private collection | photo by Thomas Blanchard

Kathryn Pellman

Los Angeles, California, USA
www.kathrynpellman.com



It's My Birthday Again!

30 x 26 inches (76 x 65 cm) | 2020

photo by Johanna Wissler

Deb Plestid

Tatamagouche, Nova Scotia, Canada



The MacKay Barns: Imagined

25 x 42 inches (64 x 107 cm) | 2019

photo by Sarah Baker Forward

Heather Pregger

Fort Worth, Texas, USA
www.heatherquiltz.com



Australian Summer

44 x 37 inches (112 x 94 cm) | 2020

photo by Jason Voinov

Sue Reno

Bethel Park, Pennsylvania, USA

www.suereno.com



In Dreams I Saw the Rift

66 x 59 inches (168 x 150 cm) | 2020

Kim H. Ritter

Houston, Texas, USA



Cowgirl and Alien

44 x 64 inches (112 x 163 cm) | 2019

Miki Rodriguez

San Antonio, Texas, USA
www.mikirodriguez.com



Airborne

85 x 41 inches (216 x 104 cm) | 2020

Norma Schlager

Danbury, Connecticut, USA
notesfromnorma.blogspot.com



Radiance

30 x 30 inches (76 x 76 cm) | 2020

Susan Schrott

Shelter Island, New York, USA

www.susanschrottartist.com



Tree of Life for Pittsburgh

53 x 77 inches (135 x 196 cm) | 2018

Tree of Life ~ L'Simcha Congregation | photo by Christopher Burke

Sue Sherman

Newmarket, Ontario, Canada
www.sueshermanquilts.com



Galapagos Land Iguana

34 x 63 inches (86 x 160 cm) | 2019

private collection

Catherine Whall Smith

Chaplin, Connecticut, USA
www.catherinewhallsmith.com



Blue Bloods: Transfusion 8

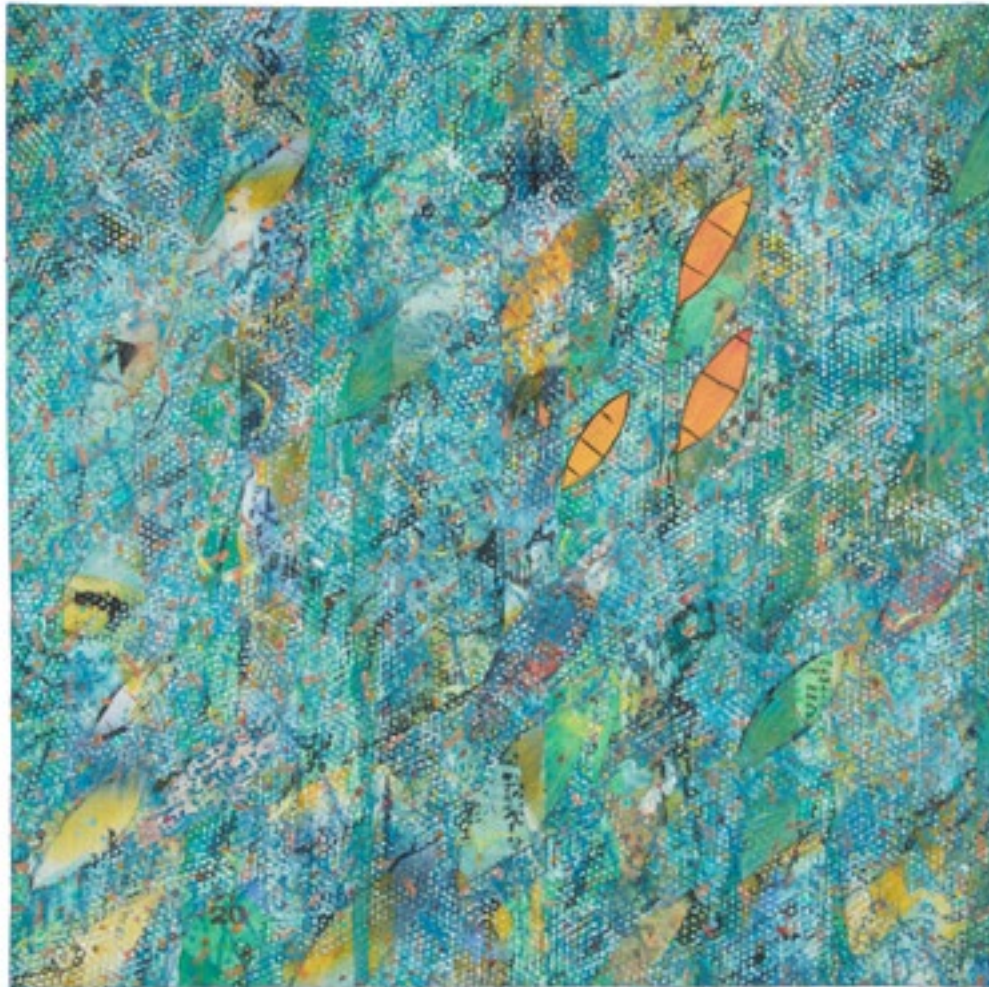
48 x 48 inches (122 x 122 cm) | 2019

private collection

Virginia A. Spiegel

Byrib, Illinois, USA

www.virginiaspiegel.com



Boundary Waters 88

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

photo by Deidre Adams

Mary Tabar

San Diego, California, USA
www.marytabar.com



Stones

34 x 44 inches (86 x 112 cm) | 2020

Catherine Timm

Westmeath, Ontario, Canada
www.catherinetimm.com



Tree Bark - An Absolute History of the Passage of Time # 1, 2 & 3

17 x 50 inches, triptych (42 x 127 cm) | 2020

Grietje van der Veen

Therwil, Baselland, Switzerland

www.textileart.ch



Erosion

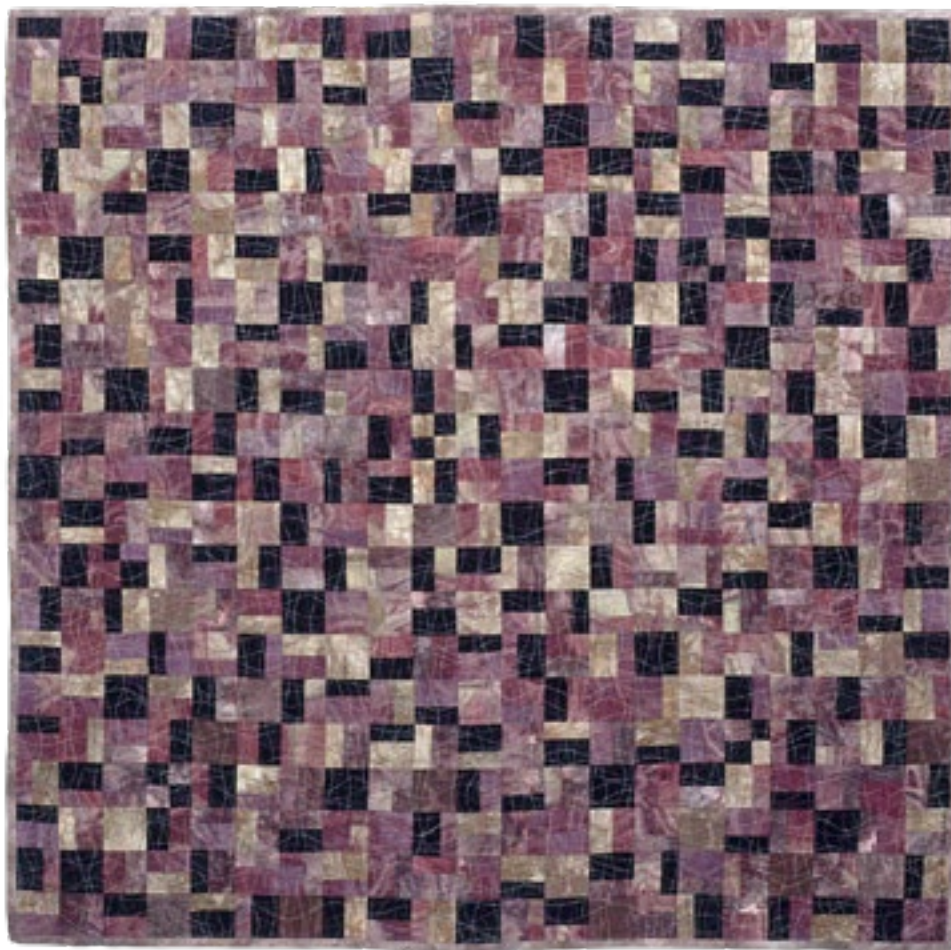
33 x 27 inches (83 x 68 cm) | 2019

private collection

Meiny Vermaas-van der Heide

Tempe, Arizona, USA

www.artfulhome.com/artist/Meiny-Vermaas-van-der-Heide/625



Earth Quilt 116 : Lines XXVI

41 x 41 inches (104 x 104 cm) | 2004

Laura Wasilowski

Elgin, Illinois, USA
www.artfabrik.com



Nude Blue Chair Reclining

50 x 42 inches (127 x 107 cm) | 1996

Isabelle Wiessler

Gundelfingen, Germany
www.isabelle-wiessler.de



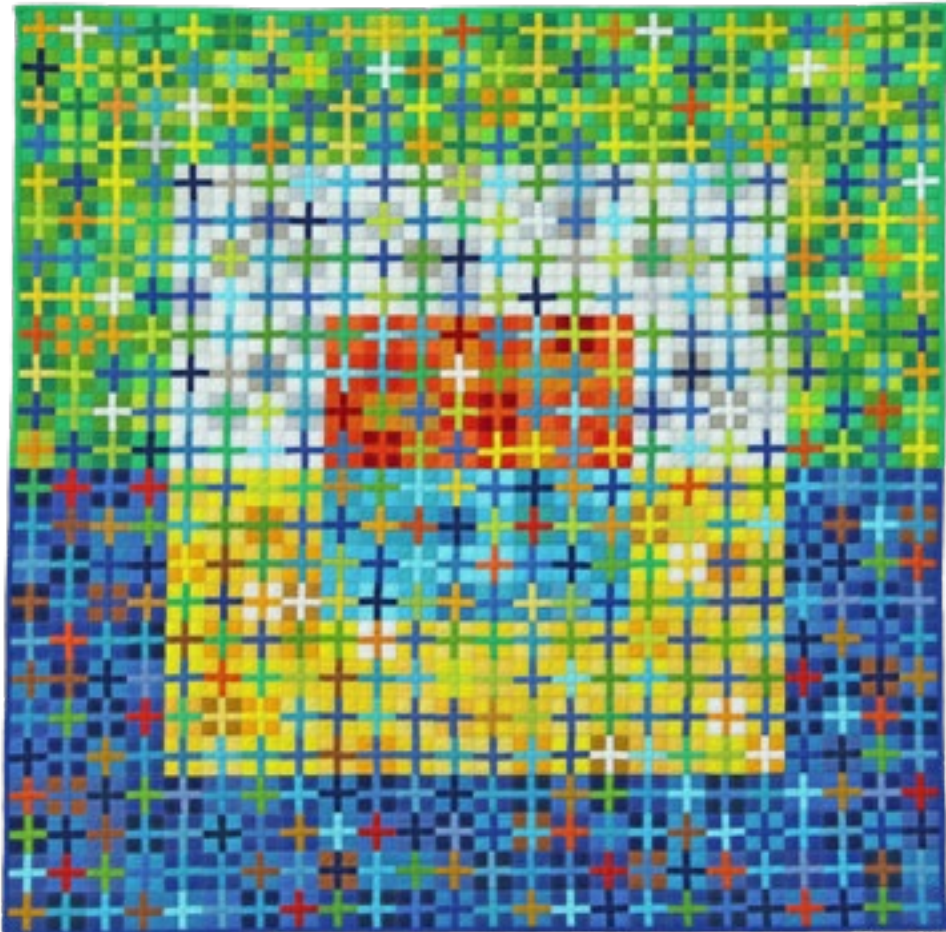
Horizonte 6

35 x 54 inches (90 x 138 cm) | 2019
private collection

Kathy York

Austin, Texas, USA

www.aquamoonartquilts.blogspot.com



Two Halves

48 x 48 inches (122 x 122 cm) | 2019

Charlotte Ziebarth

Boulder, Colorado USA
www.charlotteziebarth.com



White Nights: Seasonal Checkerboard Series #1

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

photo by Ken Sanville

Renwick from p. 7

One account is about the history of the Art Quilt Movement. The other is individual American histories of trials and triumphs as uniquely told through the quilts. Together, these narratives form a diverse collection presenting a distinctly American view of contemporary culture through the artworks of the Renwick Gallery of the Smithsonian Art Museum.

Jaimianne Jacobin is the Director of James Renwick Alliance and the former Executive Officer of the Creative Crafts Council. The James Renwick Alliance celebrates and advances American craft by fostering education, connoisseurship, and public appreciation. In addition, the Alliance has supported a significant portion of the Renwick Gallery's collection by providing more than \$3 million for acquisitions, exhibitions, public programs, and publications.



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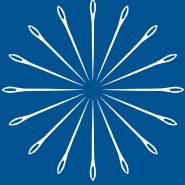
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- Apr 19-25 Paula Nadelstern
- Apr 26-May 2 Sue Benner
- May 10-16 David Taylor
- Jul 16-Aug 1 Pat Pauly
- Aug 2-8 Lyric Kinard
- Aug 9-15 Katie Pasquini Masopust
- Aug 16-22 Seth Apter
- Aug 23-29 Betty Busby
- Sept 13-19 Elizabeth St Hilaire
- Oct 11-17 Fran Skiles
- Oct 18-24 Judy Coates Perez
- Nov 1-7 Philippa Naylor
- Nov 8-14 Sue Spargo
- Dec 2-6 Natalya Khorover Aikens
- Dec 6-12 Katie Fowler



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Art Quilt Elements from p. 14

art quilt. Mary Buchanan, a printmaker, uses surface design techniques to mark and layer her fabrics. Her quilt *Mineral*, which sold at *AQE 2016*, is a whole-cloth quilt and part of a series. Selling quilts means acclaim and validation to her. Pat Kroth's playful work has been juried into most of the *AQE* shows. Her work embraces the movement in dance and gymnastics that is her background. *Sweet Life*, collaged candy wrappers and other found objects, sold in 2012.

Education about art quilts is ongoing for *AQE*. Visitors welcome information provided by staff and volunteers about the techniques and approaches in specific quilts. Many have never seen an art quilt before. After the opening, additional events attract more visitors than any other exhibition at Wayne Art Center. Volunteers and staff have answered questions and handled sales of more than \$80,000 between 2008 and 2018. For the 2020 exhibition, the jurors selected 48 quilts from more than 700 images, with more sales likely to follow.

The Philadelphia Inquirer wrote of *AQE* in 2008, "a dazzling display of art quilts... an astonishing achievement." Since then, five *AQE* exhibitions have pushed the boundaries of contemporary art quilts.

The next Art Quilt Elements exhibition is scheduled for March 21–May 1, 2021.

An award-winning artist, Susan Leonard is a studio art quilt maker, speaker, and writer. She spent nearly thirty years creating and administering community-based art programs and nationwide speaker programs for the Federal Government before retirement. She was delighted that her own quilt The Elements sold at AQE 2016 and won the People's Choice Award. Leonard welcomes comments and questions through her website www.susanleonardquilts.com or at susan424@gmail.com.



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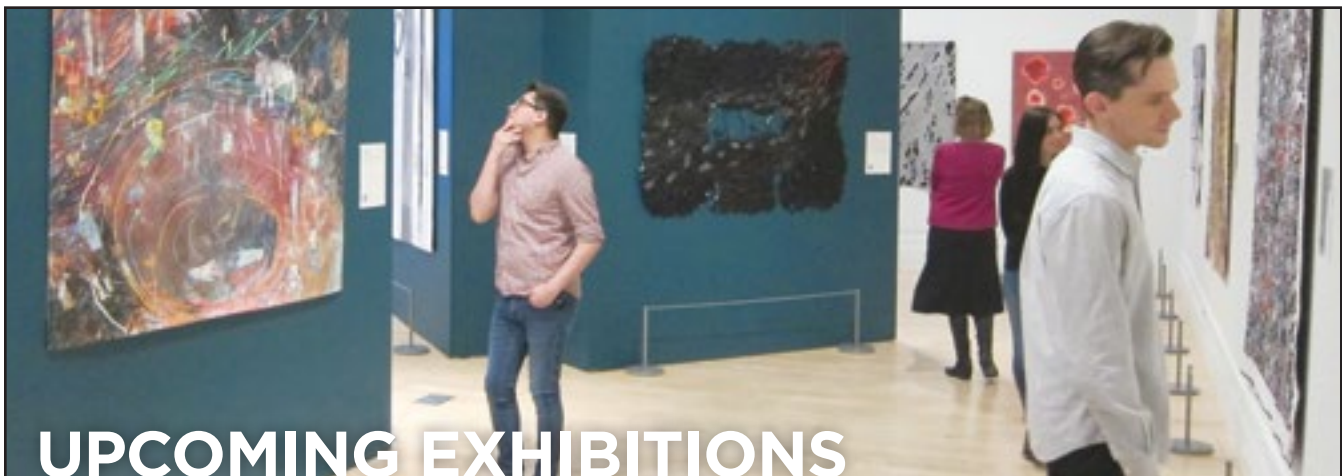


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UPCOMING EXHIBITIONS

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Daura Gallery
Lynchburg, Virginia: August 24, 2020 – October 9, 2020

Beyond the Mirror

International Quilt Festival
Houston, Texas: October 29, 2020 – November 1, 2020

Ebb & Flow

International Quilt Festival
Houston, Texas: October 29, 2020 – November 1, 2020

3D Expression

Ross Museum of Art
Delaware, Ohio: May 14, 2021 – July 2, 2021

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



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

JoAnn Camp



End of Day

27 x 31 inches, 2013

photo by Kenny Gray

This art quilt was based on a compilation of several photos I took one winter evening. The sunset that day was incredible. The sky seemed to be ablaze. I grabbed my camera and began shooting, trying to capture the colors. The changes were so rapid that it was all over in minutes. Nature and the rural landscape around me often serve as the subject of my work. When I saw my first art quilt about 14 years ago, I knew I had to learn how to do that, which was accomplished through

online classes, a few workshops, my membership in SAQA, and lots of trial and error. The Fulton County Fine Art Acquisition Program in Georgia purchased *End of Day*. It will hang in one of the Fulton County public library branches in the Atlanta area. This acquisition program acquires art via a juried process from Georgia-based artists through Fulton County's percent-for-art, which has invested more than \$200,000 in the Georgia arts community.

QAOQ

QUILTS=ART=QUILTS

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