

Studio Art Quilt Associates

# art quilt QUARTERLY

Issue No. 23



Chicago's Art Institute  
**Artists to Watch**  
DARNstudio

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# Happy Quinquennial to AQQ!

*Art Quilt Quarterly* celebrated its fifth anniversary in the summer of 2020, having brought you more than 80 “Artists to Watch” interviewed by Diane Howell, and dozens of articles on public and private collections, managing and developing an art quilt collection, conservation, commissions, and exhibitions, plus insightful book reviews by Patty Kennedy-Zafred. From its modest beginnings as the first issue of 32-page *Art Quilt Collector*, the publication has grown, thanks to the addition of the SAQA Portfolio images as of Issue 9, showcasing more than 1000 full-page images of art quilts during the past five years.

Our magazine’s reach has extended into the world of book publishing, with several publications for Schiffer partially drawn from the AQQ archives by Martha Sielman. Her latest is *Exploring Art Quilts with SAQA: New Directions*, featuring 350 illustrations. This volume features the work of 16 international artists, along with ten themed image galleries of work by SAQA’s Juried Artist Members. Although AQQ could not be offered in retail sales outlets during most of 2020 due to the coronavirus pandemic, our list of subscribers continues to increase, and we look forward to bringing you the best in art quilts for many years to come.



Sandra Sider, Editor  
editor-aqq@saqa.com

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Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications.

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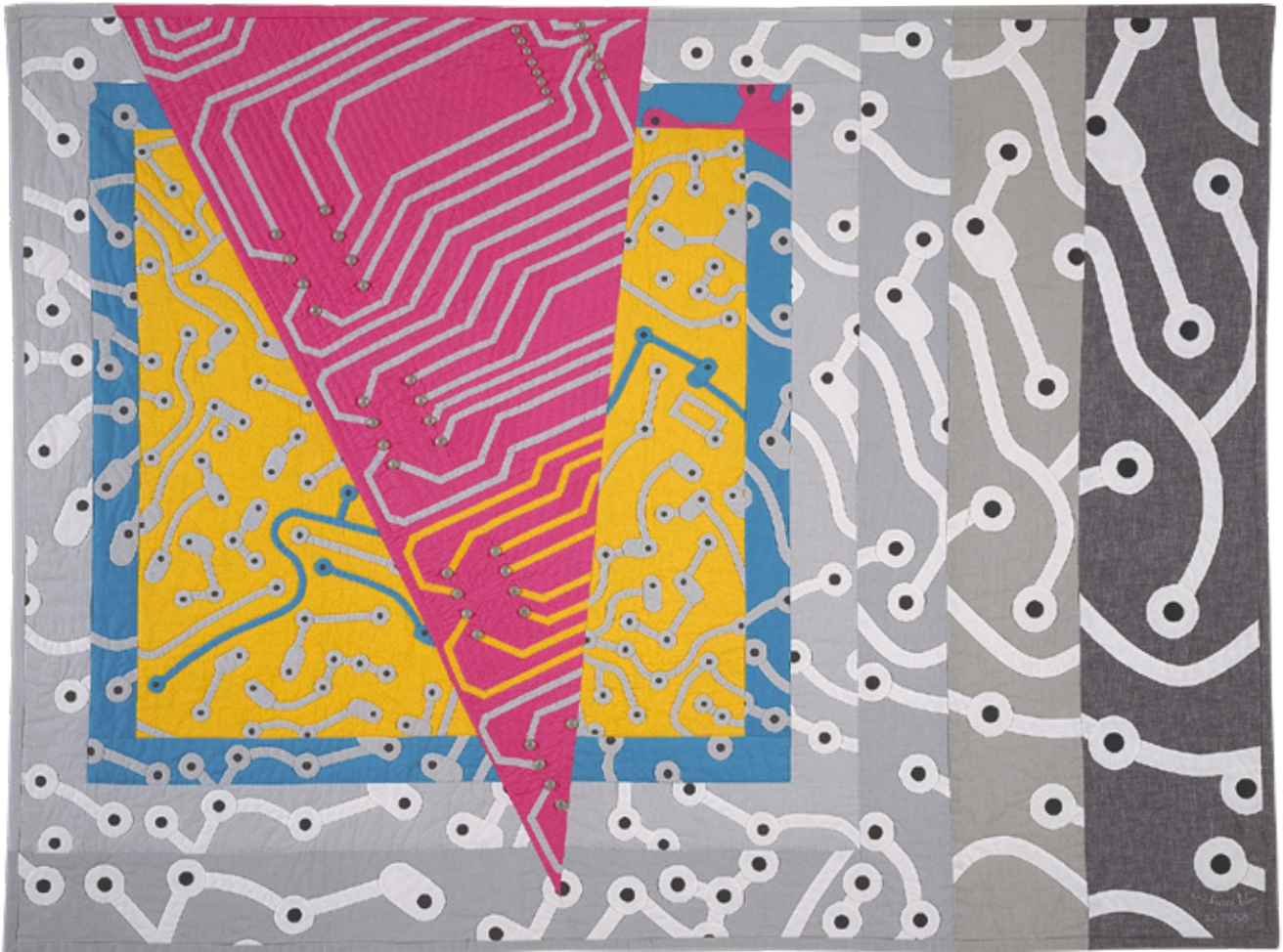
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**Cover: Hear Me Roar**  
**by Barbara Yates Beasley**

36 x 24 inches, 2020  
see p. 16



Robin Schwalb  
PCB Bop  
41 x 55 inches, 1988

# The impact of that '70s show

## Abstract design in American quilts

by Sandra Sider

This year marks the 50th anniversary of the now-famous 1971 antique quilt exhibition at the Whitney Museum of American Art from the collection of Jonathan Holstein and Gail van der Hoof. The expressive power of quilts on the white walls of a hallowed museum was an eye-opener for many visitors. Hilton Kramer, art critic for *The New York Times*, wrote in his review titled “Art: Quilts Find a Place at the Whitney,” “The suspicion persists that the most authentic visual articulation of the American imagination in the last century is to be found in

the so-called ‘minor’ arts — especially in the visual crafts that had their origins in the workaday functions of regional life ... For a century or more preceding the self-conscious invention of pictorial abstraction in European painting, the anonymous quilt makers of the American provinces created a remarkable succession of visual masterpieces that anticipated many of the forms that were later prized for their originality...”

The original Whitney exhibition, *Abstract Design in American Quilts (ADAQ)*, traveled to three other



above:

**Joan M. Lintault**

A Riddling Tale

97 x 86 inches, 1998

Collection of the Illinois State Museum

left:

**Michael A. Cummings**

A Young Obama

66 x 51 inches, 2009

Collection of the International Quilt Museum



art museums in the U.S. During 1973 and 1974, the Smithsonian traveled selections from the exhibition to 21 venues in the United States. Holstein and van der Hoof created similar exhibitions that traveled to four European countries, for which a separate catalog was printed. Sylvia Einstein, who later became a quilt artist, was among those who saw the exhibition in Switzerland, commenting that it was unlike anything she had ever seen. Other artists with a new appreciation of quilts in a museum setting after visiting one of the ADAQ exhibitions included Sue Benner, Michael A. Cummings, Radka Donnell, Marilyn Henrion, Joan Lintault, Patricia Malarcher, Paula Nadelstern, and Robin Schwalb. These makers have works in the current celebration of ADAQ on view at the International Quilt Museum (IQM) at the University of Nebraska in Lincoln, where Jonathan Holstein donated the collection in 2003.

Holstein explains, “Robert and Ardis James, founding donors of the institution, understood that quilts needed a permanent home where they would be the singular subject and honored as important in their own right rather than being submerged as adjuncts in the larger world of American folk art. Once they had achieved that, it was obvious where our collection should go, and the James made that happen. I was privileged to be there at the beginning and have treasured my involvement ever since.”

In addition to Holstein and myself, three IQM curators are involved with the three 2021 exhibitions, collectively titled *Abstract Design in American Quilts at 50*, running from February 26 – September 4, with staggered openings. This is also the title of the exhibition of antique quilts drawn from the original ADAQ collection, organized by Carolyn Ducey, IQM Curator of Collections. Marin Hanson, Curator of International Collections, is co-curator along with Nao Nomura of *Journey to Japan*, featuring Japanese art quilts inspired by ADAQ.

For *New York Nexus*, I selected works by the eight artists listed above, for whom ADAQ was a game-



### Sue Benner

*Watchful Eye X: Deep Ogalu and Uli*

68 x 59 inches, 1997

changer in their careers. Jonathan Gregory, Assistant Curator of Exhibitions, organized *Raising the Profile*. His exhibition showcases the elevated status of quilts, illustrated by new interest in study and documentation, collecting and display, and the intimate connections of quilts to women’s lives. ADAQ at 50 is extensively documented by a catalog with essays by the curators and images of all the artwork, available from the University of Nebraska.

Details about the individual exhibitions can be found at <https://www.internationalquiltmuseum.org/exhibitions>.

# History in the making

Art Institute  
of Chicago

by Diane Howell



Faith Ringgold

American Collection #5: Bessie's Blues

January 19, 1997. Robert Allerton Endowment.

© 2019 Faith Ringgold / Artists Rights Society (ARS), New York.

Art quilts play a recognizable role in the ever-evolving collection held by the Art Institute of Chicago, with works by textile artists Faith Ringgold and Bisa Butler among the museum's prized acquisitions.

"Quilts are a critical component of our textile collection. Whether figural, pictorial, or traditional geometric designs, they tell stories that reflect historical narratives, techniques shared through generations, and cultural traditions. The Art Institute's collection of quilts spans from the 18th century to Faith Ringgold's *American Collection #5, Bessie's Blues* (1997) and Bisa Butler's *Safety Patrol*, which she made in 2018.

Sharing the tradition and evolution of quilt making through our collection allows us to tell the stories of makers — both named and unidentified — in ways visitors may not have experienced before. "The 2017

exhibition, *Making Memories: Quilts as Souvenirs*, made use of the permanent collection to bring the narrative and creative possibilities to light," say Melinda Watt, Chair, and Christa C. Mayer Thurman, Curator of Textiles, at the Art Institute of Chicago.

The Art Institute's quilt collection is grounded in tradition, as is the Art Quilt Movement itself. The historical pieces selected for this article are mostly from the late 1880s. A direct line can be drawn from the work of the anonymous artisans who made them to today's working quilt artists, with an obvious love of textiles connecting the generations.

Crazy quilts, a maverick blend of fabric scraps and finely detailed embroidery stitches, were popular in the late 1800s and enjoyed a revival approximately 100 years later. Such quilts, showing off the expertise and cleverness of the makers, are seldom used in a traditional sense. The example for this article exhibits



**Bisa Butler**  
**The Safety Patrol**  
 2018. Cavigga Family Trust  
 Fund. © Bisa Butler

a vibrant blend of colors and fabrics that invite the viewer to explore every detail. The stitching not only covers seams within the blocks — and the seams that join the blocks — but also forms motifs in select areas. Striped and geometric fabrics do their part to move the eye along.

Bolder in terms of graphic quality is the crazy quilt entitled *Wool-Drawings*, circa 1900. The stark shapes created with woolens — all of which read as solid-colored fabrics — result in an abstract composition that could be described as minimalist in comparison to the quilt described above. The use of a sole embroidery stitch creates a strong sense of unity and reinforces the piece’s artful nature. The vibrant colors and distinct shapes are reminiscent of Amish quilts.



**Bedcover Entitled “Wool-Drawings”**  
 1900, United States, Ohio. Gift of Shelly Zegart.  
 Image courtesy of Art Institute of Chicago.



**Unfinished Mosaic or Honeycomb Quilt Top**  
c. 1840, United States. Gift of Robert G. Robinson. Image courtesy of Art Institute of Chicago.

The *Unfinished Mosaic or Honeycomb Quilt Top*, circa 1840, is a masterful combination of individually cut and sewn hexagons. The typical construction for these pieces consists of English paper piecing, whereby the seam allowances of each hexagon are folded around a paper model before the pieces are meticulously joined with close-set whip stitches. This partial top makes use of a complementary color palette to yield a surface at once impressive and exotic. From each fabric, the maker cut identical motifs that were centered in the hexagons, an attention to detail that would have required extra yardage and expense to achieve. The resulting bands of color create a dynamic presentation.

Another quilting trend that emerged more than a century ago was the use of tobacciana collectibles, printed fabric rectangles given away as premiums

in conjunction with the sale of cigarettes and other tobacco products. Joining them together into quilt tops and other household items preserved the fabric rectangles, while gathering the giveaways no doubt appealed to a collector's bent. The quilt top presented in this article, circa 1900-1920, uses a subtle embroidery stitch in a light-colored thread that eases the transition between individual components.

The figural work seen in the *Quilt with Buildings, Animals, and Coats of Arms* deftly conveys a message of heritage and heraldry, in storytelling fashion. This piece's origins are thought to be American or British, and it is another fine example of appliqué work embellished with embroidery, combining cotton, wool, silk, and velvet.

That same storytelling tradition underpins two of the art quilts held by the Art Institute. Faith Ring-





**Quilt with Buildings, Animals, and Coats of Arms**

1890. United States or Great Britain. Gift of Shelly Zegart. Image courtesy of Art Institute of Chicago.



**Quilt Top**

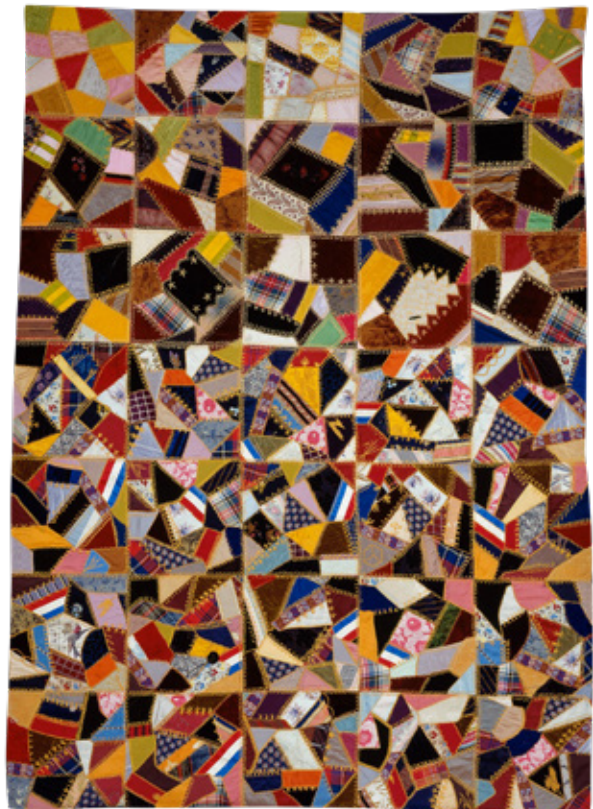
1900/20. United States. Restricted gift of Mrs. Theodore D. Tieken. Image courtesy of Art Institute of Chicago.

gold's *American Collection #5: Bessie's Blues* (79 x 77 inches) puts the spotlight on singer Bessie Smith, who was known as the Empress of the Blues. The Art Institute website states that Ringgold's work employs "thick lines and forms to portray the singer Bessie Smith.... The deliberate dissonance between Smith's melodies and their musical accompaniment finds a visual echo in Ringgold's pared-down portrait of the glamorous Smith (known for bespangled dresses and sparkly jewelry). The subtle variations among the repeated portraits hint at the variations in pitch and rhythm in the choruses of Smith's songs." The singer's repeated image arranged in rows harkens back to traditional quilt patterns with blocks organized in a grid.

see "History" on page 84

**Bedcover (Crazy Quilt)**

1875/80. United States. Gift of Mrs. Kent Clow. Image courtesy of Art Institute of Chicago.





# On the plus side: Traveling exhibitions

by William Reker

During the past ten years, the SAQA Global Exhibitions program has grown to serve the artist, collector, and museum communities by producing high-quality exhibitions of contemporary quilt art. With 18 exhibitions traveling the globe in 2021, there is something to appeal to everyone. To grasp the extent of the program: SAQA has featured more than 1,500 individual works of art by circa 800 different artists. The expanding number of museums choosing to partner with SAQA has led to exhibitions being hosted by 200 venues in 15 countries on six continents. SAQA Global Exhibitions are viewed in person by approximately 250,000 people each year.

## What's in it for museums?

SAQA Global Exhibitions maintains a presence and supports the museum community through active membership and sponsorship in several museum organizations. Through these groups, enhanced by our ongoing relationships with museum partners over the years, SAQA Global Exhibitions understands the various needs of museums and their communities. We provide artwork from around the world in thematically designed presentations that offer museums new ideas to spark dialogues within their communities.



*Connecting Our Natural Worlds* on display at the Arizona-Sonora Desert Museum

photo courtesy of Jay Pierstorff Photography

Several exhibitions feature timely, relevant content along with diverse views.

Hosting a traveling exhibition helps a museum on several levels. Temporary exhibitions capture the attention of both the public and the local media, building excitement and buzz for the museum. They also increase attendance with new and returning visitors. It is not uncommon for one of our museum partners to report that their institution reached record attendance by hosting a SAQA Global Exhibition.

Many museums also report that the variety and quality of temporary and traveling exhibitions are a major factor in annual membership renewal and member satisfaction.

The SAQA Global Exhibitions program also has a positive financial effect on our museum partners. Increased attendance, along with sustained and new memberships, is obviously one financial benefit of museums hosting a traveling exhibition. In addition,

see "Exhibitions" on page 86



*Layered & Stitched* on view in the Texas Quilt Museum, Gallery I.

photo courtesy of the Museum

# Close to home: Natalya Khorover

by Vivien Zepf

It might seem odd to see bins of plastic organized by color in an artist's studio, but such is the case in Natalya Khorover's work space. Her studio is filled with single-use plastic bits and bags, all waiting to be transformed into unique artworks that celebrate the architectural lines of New York City, private homes, and other memorable spaces.

You can trace a line from Khorover's professional career as a women's clothing designer and wardrobe supervisor for the film and television industries in New York City to her use of plastics today. From the start, she was irked by fabrication waste and tried to repurpose cast-offs and unused bits in new designs. Later, as a mother reading Russian fairy tales to her two young daughters, Khorover began to create art inspired by the stories. She mined her home for materials to illustrate imagery from the fables and tales. Vintage linens, dryer sheets, color catchers, candy wrappers, and plastic bags all found a place in her artwork.

"I started with fairy tales, interpreting the architecture in the stories. Then I started to reflect on St. Petersburg, Russia [her birthplace] and to recreate architectural details from memory or photos from recent visits."

While the quantity of odds and ends in her stash diminished, the piles of plastic did not. As her children grew older, Khorover began to take day trips back into New York City, exploring the architectural details of the city. She became inspired by the lines of the city, from the linear nature of skyscrapers and the interlacing of bridge trusses to window grids and water towers. Simultaneously, plastics became one of the primary elements in Khorover's art practice, as

much to be creative with an unusual material as to advocate against the plethora of single-use plastics.

These explorations of how a structure can evoke a powerful sense of place led to Khorover's portrait commissions of private homes, like *Thickly Settled*. These commissioned pieces begin with photographs of the client's home taken from multiple angles so Khorover can get a feel for the environment surrounding the home. She'll also ask clients to indicate a favorite view so she knows what they like best. Most home portraits are created with ephemera the clients send her. Her experience with unusual materials helps her incorporate odds and ends into a lively, cohesive whole. "It's an exciting challenge to figure out how to use what they've provided, to use what's important to them," she says.

*College Hill* is a slight departure from other home portraits Khorover has made. The clients, acquaintances of hers through their children's mutual activities, wanted something larger than the standard 12x12-inch format. In addition, she says, "They balked at trying to figure out what ephemera to send and instead asked me to make their home portrait using my own supply of materials, knowing that I'd be using recycled materials, something they felt strongly about." Khorover used various plastics for the house and stone wall, and she reimagined the sky and grass by painting used dryer sheets and color-catcher sheets.

The commission, which was planned as a gift from one wife to the other, features abundant hand and machine stitching. Khorover posed questions about their favorite time of year and requested close-up images so she could recreate the texture of the stucco

## College Hill

18 x 18 inches, 2020

private collection



## Thickly Settled

12 x 12 inches, 2020

private collection



walls and trees in bloom. These details were then translated in stitch as a way for Khorover to inject her artistic style into a commission.

She says, "I stay true to the color scheme of a home, but I let my intuition and artistic eye help define the composition, color combinations, detail stitches, and shading. The artwork has to make sense to me artistically while still meeting the client's requests." She posted in-progress pictures on her Instagram page, enabling the clients to stay up to date on the projects. She doesn't post anything if the piece is supposed to be a surprise, but most clients like to follow along. It keeps them engaged in the process, generates excitement, and also eliminates the need for more formal status updates.

Her commission work has begun to influence Khorover's personal art practice. She's finding herself creating more artwork inspired by nature, likely as an offshoot from looking closely at images of flowers and gardens, recreating them in her commissions. This,

too, has expanded her possibilities for workshop and class subjects.

If you'd like to learn more about Khorover's art practice and commissions, you can follow her on Instagram at @artbynatalya or visit her website, [www.artbynatalya.com](http://www.artbynatalya.com).

*Vivien Zepf started quilting because she became besotted with the beautiful fabrics in a neighborhood shop she spied on her way home from work. She started making traditional quilts and, since then, has expanded into quilts as contemporary art. Today, photography is an artistic exploration and an inspiration, and the intellectual rigor of her work as a museum docent complements Zepf's creative pursuits. She has had art quilts juried into national exhibitions and has appeared on Quilting Arts TV. Visit her website at [www.vivienzepf.com](http://www.vivienzepf.com).*

# Another Country: A Quilt Cycle

by Kate Stiassni



Though much of the art world moved online during the pandemic, I was lucky enough to find a textile art installation I could visit. The Wassaic Project, an artist's community in a small hamlet of the same name near Amenia, New York, is a short drive from my home in Connecticut. The Project's expansive gallery space in a reimagined grain elevator was a fitting, church-like location for *Heirlooms: Works from the Another Country Quilt Cycle*.

Everything about these quilts is bold and substantial, from their actual size at more than eight feet high, to their patterning, colors, and messages. Viewed from a distance, the works vividly recall the historic origins of pieced American quilts — grids of repeating geometric forms such as triangles and squares. However, upon closer inspection, the individual components are not the traditional pieces of cotton fabrics, as the quilts are fabricated with custom-made matchbooks. There is yet another twist because the information on the matchbooks does not suggest the ubiquitous keepsake souvenirs that might remind one of good times at a bar or cafe. Instead, these are small, cardboard memorials to non-white Americans whose lives have been lost, predominantly at the hands of law enforcement. Each quilt is comprised of thousands of matchbooks conveying information about the tragically ended lives and stitched in the form of crosses into the very heart of these works.

*Another Country: A Quilt Cycle* is a series-in-process conceived and fabricated by a two-person collaborative team who call themselves DARNstudio, derived from the initials of their names: David Anthonie and Ron Norsworthy. These artists have

David Anthonie (*left*), Ron Norsworthy (*right*)  
background quilt is **Go High**



very deliberately set out to disrupt or complicate the notion of quilts as embodying warmth and comfort, taking instead the incendiary nature of matchbooks to signify the traumatic and dehumanizing effects of racism. The artists refer to the concept of “Underground Railroad quilts” as inspiration for their designs. *Another Country* is also an homage to James Baldwin’s book of the same title, partly written in Roxbury, Connecticut, where DARNstudio is located.

These art quilts embody a distinct point of view, though the artists say their aim is to engage rather than to persuade. Norsworthy says, “We want to be respectful of the quilting tradition, but also to employ some of those formal qualities to draw the eye and to broach a difficult subject matter. There is something very personal that happens, not just for me as a black man, but also for David as a white man. The quilts have allowed us to process our emotions, and the fact that they take so very long to produce means we get to sit with the tension, sit with the conflict, sit with the discomfort of these horrible incidents that have occurred.”

The names of their quilts are simple by design, using idiomatic language and a visual clarity to allow for more than a single interpretation. Norsworthy and Anthonie have skillfully mined history, symbols,

*clockwise from top left:*

**Nu Shoo Fly**

100 x 92 inches, 2018

**Amplify**

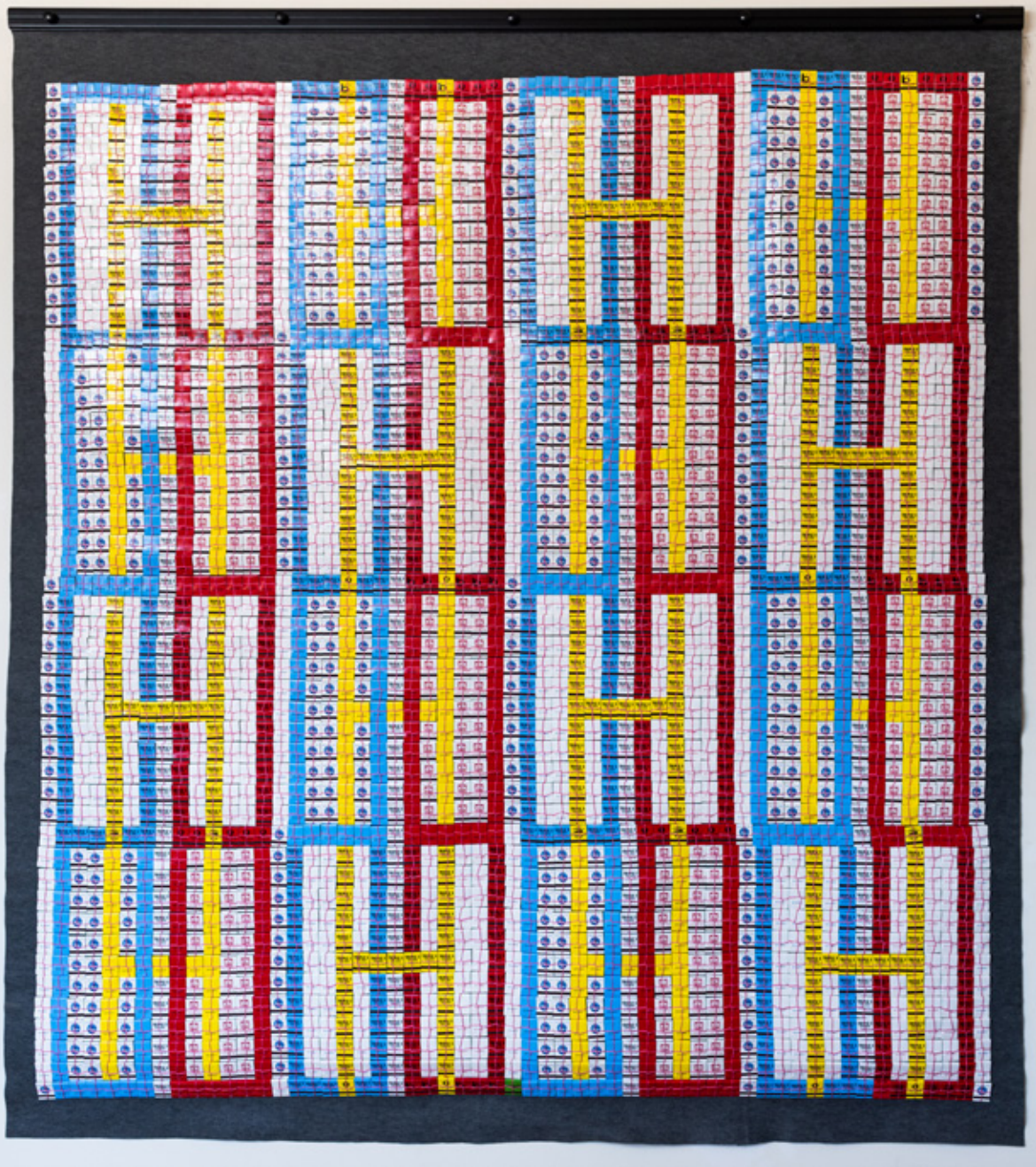
100 x 92 inches, 2018

**As the Crow Flies**

100 x 92 inches, 2017

These three photos above are from the exhibition *Heirlooms: Works from Another Country Quilt Cycle* Maxon Mills Gallery, Wassaic Project, Wassaic, NY

photos by Jeff Barnett-Winsby



**Go High**  
100 x 92 inches, 2017  
photo by Melanie Zacek

and current events to title each quilt. For instance, *Go High* was taken from the famous line, “When they go low, we go high,” in one of Michelle Obama’s campaign speeches. This piece uses the imagery of ladders overlapping and woven together in a way that makes climbing difficult, if not impossible. *Double Cross* is a play on words: “the Constitution being a double cross, not doing what it says it is supposed to do,” says Anthone. *As the Crow Flies*, which was sculpturally draped at the Wassaic exhibition, references the effects of the Jim Crow laws and racial segregation.

A red-and-white quilt, *Amplify*, uses the ubiquitous volume symbol to comment on police violence as documented in body camera and cell phone videos. The matchbooks used in this work commemorate two

men, Eric Garner and Philandro Castile, whose murders, captured on video, were widely shared on social media. The vibrant yellow lines running horizontally across another quilt titled *Nu Shoo Fly* were added to a traditional quilting pattern after the artists heard Michael Brown’s mother describe the yellow-and-black caution tape at the Ferguson, Missouri crime scene where her son died. Janet and David Offensend, the private collectors who purchased *Nu Shoo Fly*, say, “It was not hard just to love it as a work of art even before we understood the layers of meaning that come beneath it. The specific topic they are dealing with is something that we both feel is urgent.”

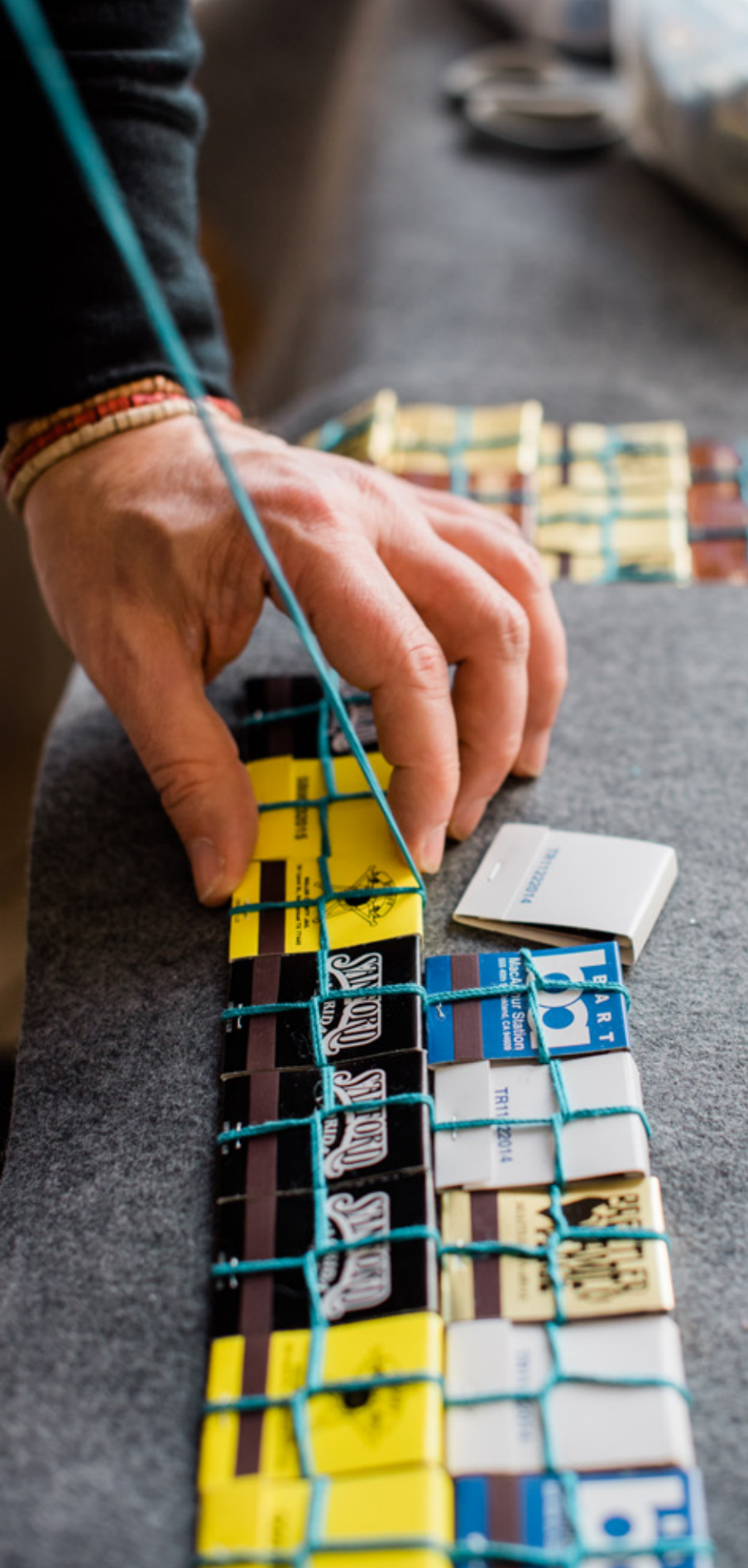
A visit to DARNstudio reveals more of the backstory of the matchbooks and of how they are





Amplify (detail)

used to make quilts. Norsworthy and Anthonie hand stitch 175 matchbooks onto a felt backing, which becomes one of sixteen panels in a quilt measuring 8 by 7.5 feet (without the borders), and containing 2800 matchbooks. This painstaking and time-consuming task requires hundreds of hours for each work. The artists initially design the patterns digitally and have the matchbooks customized with information about the victims: the locations where they died, their initials, and their dates of death. It is no small irony that when Norsworthy and Anthonie began work on *Cakewalk*, their eighth quilt in the series which, when finished, will total 13 quilts, George Floyd, Ahmaud Arbery, and Breonna Taylor were still alive. Anthonie says, “We want these quilts to reflect the times in which they were made. I think it’s going to be valuable as time progresses that they become these incredible elegies and artifacts of this period we’re living in, and hopefully point towards a time when we don’t have to make these quilts. If the project could do for other people



see “Another Country” on page 87

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

# Barbara Yates Beasley

**Boulder, Colorado**

The animal kingdom never looked as good as when rendered by artist Barbara Yates Beasley. A host of creatures populate her fabric collages, their fine details coalescing into lifelike animal portraits.

## **Hesitant start**

Quilted animal portraits were not something I ever thought of doing. But when a friend registered me in a class to learn how to make them — and essentially pushed me off my comfortable ledge — I discovered that tracing a photo presented great opportunities. I was fascinated by the fact that I could take a few fabrics and some thread and create a portrait that looked like my dog.

My first portrait was of Brownie, my childhood dog. One or two fabrics for this quilt came from my mom’s stash, left behind when she passed away 23 years prior. This new artwork connected my childhood, my fascination with fabric, and my love of animals. It was a perfect combination.





### Process unfolds

I work in a fabric collage style, and how I create portraits is as much related to collage as it is to quilting. My earliest work was rooted in quilting tradition using batting, backing, binding, and the occasional pieced background. The thought of adding paint to the fabric made me cringe. Over the last sixteen years, my portraits have become more like paintings, with cloth as the medium. The top, batting, and backing have been replaced by fused pieces on a muslin base that is then stitched to a firm stabilizer, Peltex 70. Finally, the piece is mounted on a stretched canvas.

I spend time altering the fabric with acrylic paint, art markers, and colored pencils to get the look I want. While I first used these materials to create details in a subject's eyes, and then moved on to augment the nose and mouth, today paint might be

*clockwise from top left:*

**Queen Celeste**  
24 x 18 inches, 2020

**Leona**  
30 x 24, 2020

**Scout**  
16 x 16 inches, 2019

photos by Paula Gillen



**Sushi**  
36 x 18 inches, 2020

**Osiris**  
12 x 12 inches, 2017

photos by Barbara Yates Beasley



found anywhere on a piece. The artwork can be hung as is or framed, most often in a canvas floater frame.

### **Inspiration abounds**

I find portrait subjects in the animals around me. Most of the domestic animals I photograph at county fairs, the National Western Stock Show and Rodeo, or local farms. Commissioned pieces are based on my clients' photos of their dogs and cats.

I photographed the more exotic and wild animals at zoos, although I've been lucky enough to see a few in their natural habitat. During 2020, as Covid-19 restrictions kept me at home, I found photographers on the internet who were willing to let me use their photographs as inspiration. These images expanded my menagerie beyond anything I could have imagined. For example, photographer Melissa Askew sent me video she shot of prehistoric-looking shoebill storks in Uganda, their native habitat. Since travel to that country, even without a pandemic, is not in the cards for me, I was able to pull stills from her video to make *Sushi*.

### **Playful palettes**

Bright colors make me smile, so my animals turn up in every color of the rainbow. Within that rainbow, I lean toward complementary or triad color palettes. I don't have a set formula to choose colors. I've been known to pick a hue as a starting point only because I haven't used that color recently.

Sometimes a particular fabric screams to be part of an animal and thereby sets a palette. At other times, my desired outcome is better achieved through a range of values, with value more important than color. For a long time, commercial fabrics in my work were mostly medium values, and finding a wide monochromatic range was almost impossible. The subsequent lack of dark fabrics in my stash led me to use purple to represent dark

values. Today, there are more commercial fabrics at either end of the value range, but purple remains a go-to choice.

### Animal magnetism

My art is almost guaranteed to make viewers smile. They “hear” the animal tell them a story or “see” the animal express a feeling. I love it when viewers repeat what the animal seems to say. I think it helps us all to be more empathic.

To bring an animal to life, I work to build just the right look in its eyes, to tweak just the right attitude into its facial features and body gestures. These details are important to capture the essence of a particular animal. A case in point is *Osiris*, one of two black-footed ferrets living in the display area at the Rocky Mountain Arsenal Wildlife Refuge, located northeast of Denver, Colorado. I photographed him one morning as he searched for breakfast. The resulting artwork is only 12 x 12 inches, and he was rendered in tan and purple, not his natural colors. After the piece was hung in the Visitor Center lobby, one of his former caretakers recognized him from a distance as “her” boy.

### New adventures

I explore art forms outside quilting to expand my knowledge of drawing and my use of line and value. Scratchboard is an excellent exercise to express volume through placement and direction of line. It is similar to stitching hair on an animal. Painting and collage classes build my color knowledge. I would like to try cold wax and encaustic work. I think you have to ask, “What if?” and see where the answer leads you.

I do the occasional floral or still life, but they don’t spark the same excitement as an animal portrait. As long as there are clients interested in a portrait of their pets, or a public that connects with the animals I create, I will continue to bring them together.

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



Ellie

30 x 24 inches, 2020

Gracie

18 x 24 inches, 2018

photos by Paula Gillen





**Jardin à Manhattan**  
33 x 23 inches, 2017



**Life in the City**  
60 x 59 inches, 2010

### Quilting from the heart

In January 2009, I volunteered for Project Linus, a charity that makes handmade blankets and quilts for children in need. Because I wasn't into sewing, my plan was simply to drop off fabric. However, I ended up staying the entire day drawing on fabric using textile markers.

A little voice told me to attend another meet up. I was so welcomed by the volunteers — known as blanketeers — that I bought a Singer quilting book and taught myself to quilt. That first year, I made thirty-five small baby quilts and a few larger ones. I loved sewing with the blanketeers, many of whom were retired and worked with traditional patterns, as did my mother and grandmother.

I had no idea art quilts existed until I visited *Quilt Festival/Long Beach 2009*. I was really blown

# Sheila Frampton Cooper

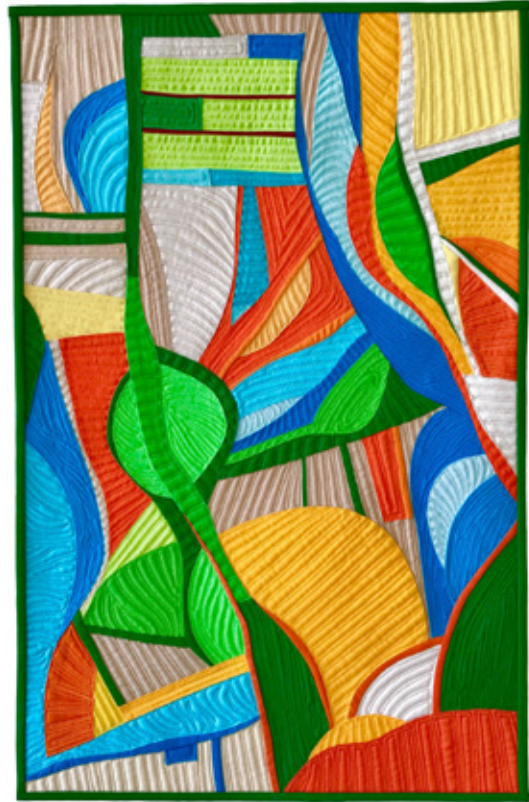
Ventura, California

The free-flowing fiber art of Sheila Frampton Cooper commands attention. Bold graphics and vivid colors empower her art quilts with a sense of abandoned joy that invites viewers to join in the fun.

away by what I saw! One year later, I started my first art quilt, *Life in the City*. After creating various segments of the piece — each a composition on its own — there was a moment when I visualized the finished work. A warm feeling took over my body and I knew I was onto something.

### **Serendipitous process**

My newfound love of textiles would divert me from painting on canvas, which I began doing after living in Europe for a year in the mid-1980s. In 1989, something happened which influenced how I create my art today. I had painted shapes on black poster board using only yellow-green and lavender, and I was unhappy with the result. To use up the paint, I took my brush and randomly applied it. When all of the paint was gone,



Summer  
24 x 15 inches  
2018



Crystal Mer  
43 x 33 inches, 2018

Ruins of Roussillon  
28 x 33 inches, 2017



I looked at what I'd done, and I could see a path in a jungle. Combined with the first forms I had painted, it reminded me of a television show I had watched as a child, *Land of the Lost*. I realized in that moment, if I released any preconceived ideas for a piece, wonderful surprises could happen.

Today, my style as a quilt artist is bold and colorful. I like the look of clean, graphic forms. For the majority of my work, I do not use a sketchbook, although sometimes I create work from my drawings.

My favorite quilting technique is piecing because it challenges me to engineer construction solutions for my visions. While my pieced quilts are totally improvised, I do choose my palette in advance. I then select fabrics and sew them together. Usually I start with what I consider a nucleus. There are often a few shapes that I build off of. Each subsequent choice is dependent upon what it will be next to. The process is so organic that often I don't know where I started.

I do, however, have many ink drawings that are impossible to piece. When I want to recreate a drawing in fabric, I achieve a graphic look by combining appliqué and piecing. This is a technique I learned from Caryl Bryer Fallert-Gentry. I project my image onto freezer paper and trace it; then I cut out and iron each shape to the back of the fabric and it goes back together like a puzzle.

Because of my background as a painter, I also enjoy creating with a brush. This approach taps into a different part of my creative mind, because I don't have to engineer my vision. I can create very precisely or very freely, depending on my design.

### Rich palettes

I love bright, beautiful color and am inspired by nature's perfect palette. Most of the time, I choose what I love at the moment from my large stash of hand-dyed fabric.

I also like to challenge myself and use a limited palette. *Ruins of Roussillon* was inspired by Roussillon in the south of France, an historic village where ochre mining was prominent in the 18th and 19th centuries, and where people mixed that red pigment into their stucco. Hence, the color of most structures in the village and the surrounding mountains is vivid and framed by a lush green landscape. This piece captures the predominant colors of the area.

A monochromatic example is *Crystal Mer*. When I was living in France, the view from my studio was of the largest bay in the Mediterranean. I would often gaze out and wonder about what goes on below the surface of the water. Blue is my favorite color, so I chose six or seven different values of my hand-dyed fabric to create this piece.



## Inspiration abounds

I'm inspired by everything I've seen and everywhere I've been — even if only in my dreams. I'm inspired by the ocean, plants, tropical fish, and nature in general. I'm also greatly inspired by architecture.

While I wouldn't consider myself an "activist," my creations have a life of their own and a purpose. I don't suggest what a viewer will find in my work — I prefer to leave that up to the individual. However, the natural world is very precious to me and is definitely represented in my work. One of my pieces, *Am I the Last...?* is meant to convey my concern for the horrific plastic that pollutes our oceans.

## What's ahead?

I plan to continue what I'm doing, knowing that evolution is inevitable when you create from your heart. I enjoy teaching and have been doing so since 2015. It is my joy to help others find comfort in creating with little or no plan.

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



Princess Crustacean and the Band of Eels  
32 x 36 inches, 2017

*Am I the Last...?*  
37 x 63 inches, 2018



# Ethelda Ellis Erasmus

Rosenallis, Ireland

Ethelda Ellis Erasmus's work makes a bold statement that declares her love for art quilts as it delivers a message of beauty and hope.



## Creative upbringing

I grew up in South Africa in a home where my mother was always doing something with her hands: sewing, knitting, crocheting.

My father, a brilliant photographer, shared that passion with me and my sister, which helped me develop an eye for good composition.

I, too, was busy with my hands, making and knitting doll clothes and sewing on a Singer. As a child, I never liked to get my hands dirty and I disliked painting, but I would spend hours drawing with pencils. When I saw my first art quilt at the South African Quilt Festival in 2000, I discovered that fabric could be paint and that my sewing machine could draw. I used my spare time to learn art quilt techniques, attending workshops at South African Quilt Festival events led by Gloria Loughman and Pam Holland of Australia and Noriko Endo from Japan.

## Artistic development

In December 2010, my life changed when I moved from South Africa to the Midlands of the Republic of Ireland to work as a full-time primary care physician. I found more time to make art quilts, and I honed my skills by reading every library book I could find on art, color, and

design. I also met a neighbor who was an art teacher and two new friends who were painters. This creative focus helped me evolve from quilter to textile artist.

I find opportunities to exhibit work and motivation to make challenging pieces through memberships in the Irish Patchwork Society and my home guild in South Africa, the Jacaranda Quilters' Guild in Pretoria. Ireland also presents its own inspiration with its breathtaking scenery and historic sites. I love the trees and woods, which feature prominently in my work.

## Style and process

Most of my larger works use different widths of pieced strips made of cotton fabrics — commercial, painted, and dyed — joined to create a background. Depending on the project, I sew the strips together using 45- or 90-degree angles. The former works well to create a water-like effect in works such as *Dinner Time on Puffin Island* and *Reflections on Another Day*.

I used a 90-degree angle to depict the ruins in *Wisdom Prevails*, inspired by a visit to Ephesus in Turkey, and to represent fields in *Fabulous Flax...Lovely Linen*. In the latter piece, I free-motion quilted various motifs into the background, a technique I employ to add

*opposite, left to right:*

**Dinner Time on Puffin Island**

48 x 24 inches, 2015

**Reflections on Another Day**

52 x 28 inches, 2016

**Wisdom Prevails**

48 x 24 inches, 2019

*right:*

**Fabulous Flax ... Lovely Linen**

37 x 37 inches, 2013





**Freestate Flamingos**  
31 x 39 inches, 2019

meaning and texture. The quilting lines reveal a flax plant, spinning wheels, and fibers, chosen because 18th-century Irish farmers were awarded four spinning wheels for planting an acre of flax.

My style is largely representational, with attention to detail captured in raw-edge appliqués and free-motion stitching. My own photos are usually the basis for my quilts, and I generally pencil sketch a work before rendering it in fabric. *Freestate Flamingos*, however, started with photos taken by a friend, Marietjie Ferreira, of flamingos on a farm near Senekal, in the Free State province of South Africa, close to where my husband, Rassic, grew up.

A search for faster techniques led to *Charming Rage*. The crushing waves were created with a freestyle collage of cotton and tulle that was then densely machine-stitched. The same process is seen in *Carrauntoohil*, inspired by the highest mountain in Ireland.



**Charming Rage**  
24 x 30 inches, 2018



**Carrauntoohil**  
36 x 21 inches, 2017

## Successful journey

In 2016, I had a solo exhibition in the gallery space of our local library that was popular with visitors from across Ireland. Because of its draw, I was invited to program an annual, month-long art quilt event at this venue. In 2019, my mentor, Joke Buursma, and I mounted a two-person exhibition.

My work also has traveled outside Ireland, twice to the annual European Patchwork Meeting (EPM) in Alsace, France. The first piece selected, *Forty Shades of Green*, was included in EPM's 2016 *The Magic of Colour* exhibition; it won the Appliquick™ and Kaleidoscope awards. I made this piece when I became an Irish citizen, and it celebrates my growth as an artist in my adopted country. In this piece, squares and rectangles are used to recreate light filtering through the trees.

My second piece at EPM was inspired by a welcome break in the severe, bleak winter we experienced in 2018. On a January morning, I saw a red sunrise reflected in the puddles. A subsequent heavy snowfall prompted me to try snow dyeing. To my amazement, different combinations of three Procion dye colors — navy, black, and vermilion — created the colors of that January sunrise. The resulting piece, *Winter Surprise*, was juried into EPM's *In the course of the seasons* exhibition in 2018 and won the *Quiltmania* magazine prize.

My work is scheduled to next appear at EPM in September 2021 as a member of Textnet 2, an international group of twenty textile artists. Based on the theme Textile Calendar, my twelve small works for this exhibition are based on the seasons.

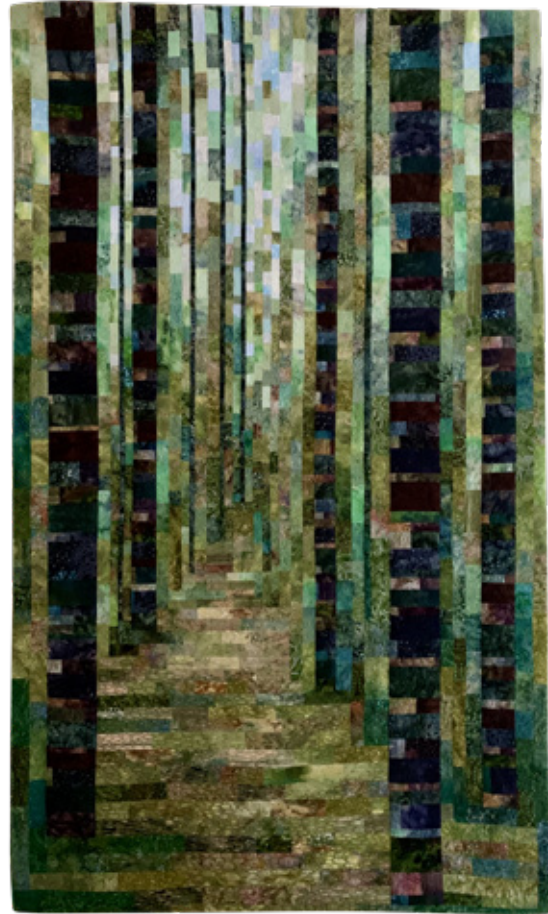
## Creative outlook

My studio is my salvation, an escape from the stress and heartache that I often experience in my job. I hope to create art for many years, and I'll have more time as I scale down my day job.

It is important to me to share knowledge and encourage others. I'm grateful when I can teach young people and also am passionate about inspiring people with mental illnesses to discover their creativity.

My consulting rooms offer another chance to educate people about textile art since art quilts hang on the walls there. Through art quilts, I strive to give people hope and to open their eyes to the beauty around us.

ethelda.blogspot.com



**Forty Shades of Green**  
51 x 29 inches, 2016

**Winter Surprise**  
47 x 35 inches, 2018



# Jaynie Himsl

Weyburn, Saskatchewan,  
Canada

Jaynie Himsl's art quilts bring a message of love and concern for the environment through symbols as simple as a decaying leaf and as complex as a skyscraper—all of them rendered in rich hues that enhance the tale.

photo by Max Himsl



## Sewing equals art

Sewing and creating have always interested me. The artwork I saw at a local fiber art exhibition fifteen years ago convinced me that sewing could be my pathway to creating art. The precision required to make traditional quilt blocks eluded me, but using my own approach yielded much more satisfying results. I discovered that I have the ability to create a pleasing piece of art, and I credit my local quilt guild members for encouraging me. Although I have tried other art forms, decades of sewing give me familiarity with machine work and fabrics. Textiles are what I love, and they're my preferred medium.

## Natural inspiration

My inspiration springs from the natural world that surrounds me and from my concern for the environment. I carry my phone as I run or walk, and when something interesting catches my eye, I take a picture of it. The subjects are varied: a leaf, lichen, architecture, sunlight and shadows, the color of the sky. My *Leaf Statements* series began when I picked up an autumn leaf from the sidewalk. I immediately saw the parallel between the decaying leaf and how humans treat our planet. Each piece in this series examines a different environmental concern. My architectural pieces are mostly inspired by visits to larger cities, and they provide variety in the studio. I get bored working on similar pieces and enjoy a challenge. The angles, perspective, and light play that are present in architecture keep my mind engaged as I figure out how to recreate them in my design.

Two other recurring themes in my work are landscape and sky. I find landscapes pleasurable and easy to make, and the fact that they readily sell is a bonus. I also never tire of the sky. Big blue skies, sunrises, sunsets, and storm clouds all convey a mood, one that is dependent on the color palette that calls to me when I create them.



*clockwise from top left:*

**Gold Standard**

45 x 43 inches, 2020

**Dirty Ash**

50 x 35 inches, 2019

**Urban Blight**

53 x 46 inches, 2017

photos by Chris Borshowa

**Colorful style**

I definitely bring on the color — no subdued earth tones for me! While value is important, I add interest and a bit of fun by including an unnatural color in the right value. I'm drawn to saturated hues, and bold colors are my comfort zone. The decaying leaves in my work are never constructed using the colors of decay. This is a choice made in part to draw attention to the subject, but the main reason is that I don't enjoy working with browns and beiges.

My style is improvisational. I start with a subject and an approximate finished size. The main color or focus fabric is determined by what I'm drawn to at the time. I trust my inner voice to guide each step of the construction process. My idea evolves as the piece unfolds, and I make a conscious decision about each fabric and each seam. I ask myself repeatedly if





**Light Shift**  
58 x 36 inches, 2018

I like, dislike, or have no opinion about each design step. I alter a design choice till I get a “yes” answer. As I developed my design skills, I concentrated more and more on design principles. This groundwork now allows my intuition to guide my design choices. I find that when I work with a piece that isn’t exciting to me, I usually abandon it. I definitely don’t take myself too seriously, though. I poke fun at a subject with that unusual color choice or purposely set a design element off kilter to convey a message without being preachy.

### **The process of series**

The series I create unfold organically, and when my enthusiasm and ideas for a storyline run out, the series is complete. My series arise from the need to create the next idea in my head. A few series are cre-



**Meeting Spot**  
60 x 41 inches, 2018

photos by Chris Borshowa

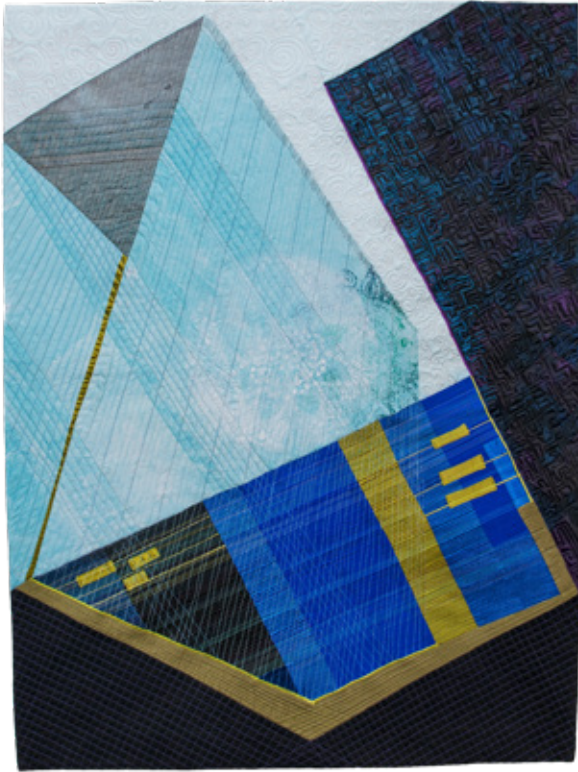
ated parallel to each other so I’m always energized as I work in different styles and techniques. Architectural lines require more attention to scale and perspective, but the improvisational piecing used to construct most of my architectural pieces is easy. On the other hand, a simple, sketched outline of a leaf is all that’s required to plainly indicate a leaf. It is the construction methods that vary in my leaf series.

My landscape series will most likely never end. I find new inspiration every day, and the format is easy to love. After finishing a large piece in another series that involved deep thought, a landscape is restorative.

### **What’s ahead?**

I have many goals for the future: an artist residency, gallery representation, learning new techniques, applying for grants, viewing art, and attending in-



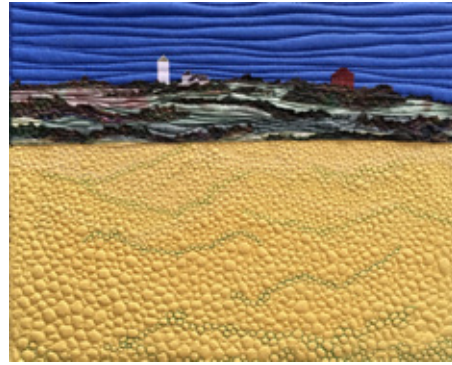


**Power Blocks**  
38 x 28 inches, 2019

person conferences once pandemic restrictions are lifted. However, as life-changing as the pandemic has been, I'm excited by the opportunities it has offered. Online chats with artists around the world make me feel connected. I get ideas from artists I follow on social media. So many things can provide a spark for what I want to accomplish: a class, educational venues, or opportunities others have enjoyed.

I'm excited by unexpected opportunities. Recently, an inquiry about postcard-sized landscapes led to my participation in a holiday art sale. That sale opened the door for my work to be sold in other venues. When I responded to a local call for entry, I was chosen for a solo exhibition that resulted in numerous sales, commissions, and a calendar featuring my work. I continue to do work that excites me, answer calls for entries, and learn. Setting incremental goals and taking the time to practice my craft work well for me.

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



*top to bottom:*

**South Hill**  
11 x 14 inches, 2020

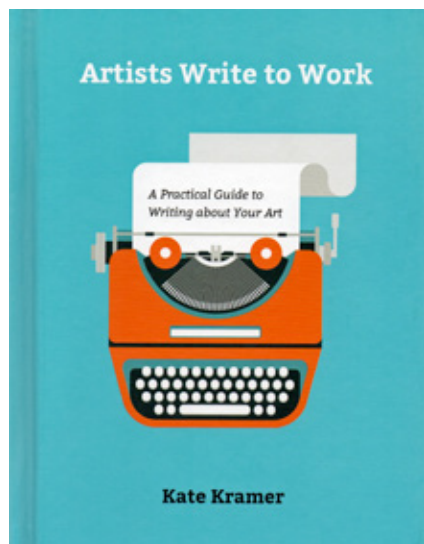
**May**  
11 x 14 inches, 2020

**November**  
11 x 14 inches, 2020

**March**  
11 x 14 inches, 2020

# the bookshelf

Reviewed by Patty Kennedy-Zafred



## **Artists Write to Work: A Practical Guide to Writing about Your Art**

**By Kate Kramer**

Published by Schiffer Publishing,  
Ltd., 2018

160 pages, hardcover, color, black  
and white, worksheets, \$16.99  
ISBN 978-0-7643-5649-0

When faced with a creative block, most artists can find a way out of the abyss, whether through

diligence in the studio, media and materials, or unexpected inspiration. But when faced with the blank page, whether an artist statement, biography, or exhibition application, many experienced and newly minted artists find themselves stuck. In her new book, *Artists Write to Work*, Kate Kramer advocates that artists should set aside time for writing about their art, their process, and experiences with the same diligence reserved for time in the studio.

Kramer's book is an easy-to-follow resource for every aspect of writing that a practicing studio artist might encounter, offering models and templates as well as sample writing and comparisons. As a lecturer in critical writing at the University of Pennsylvania, Kramer offers experience and proven strategies with specific approaches for almost every situation faced by artists in exhibiting, marketing, and writing about their work.

Although writing is often not a favorite practice for studio artists, Kramer advises that it should develop into one that occurs every day, including even small tasks such as a blog post, email, or social media. Each statement should be carefully

crafted, with as much attention to detail as the art made in the studio. Even more important are the applications, proposals, artist statements, and resumes, which are the voice of an artist critical to potential buyers, curators, or jurors.

Adding written activities to one's daily practice can eliminate a last-minute flurry when the demands present themselves, and, like any skill in the studio, this process also takes time to develop. Yet there is no better candidate to write about the work, expertise, and inspiration than the individual artist. If maintained steadily over a period of time, the necessary written materials will always be readily at hand when needed.

This book is a primer filled with practical advice as well as examples, worksheets, and specific writing assignments. Kramer says that there are clear similarities between the creative and writing processes, dispelling the notion many artists have that they are not good at writing — often a result of lack of experience and practice.

Adding the writing process as a critical part of the studio practice is based on basic core concepts, including knowledge, preparation, drafts, and final revisions for the specific recipient. Kramer suggests inviting a friend on the writing journey, not only for support but as an additional editor and simply to add a bit of fun to the exercises.

Taking inventory of experiences and accomplishments is a critical piece of the puzzle, particularly for artists who may feel hesitant to “toot their own horn.” Artist statements can become a weak component of an application if the dialogue becomes lost in artspeak rather than capturing and revealing the heart and intent of the artist.

Kramer addresses applications to exhibitions, presentations to a gallery, and workshop and

residency applications, as well as press releases and media tips. The latter part of the book is devoted to worksheets and forms, which aid as a starting point assisting in the development of every key component of the visual artist's story.

*Artists Write to Work* can be referred to over and over again with its clear, concise, and relevant information. Kramer expresses herself in an instructional way, but the read is conversational, easy to follow, and a valuable resource for any practicing artist.

## Textile Travels

by Anne Kelly

Published by Batsford, imprint of Pavilion Books Company Ltd., 2020  
128 pages, hardcover, full color, \$29.95  
ISBN 978-1-84994-564-6

The sights, smells, and sensations of travel beyond the home environment have inspired artists for centuries, as reflected in every medium from paintings to embroideries. In *Textile Travels*, Anne Kelly takes the reader on a journey around the world, reflecting on the significant influence travel has in her own artistic practice and sharing the work of other textile artists who find creative ideas as a result of visiting unfamiliar destinations.

Kelly believes that travel helps artists not only to locate their place within the larger world, but also to share artistic practices with new audiences. These new cultural and geographic experiences become part of the artist's education, contributing new insights, imagery, and motifs.

*Textile Travels* is filled with lavish color photographs of inspirational details and diverse



works — a visual travelogue of new ideas spilling out with every turn of the page. Kelly begins the journey with maps, sharing her fascination with the concept of maps as images capable of translating three dimensions to a flat plane. She uses vintage and recent maps in many projects, including mixed-media works and three-dimensional objects.

Throughout every chapter, Kelly includes, along with numerous examples of her own work, the stunning works of innovative textile artists from around the world, complete with personal, reflective statements by the individual artists on their work. These works are as diverse as the geographic locations they represent, whether intimate in size, featuring subdued hues, or large installations filled with color and vibrancy. The result is a broad and inspiring collection of works that encourage the reader to reflect on them repeatedly.

*Textile Travels* is not an instructional book, but rather a lesson in seeing beyond our immediate surroundings — taking in the colors, culture, and captivating scenery presented by travel both near and far. Included is outer space and exploration, presenting works based on the moon, sky, and lights of a city at night, as well as the sea. Kelly also includes works that express personal moments in stitch, reflecting on emotional journeys documenting the inner evolution of the artist. Inspiration does not necessarily require distant travel, evidenced by pieces that are created as a tribute to locations close to home. Resources

see "Bookshelf" on page 83

# 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 traveled to Australia, England, France, Germany, Italy, Spain, Switzerland, and thirteen states across the U.S. They were 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](http://www.saqa.com). Full-color catalogs of many of the exhibitions are also available.*

# Regula Affolter

Oeking, Solothurn, Switzerland  
[www.regaffolter.ch](http://www.regaffolter.ch)



## Flucht 30 covid-19

52 x 30 inches (133 x 75 cm) | 2020

Serie Crossings | photo by JEA

**Frieda Lindley Anderson**

Elgin, Illinois, USA  
[www.friestyle.com](http://www.friestyle.com)



**Winter Trees**

64 x 55 inches (161 x 138 cm) | 2019

## Ludmila Aristova

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



### Serenity

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

photo by Jean Vong

## **Polly Dressler Bech**

Swarthmore, Pennsylvania, USA  
[www.pollybech.com](http://www.pollybech.com)



### **Off Kilter**

46 x 46 inches (117 x 117 cm) | 2019



## Regina V. Benson

Golden, Colorado, USA  
[www.reginabenson.com](http://www.reginabenson.com)



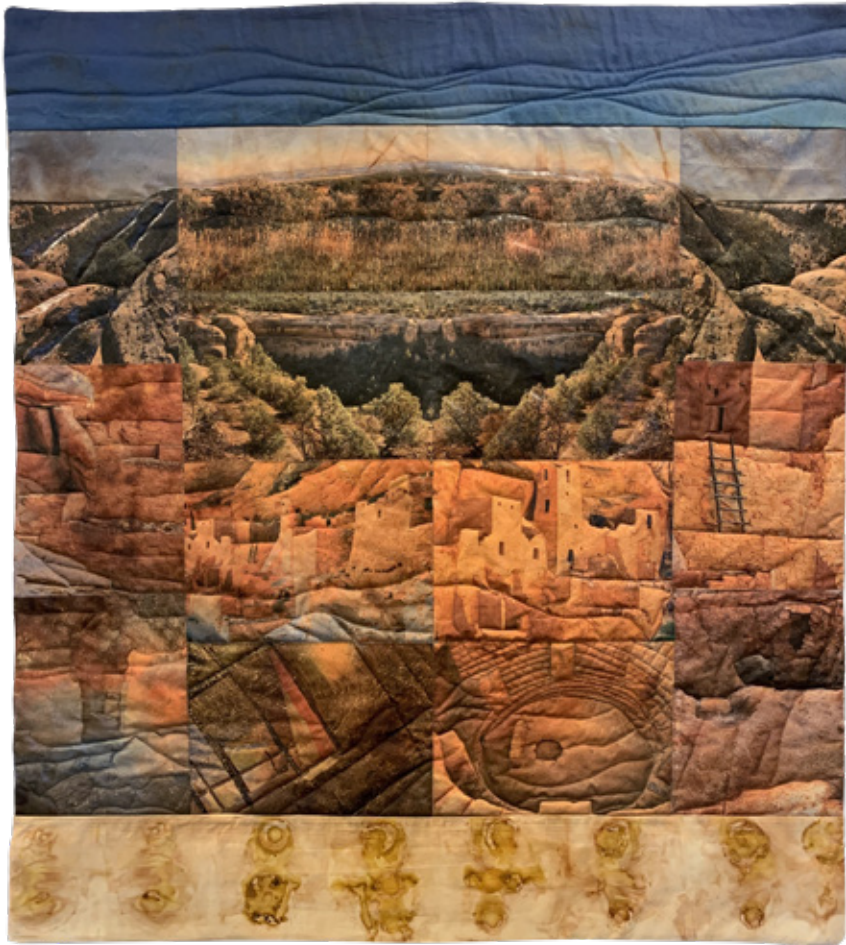
### **A River Ran Here**

37 x 54 x 8 inches (94 x 137 x 20 cm) | 2017

photo by John Bonath

**Arlene L. Blackburn**

Union Hall, Virginia, USA  
[www.arleneblackburn.com](http://www.arleneblackburn.com)

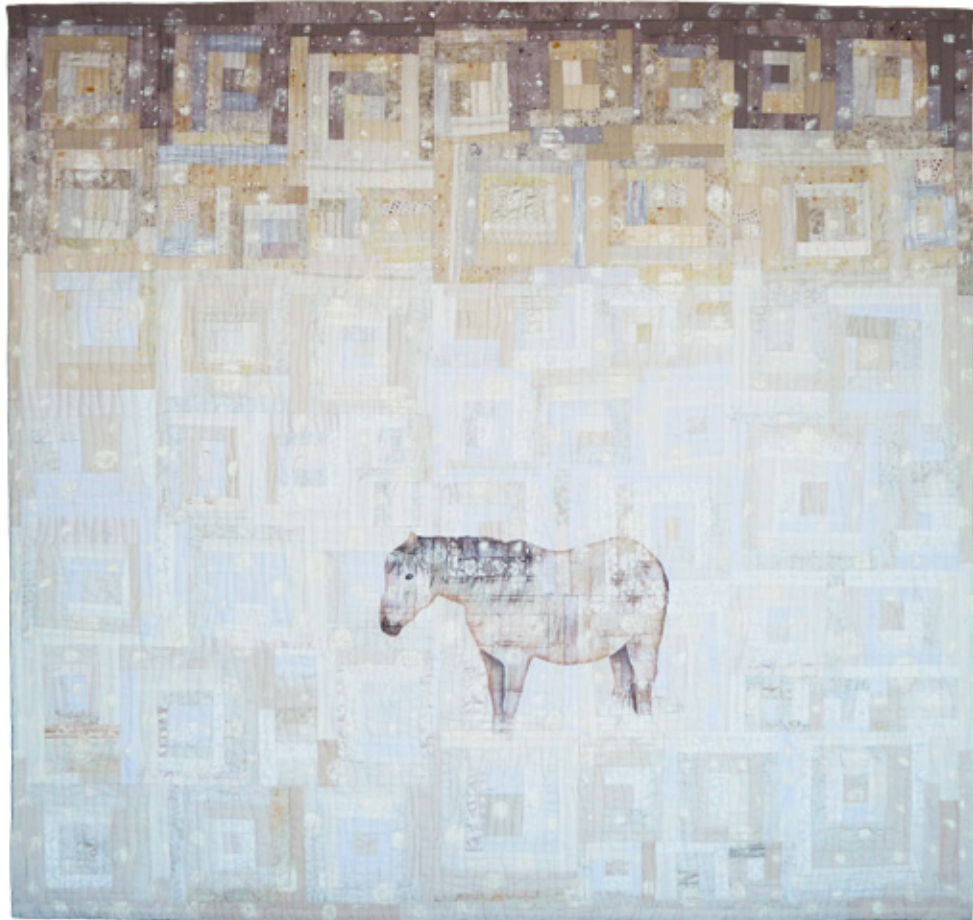


**Sense of Place: Mesa Verde**

37 x 33 inches (93 x 83 cm) | 2020

## Joke Buursma

Portlawn, Waterford, Ireland  
[www.jokebuursma.weebly.com](http://www.jokebuursma.weebly.com)

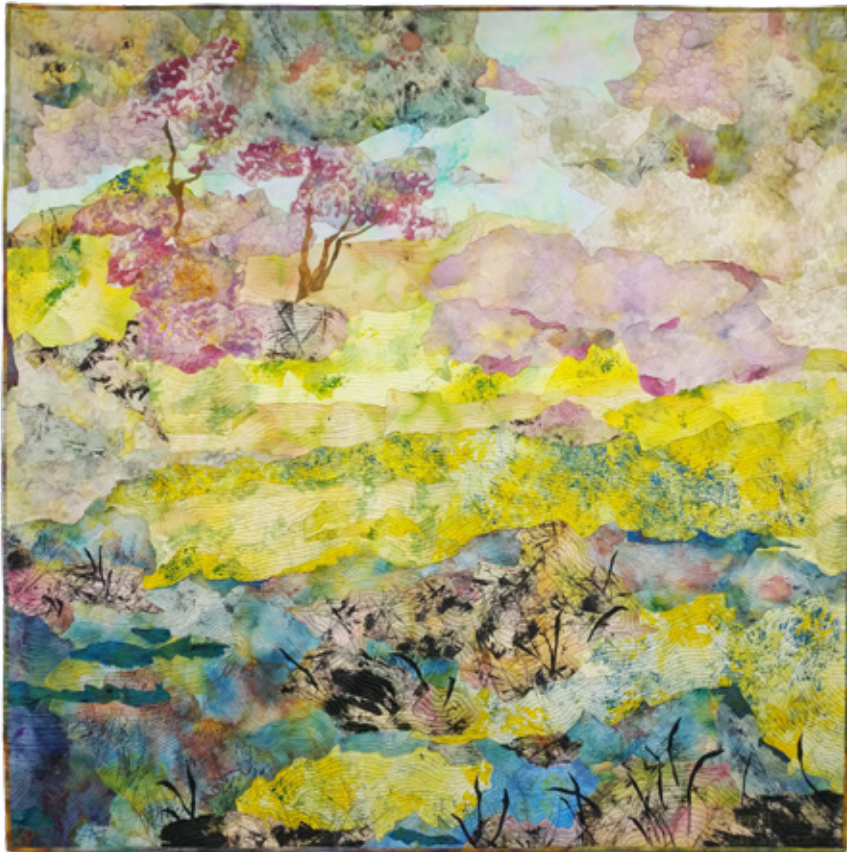


### Lonely

41 x 43 inches (103 x 109 cm) | 2018

## **Erika Carter**

Berkeley, California, USA  
erikagcarter.weebly.com



### **Weight of Wonder: Gold**

42 x 42 inches (105 x 105 cm) | 2019

## Jette Clover

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



## Cry Me a River

29 x 28 inches (74 x 72 cm) | 2019

private collection | photo by Pol Leemans

## **Lenore H. Crawford**

Midland, Michigan, USA  
[www.lenorecrawford.com](http://www.lenorecrawford.com)



### **Succulents IV**

23 x 32 inches (58 x 81 cm) | 2019

## Denise A. Currier

Mesa, Arizona, USA  
deniseacurrier.com



### Humor Has It

30 x 24 inches (76 x 61 cm) | 2016

Rendition of domain image photograph:  
Original Photographer Allan Warren "Phyllis Diller" 1973, Wikimedia Commons  
Creative Commons License Deed-Licensed under CC BY-SA 3.0 via Commons

## Fenella Davies

Frome, Somerset, United Kingdom  
[www.fenelladavies.com](http://www.fenelladavies.com)



### Death in Venezia

45 x 36 inches (115 x 91 cm) | 2014



## Giny Dixon

Danville, California, USA  
[www.ginydixon.com](http://www.ginydixon.com)



### Segments of Diversity

38 x 52 x 36 inches (97 x 132 cm) | 2019

photo by Sibila Savage

## Heather Dubreuil

Hudson, Quebec, Canada  
[www.heatherdubreuil.com](http://www.heatherdubreuil.com)



### Old Town Square, Riga

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

# Sarah Lykins Entsminger

Ashburn, Virginia, USA  
[www.studioatriplingwaters.com](http://www.studioatriplingwaters.com)



## Eaton Farm Blooms 2

40 x 36 inches (102 x 91 cm) | 2020

**Tommy Fitzsimmons**

Lakewood Ranch, Florida, USA  
[www.tommysquilts.com](http://www.tommysquilts.com)



**Pretty Peacock**

61 x 37 inches (155 x 94 cm) | 2019

## Dianne Firth

Canberra, ACT, Australia



### Blown by the Wind

53 x 81 inches (135 x 206 cm) | 2020

private collection | photo by Andrew Sikorski

## Linda Gass

Los Altos, California, USA

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



### **Dogpatch, the sea is rising (0, 3 and 6 feet)**

35 x 56 inches (89 x 142 cm) | 2019

photo by Don Tuttle

## Sandy Gregg

Cambridge, Massachusetts, USA  
[www.sandygregg.com](http://www.sandygregg.com)



### Sparkle

44 x 23 inches (112 x 58 cm) | 2019

photo by Joe Ofria

## Betty A. Hahn

Sun City, Arizona, USA



### BoomBox

36 x 49 inches (91 x 124 cm) | 2020



## Bev Haring

Longmont, Colorado, USA



## Out to Pasture

37 x 47 inches (94 x 119 cm) | 2020

## Sandra Hoefner

Grand Junction, Colorado, USA

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



## Winter Trees

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

## Susan Hotchkis

Fortrose, Ross-Shire, United Kingdom  
[www.suehotchkis.com](http://www.suehotchkis.com)



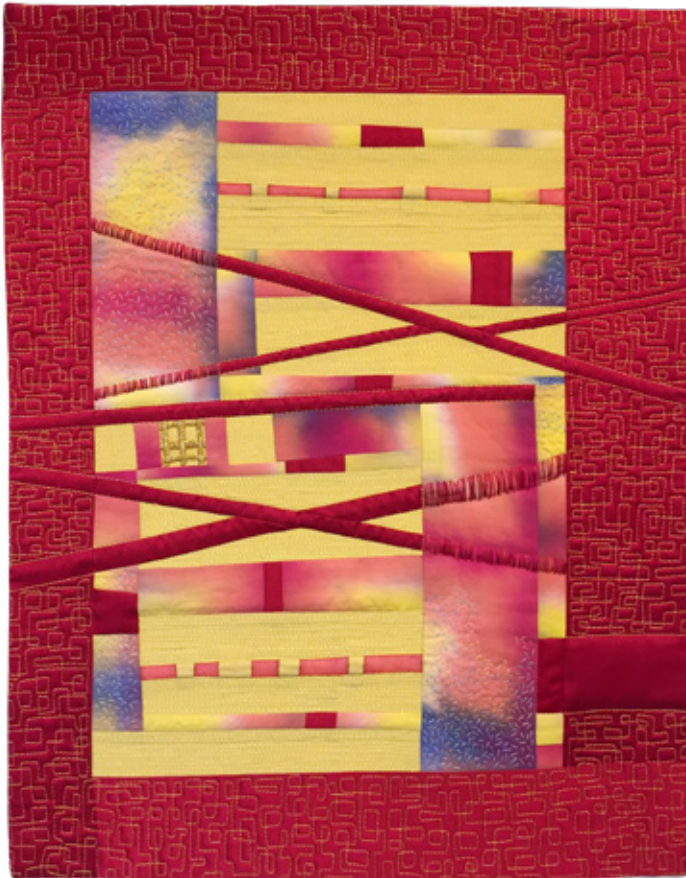
### Ortigia-2

56 x 29 x 10 inches (143 x 73 x 25 cm) | 2019

private collection

## Lisa Jenni

Redmond, Washington, USA



### Sticks

18 x 14 inches (46 x 36 cm) | 2015

# Lyric Montgomery Kinard

Cary, North Carolina, USA  
lyrickinard.com



## Mill Wheel XI: Revolution

40 x 64 inches (102 x 163 cm) | 2019

## Marjan Kluepfel

Davis, California, USA

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



### Titan Arum

41 x 25 x 25 inches (104 x 64 x 64 cm) | 2018

private collection

## Ellie Kreneck

Lubbock, Texas, USA  
kreneckstudios.com



### St. Francis spotted in West Texas

38 x 28 inches (97 x 71 cm) | 2020

## Mary-Ellen Latino

Nipomo, California, USA

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



### Shelter-In-Place AKA Urban Sanctuary

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

photo by Joe Ofria



## Susan Lenz

Columbia, South Carolina, USA  
[www.susanlenz.com](http://www.susanlenz.com)



### Oswald Home Laundry

44 x 61 inches (112 x 155 cm) | 2020

## Karin Lusnak

Albany, California, USA

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



### Blue Attitude

55 x 44 inches (140 x 110 cm) | 2020

private collection | photo by Sibila Savage

# Therese May

San Jose, California, USA  
www.theresemay.com



## Protection

49 x 35 inches (124 x 89 cm) | 2019

private collection

## Barbara McKie

Lyme, Connecticut, USA  
[www.mckieart.com](http://www.mckieart.com)

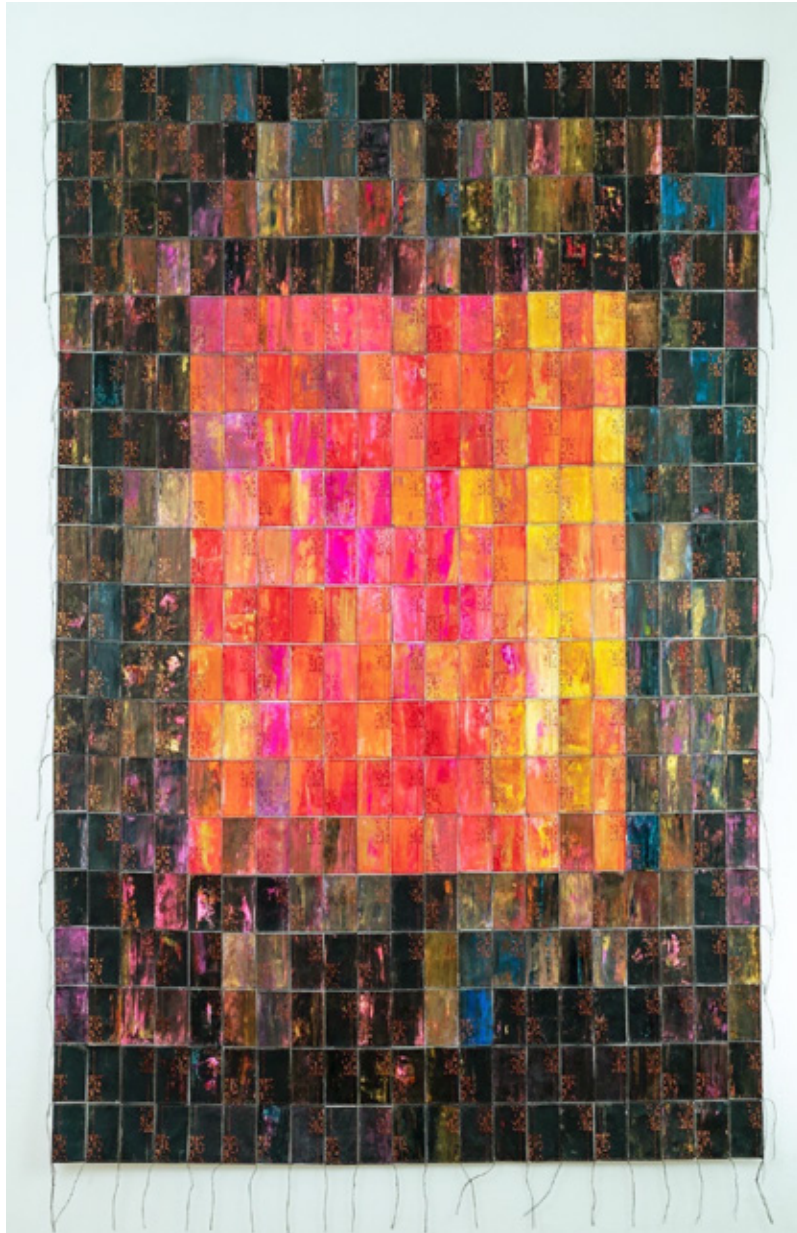


### **I Think They Are Watching Us**

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

## Judith Mundwiler

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



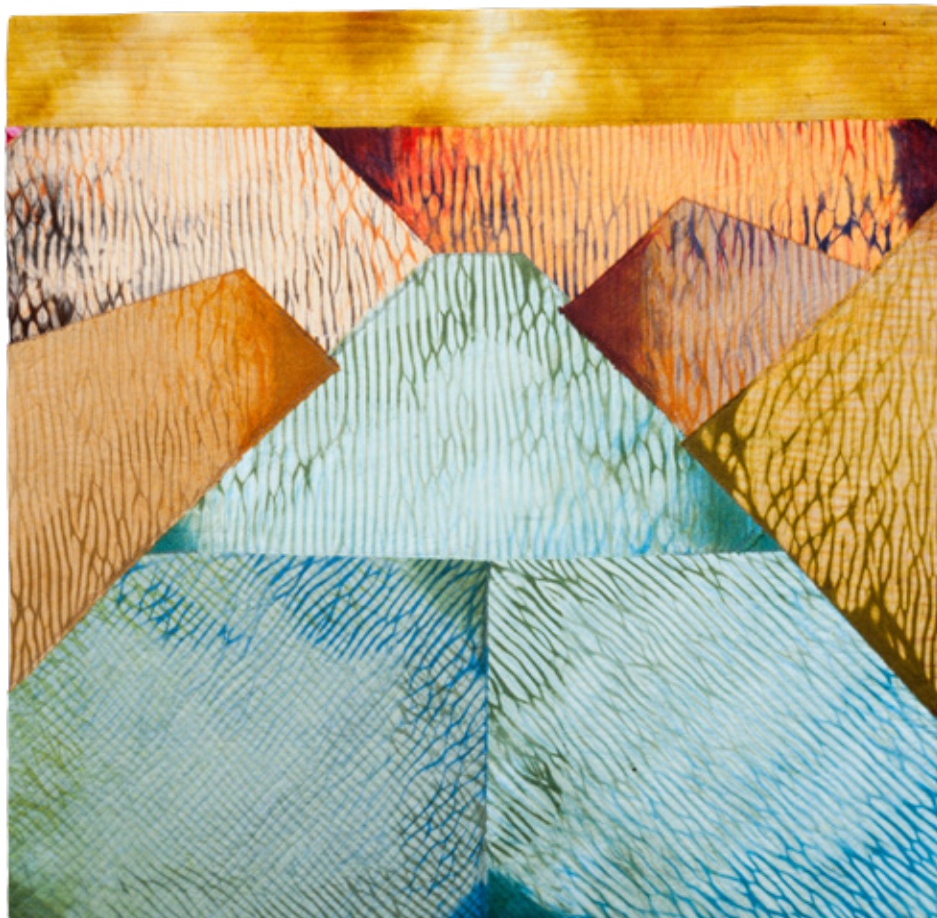
### **PINK!**

65 x 42 inches (165 x 106 cm) | 2018

private collection | photo by David Spinnler

**Jean Neblett**

Santa Fe, New Mexico, USA



**Reflections 18: On the Slough**

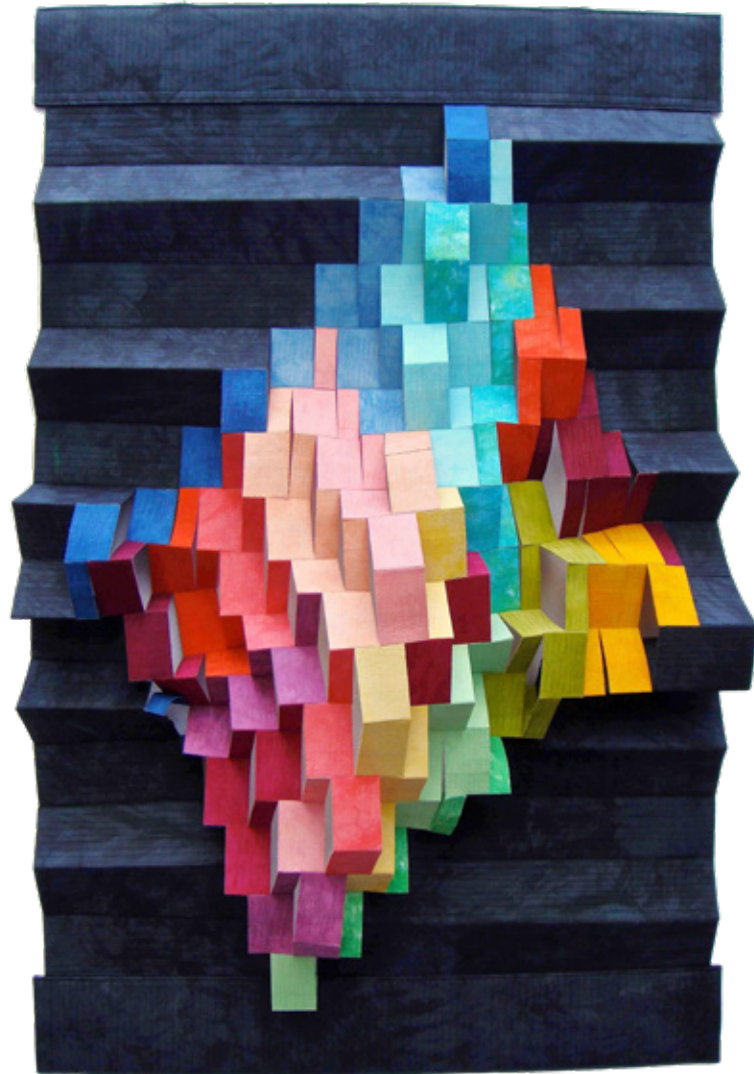
39 x 40 inches (99 x 102 cm) | 2004

private collection | photo by Sibila Savage

## Diane Nunez

Southfield, Michigan, USA

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



### Spaces

51 x 33 x 10 inches (130 x 84 x 25 cm) | 2015

corporate collection | photo by Rion Nunez

## Pat Pauly

Rochester, New York, USA  
[www.patpaully.com](http://www.patpaully.com)



### **Bondi Beach**

75 x 78 inches (191 x 198 cm) | 2020





## Ruth Powers

Carbondale, Kansas, USA  
[www.ruthpowersartquilts.com](http://www.ruthpowersartquilts.com)

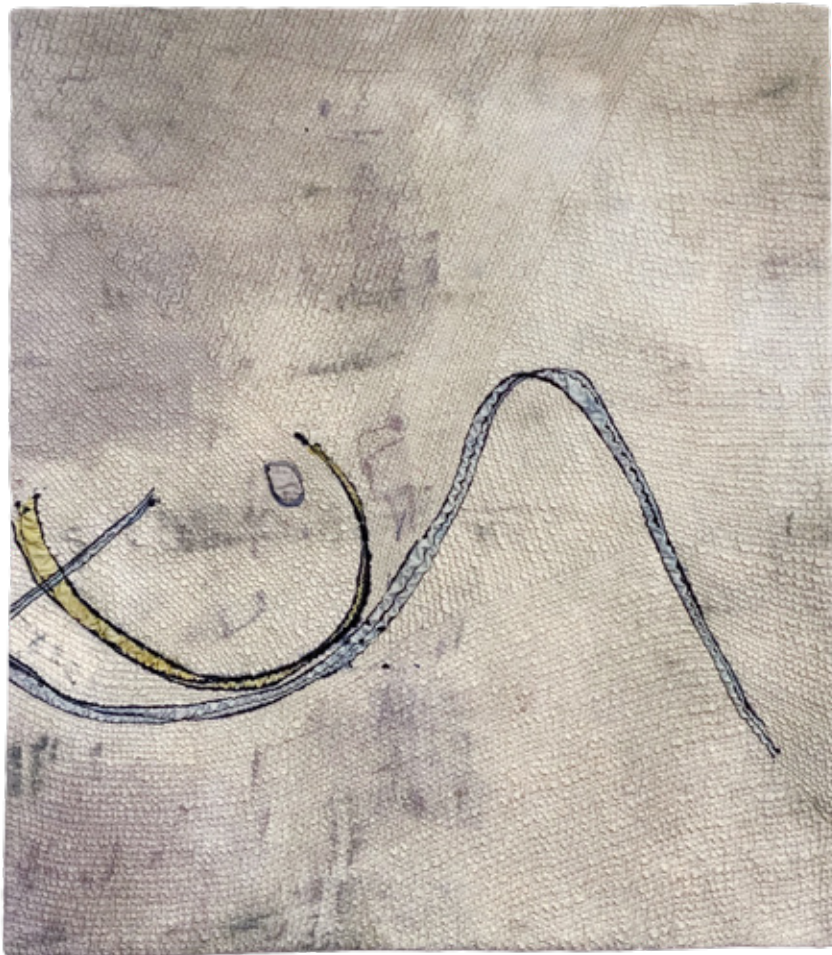


### Who, Me?

30 x 34 inches (76 x 86 cm) | 2012  
private collection

## Karen Rips

Thousand Oaks, California, USA  
[www.karenrips.com](http://www.karenrips.com)



### Heartbroken #3

42 x 37 inches (107 x 94 cm) | 2019

photo by Ted Rips

## Irene Roderick

Austin, Texas, USA  
ireneroderick.com



### **She's Lost Control Again**

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

private collection

## Helena Scheffer

Beaconsfield, Quebec, Canada  
[www.helenascheffer.ca](http://www.helenascheffer.ca)



### Temperature Rising

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

photo by Maria Korab-Laskowska

**Maria Shell**

Anchorage, Alaska, USA

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



**Everything All at Once**

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

photo by Chris Arend

## Bonnie J. Smith

Oxnard, California, USA  
[www.bonniejofiberarts.com](http://www.bonniejofiberarts.com)



## Alviso Drought

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

photo by Bruce Burr

**Joan Sowada**

Gillette, Wyoming, USA  
www.joansowada.com



**Long View**

38 x 53 inches (97 x 135 cm) | 2019

Wyoming State Hospital | photo by Ken Sarville



## Daniela Tiger

Toronto, Ontario, Canada  
danielatiger.blogspot.com



### An Autobiography

43 x 29 inches (109 x 74 cm) | 2015

Private collection | photo by Sylvia Galbraith

## K. Velis Turan

New Baltimore, New York, USA  
kvelisturan.com



### State of the Union

49 x 39 inches (124 x 99 cm) | 2018

## Valerie Cecilia White

Denver, Colorado, USA  
valeriecwhite.com



### Sweet Solitude

31 x 38 inches (79 x 97 cm) | 2020

private collection | photo by Wes Magyar

## Valerie Wilson

Winnipeg, Manitoba, Canada  
valeriewilsonartist.com



### The Hockey Boys

66 x 42 inches (166 x 107 cm) | 2019

**Bookshelf** from p. 33


include suggested ideas for working on projects in the midst of travel, recording and documenting various destinations, and utilizing souvenirs and ephemera, such as tickets and travel tags.

Finally, the author reflects on the immediate challenges presented by the carbon footprint of chosen travel methods and suggests that documenting changes in the natural environment is vital and meaningful to her and many other artists around the world.

*Textile Travels* is a delightful publication which will instill a desire to look beyond, and to explore the expanse of what the world presents as a starting point for any creative endeavor, particularly involving textiles.



*Sacred Threads*  
**EXPRESSING LIFE'S JOURNEYS**  
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**JOY HEALING**  
 INSPIRATION  
**PEACE GRIEF**  
 POSTPONED UNTIL 2022  
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## History from p. 7

A relatively new acquisition for the Art Institute is Bisa Butler's *The Safety Patrol* (83 x 90 inches). On its website, the museum explains that the piece "considers the potential of seven children as future caretakers of the world. The boy in the center stands in front of his classmates, wearing a sash that signals his role helping other children safely cross the street. His outstretched arms reinforce his duty to lead and protect and his facial expression registers that he is poised and not afraid of what lies ahead. As the artist has noted, the letters *OK* printed diagonally on his shirt and the yellow eye on his left side simultaneously ward off evil forces and forecast that the children are prepared for the future and will be alright." Butler's work is part of the exhibition



## UPCOMING EXHIBITIONS

### Beyond the Mirror

Loveland Museum  
Loveland, Colorado: Jan. 23, 2021 – May 9, 2021

### Forced to Flee

Historical & Cultural Society of Clay County  
Moorhead, Minnesota: July 3 – Nov. 7, 2021

### Primal Forces: Earth

National Quilt Museum  
Paducah, Kentucky: Sept. 17, 2021 – Jan. 11, 2022

### Layered & Stitched: 50 Years of Innovative Art

San Jose Museum of Quilts & Textiles  
San Jose, California: Oct. 10, 2021 – Jan. 9, 2022

For a complete listing visit [www.saqa.com/art](http://www.saqa.com/art)



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

*Bisa Butler: Portraits*, which continues through September 6, 2021, at the Art Institute.

Through exhibitions and acquisitions, it is obvious that traditional works and art quilts tell a unified story at the Art Institute: textiles matter, and they play a vital role in this institution's world-famous collection.

To enjoy more quilts held by the Art Institute, visit [www.artic.edu](http://www.artic.edu).

*Diane Howell* is the editor of *SAQA Journal* and founder of the *Art Quilts* exhibition in Chandler, Arizona.

# TEXTILE TALKS



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**Surface Design Association**

[www.saqa.com/textiletalks](http://www.saqa.com/textiletalks)



## Forced to Flee: Contemporary Quilts

in association with SAQA Global Exhibitions

March 26 - June 6, 2021

### Virtual Artists Roundtable

Join us for a conversation with artists featured in this exhibition. Free and open to the public.

Tuesday, April 13, 2021

Register via Zoom [tinyurl.com/MUQuilts](https://tinyurl.com/MUQuilts)

Pauly Friedman Art Gallery at Misericordia University

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Karen Tauber, *Life Jacket Graveyard of Lesvos*, 2018. Quilt



## Exhibitions from p. 9

the return on investment for a SAQA Global Exhibition is often substantially greater than that of a museum creating a new temporary exhibition on its own, with our exhibitions appealing to sponsors on a variety of levels.

### What's in it for the artist?

The average SAQA exhibition is displayed in nine venues over a course of three years. Several recent exhibitions have been seen in even more venues. Once an artist's work is accepted into one of our exhibitions and the work is received by SAQA, the exhibition is managed by SAQA's professional staff with no cost to the artist. Marketing, contracts, insurance, publication of catalogs and other exhibition-related materials, ship-

ping and logistics (both domestic and international), events, and multimedia content are provided.

Our SAQA Global Exhibitions office has developed relationships with many collectors who have a special interest in quilt art. As many as one in five of the available works in recent exhibitions have been acquired by museums or private collectors.

In addition to SAQA Global Exhibitions, many SAQA regions host their own exhibitions. SAQA's volunteers run regional exhibitions featuring hundreds of quilts each year, with 18 exhibitions currently traveling. Many of the regional exhibitions also experiment in diverse artwork and methods of presenting it to the public.

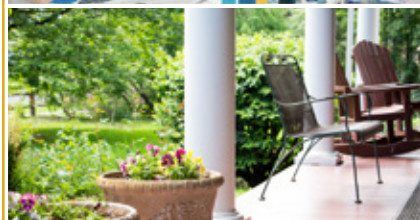
### What's in it for collectors?

The SAQA Global Exhibitions office works to promote quilt art to venues around the world, while documenting each exhibition online and in a full-color catalog. Collectors have access to more artwork to view for enjoyment or to acquire for their collections. With so many exhibitions traveling around the world, more and more collectors have the opportunity to view an exhibition in person and perhaps find a new favorite artist.

Our program makes acquiring artwork easy and maintains communication with collectors, advising them of where their artwork is traveling, informing them of new exhibitions, and taking care of all logistics and delivery

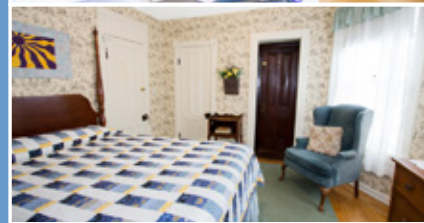
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Aug 8-14	Lorraine Turner
Aug 15-21	Lisa Binkley
Aug 22-28	Deborah Boschert
Oct 10-16	Sue Benner
Oct 27-31	Dani Ives
Oct 31-Nov 6	Fran Skiles
Nov 7-13	Sue Spargo
Dec 5-11	Jane Sassaman

2022	
Mar 27-Apr 3	Sue Stone
Apr 20-24	Betty Pillsbury
Apr 24-30	Paula Nadelstern



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of their new art quilts. With the number of quilt art collectors and enthusiasts around the world increasing, SAQA Global Exhibitions continues to partner with more venues, producing more exhibitions to meet the growing demand.

*William Reker is the Director of Global Exhibition for Studio Art Quilt Associates, Inc. (SAQA). He networks with museums and galleries around the world to host contemporary quilt art as part of SAQA's mission to promote the art quilt: "a creative visual work that is layered and stitched or that references this form of stitched layered structure."*

## Another Country from p. 15

what it has done for us, we would be whole as a country."

These two talented artists have been described as "gifted translators of our moment" by Horace Ballard, Curator of American Art at the Williams College Museum of Art in Massachusetts. David Anthoné's and Ron Norsworthy's very personal journey is combined with a hope for a conversation about racism and a healing of race relations, subjects which touch upon the deepest undercurrents of the American spirit. But the quilts in *Another Country* should also be appreciated for their beauty and careful attention to quilt-making traditions. For the two men, their anger and hurt over racial inequality became too difficult to bear alone, so they dedicated themselves to moving forward by looking backward into history to find their unique artistic voices.

*Kate Stiassni is a nationally exhibited textile artist and journalist residing in northwest Connecticut.*



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## 15th Quilt Nihon Show

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**Viewpoints 9: Word Cycle** features quilts from national and international artists, each creating a quilt from a chosen word, share their perspectives and creative process through their work.

**Thru April 17th, 2021**



"Everything is a Dot" by Betty Busby

**"Walk on the Wild Side"** with Barb Beasley  
Barb captures each animal portrait with incredibly detailed applique that captures the essence of each animal.



"Tiger Eyes" by Barb Beasley

**Jackie Grimaldi Solo Show**  
Jackie's quilts are done with a master's hand and each piece shows the amazing workmanship Jackie has become so well-known for in Colorado. Having won awards too numerous to count RMQM is pleased to be able to showcase Jackie's work.

## FUTURE CALL FOR ENTRIES

### Evolutions 2022

Exhibit dates: July 18—Oct. 15, 2022  
Online entries accepted:  
Feb. 28—March 25, 2022

### Biennial Men's Show

January 17 - April 16, 2022  
Online entries accepted:  
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Visit [rmqm.org](http://rmqm.org) for more information!

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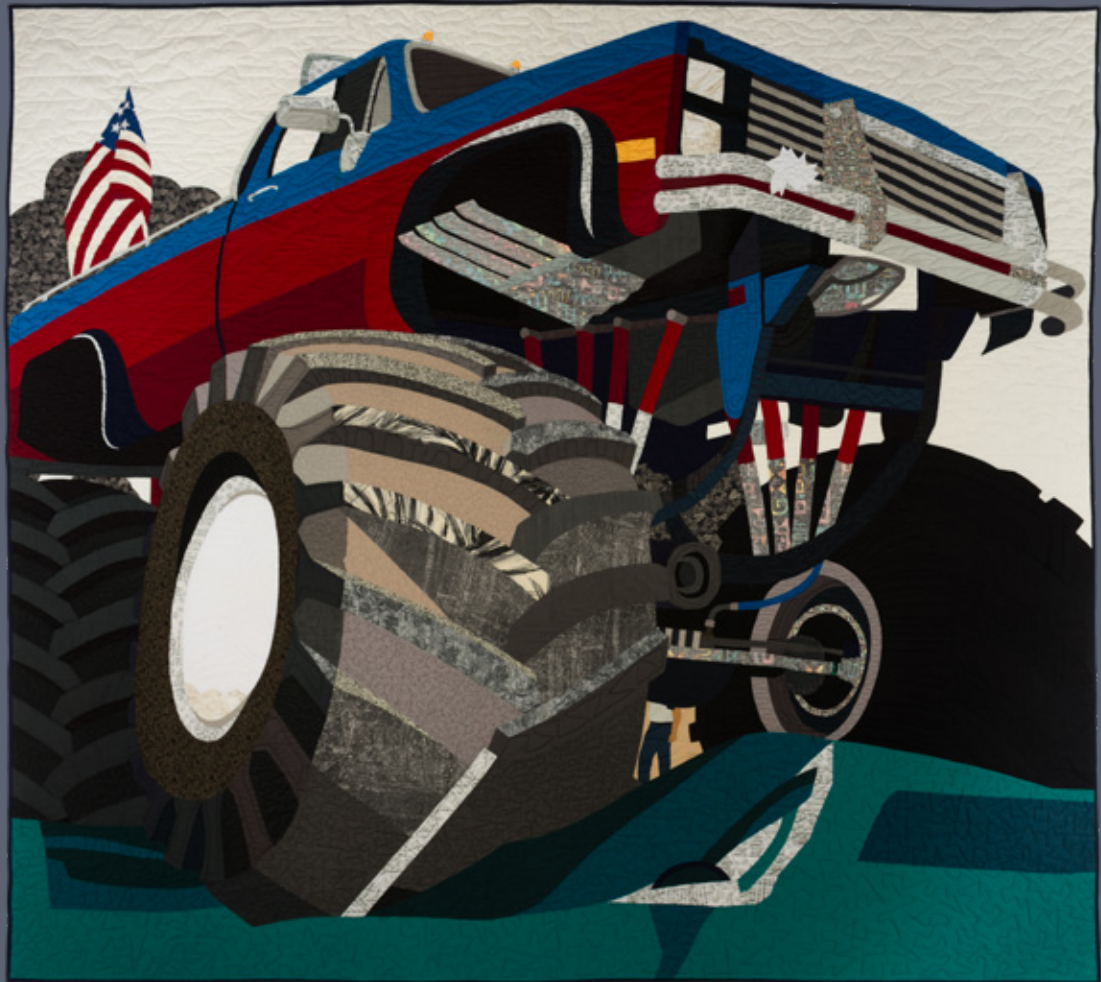
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Laura Lee Fritz



Car Crusher: A Monster Truck  
101 x 112.5 inches, 1990

Collection of the San Jose Museum of Quilts & Textiles

*Car Crusher* was at the forefront of a new generation of art quilts, those appealing to men and boys. At the Houston International Quilt Festival, where this quilt wore its controversial blue ribbon, a grandmother told her teenage grandson to choose a quilt design from the quilts at the show, for her to make for him. She came up to me when I was holding court at my quilt, and began our conversation with the words, “I hate you,” because her grandson wanted her to make him a car crusher quilt. After Jonathan Shannon judged this quilt during its debut at the Marin Quilt Show, his own quilt making turned from sunflower appliqué to World War II biplanes and dancing skeletons.



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