

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 24



Terry Hancock Mangat

Culinary quilts in Catalonia

Artists to Watch

Tennessee State Museum

117 art quilts

\$14.99US / \$17.99CAN

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Soak up some art as museums welcome visitors

By the time this issue appears, the middle of the year will be upon us, in what we hope are very different circumstances from what we suffered during the pandemic in 2020. Museums around the globe have been reopening. The joy of experiencing actual works of art is reminding us of what we have missed. Magazines like AQQ have helped to fill the void—as many of your comments have kindly informed us—and now we encourage everyone to frequent your local museums and other venues. Textile and fiber art especially reward the in-person viewer, with subtleties of texture, depth, and tone almost impossible to appreciate fully in photographic reproductions.



This issue brings you Zara Bell exploring the richly embellished work of Terrie Hancock Mangat, Gül Laporte describing a major commission by the amazing sister team of Desedamas, art quilts in the collection of the Tennessee State Museum discussed by Trudi Van Dyke, and much more. The Tennessee institution is a prime example of a regional organization judiciously collecting art. For those willing to donate an art quilt, I encourage you to approach your local museums, whose missions often focus on artists residing in a specific region or state.

Sandra Sider, Editor
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Cover: Espàrrecs amb Romesco (Asparagus with tomato sauce)

by Cecilia Gonzalez

58 x 52 inches

see p. 4



photo by Tennessee State Photography

Art quilts in the Tennessee State Museum

by Trudi Van Dyke

The Tennessee Arts Commission is a leading example of how a collection of art of all genres serves to strengthen pride in belonging to a community. Quilts in particular hold memories of the materials used to create them and offer insight into the social, cultural, and economic history of an area, with contemporary quilt artists drawing upon that tradition in their individual creativity. The Commission has been collecting from around the state for more than fifty years. Samples of works in the collection can

be seen on their website, and the works themselves are now housed in the Tennessee State Museum, in Nashville. “We have hundreds of quilts from all across the state in the collection,” says Joe Pagetta, Director of Communications at the Museum.

Candace J. Adelson, Senior Curator of Fashion and Textiles, organized an exhibition of quilts in 2019 that marked the opening of the new Tennessee State Museum. *Between the Layers: Art and Story in Tennessee Quilts* featured forty quilts selected from the



Lillian Beattie (d.1988)
People of the World (detail)
 1979

Donated by Bets Ramsey

photos courtesy of the Tennessee State Museum

permanent collection of the Museum. The exhibition received wide acclaim, and an article in *The New York Times* called the quilts “absolute showpieces.”

Highlighted in the exhibition was a remarkable pictorial quilt by Lillian Beattie. This quilt maker, born in Athens, Tennessee, began quilting at the age of 60. Beattie had visited the 1939 New York World’s Fair and was disappointed that the quilts she saw included no human figures. She took it upon herself to design her own figurative quilt using bright fabrics and colorful combinations in an imaginative composition. *People of the World* was completed in 1979 when she was 100 years old. Adelson says that Beattie’s work took figurative quilt design in a unique and new artistic direction. Artist and quilt collector Bets Ramsey was instrumental in the Commission’s acquisition of this remarkable quilt.

Recognized as a quilt world legend, Ramsey helped found the American Quilt Study Group, contributing numerous writings based on her research into quilt heritage. Her writings and lectures note that she is always on the quest for newer possibilities within the traditional art form. Her distinguished career reflects 50 years in multiple roles as artist, educator, author, and curator. Ramsey, who was born near Chattanooga in 1928, began exploring quilt art in 1972. Inspired by her grandmother, she wrote, “When I touched the quilts, the past and the grandmother I had never known became very real. It was the beginning of a new career I would follow for the rest of my life.”

Ramsey challenged the members of the Chattanooga Modern Quilt Guild to create a modern quilt inspired by a traditional one. The group created *A Modern Basket*, donated to the Tennessee State Museum. In a quest to show the relationship between old and new, the quilt was displayed above a vintage



Chattanooga Modern Quilt Guild
A Modern Basket

(above an antique Basket quilt)

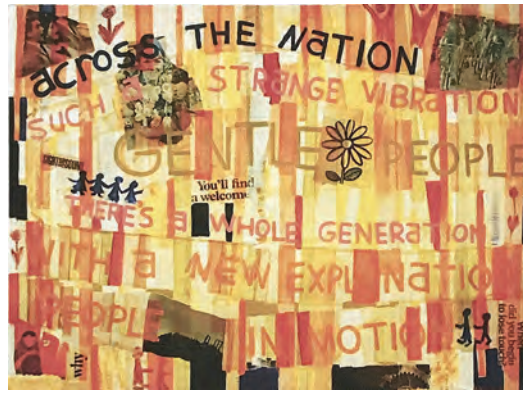
65 x 50 inches, 2019



Basket pattern quilt in the opening exhibition of the Museum. *Modern Basket* is pieced from a mélange of small multicolored fabric strips as a monumental bold basket that tilts against its background, as if pouring its contents off the border.

The Commission also acquired Ramsey's 1970 fabric artwork *Fog Days on Cranberry Island*, a hand-quilted piece consisting of a variety of fabrics evoking the impression is of looking down over a river island on a foggy morning. Ramsey's art is characterized by elegance in color and design, with careful attention to refined technique. In 2003, a retrospective solo exhibition titled *Stitched from the Heart: Fiber Art by Bets Ramsey*, featuring 40 quilts spanning 40 years, was presented at East Tennessee State University and Belmont University.

Throughout her career, Bets Ramsey was an important voice in both the craft and quilting worlds. She was a founding member of the Tennessee Association of Craft Artists. Highlighting her studies and interest in the historical importance of quilting heritage, she co-directed with Merikay Waldvogel the Quilts of Tennessee documentation project in the 1980s. Ramsey was awarded the Tennessee Governor's



clockwise from top left:

Bets Ramsey
Fog Days on Cranberry Island
 24 x 13 inches, 1970

Margaret Gregg
New Generation
 (collaged painting)
 36 x 48 inches, 1967

Margaret Gregg
Patchwork Calendar Panel
 54 x 13 inches, 1970



Award for achievement in the arts and her contributions to the practice of quilt making and its history.

The Commission continues to collect textile artwork from around the state. Jeanne Brady and Margaret Gregg, for example, are both well-known Tennessee makers who are represented in the Museum by examples of their other textile work. Margaret Gregg describes herself as an artist and social activist. The former nun studied art and found her talents in design and printmaking as a young woman in undergraduate school. She began her career with a

see "Tennessee State Museum" on page 92



Two sisters, one passion

Cecilia and Mercè Gonzalez

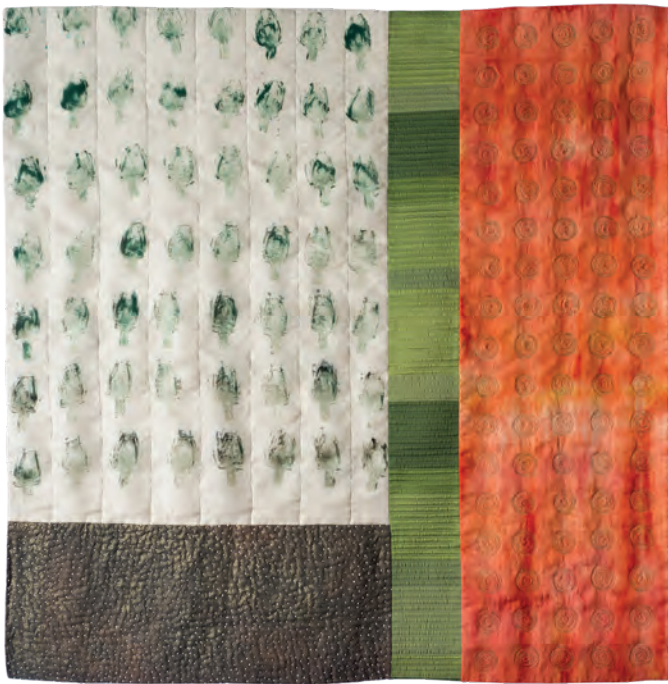
by Gül Laporte

photos by Mireia Sala

I met Cecilia and Mercè about 15 years ago in Sitges, Spain, where they were exhibiting their beautiful hand-painted silks. I was fascinated to see how these two sisters are in complete symbiosis. They work together, each following her own path, but at the same time complementing one another.

Cecilia and Mercè Gonzalez are better known as “Desedamas,” the name of their business, which in Spanish means “more than silk.” Twenty-two years ago they started silk painting as a hobby but pretty

soon realized that this is what they wanted to do in life. While still very young, they learned sewing with their mother and decided to combine silk painting and sewing. In 2006 they discovered and adopted the patchwork and quilting world, very quickly exhibiting nationally and internationally, winning awards around the world. In 2016 both sisters received the title of Fine Arts Masters, awarded by the Catalan Government.



Although each works with silk, both maintain their own personal styles. Mercè works mainly with organza, playing with transparencies and layers in a very delicate way, while Cecilia likes to work with textures, using different qualities of silk and quilting them heavily by machine. Even though their approaches differ, their work has a common synergy and they fit beautifully together.

Both sisters were initially self-taught but later attended classes in silk painting as well as in patchwork and quilting. Both still believe there is a lot to learn out there and they enjoy sharing experiences and ideas with other artists. Their in-depth study of what they do is what differentiates them from other silk painters, and they continue to carefully examine all the possibilities and techniques of this art form, creating

above, left to right:

Cecilia Gonzalez

Carxofes (Artichokes)

53 x 52 inches

Cecilia Gonzalez

Entrants de Fajol (Starter course)

53 x 52 inches

below:

Mercè Gonzalez

Cava Les Cols

(Les Cols sparkling wine)

59 x 103 inches





Mercè Gonzalez

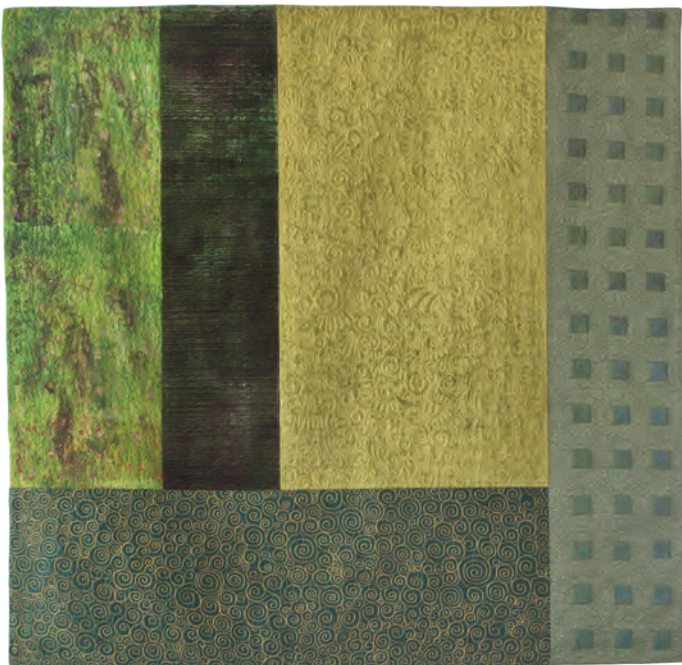
Vi Blanc del Penedés (White wine from Penedés)

51 x 100 inches

Cecilia Gonzalez

Carbasso (Zucchini)

50.5 x 52 inches



an intimacy and dialogue with their chosen media. Sometimes they lock themselves in their studio to experiment with other techniques. Combining all this with quilting as an art form gives them a very different dimension in the artistic world.

The sisters discovered that they like to teach, and they enjoy relaying their expertise to others. It's commonly said, "If you want to learn, teach," and teaching requires a lot of organization. Preparing and structuring classes is important if you are to successfully relay your knowledge. As the sisters say, you also always learn from your students.

Their big discovery occurred at the Quilt Expo in Barcelona, more than 15 years ago. They were familiar with hand-made traditional quilts, but it was here that they discovered a new artistic world. The idea of developing their silk painting in a different direction began to emerge, and they gradually moved towards



more artistic creations, although they never quite imagined how successful they would become. “We love the use of textile as a graphic medium because it adds texture to color and shape. We feel so at ease in the middle of colors, brushes, threads, and silks!”

In 2015, the sisters organized an original exhibition. *Tast Textil* was created in conjunction with the 2-Star Michelin restaurant Les Cols, located in Olot, in the Girona Province of Spain. After being exhibited at the restaurant for two weeks, *Tast Textil* premiered at the European Patchwork Meeting in Alsace, France, the same year. It then travelled within Europe and to the American Quilter’s Society shows in the United States.

Restaurant Les Cols is situated in the rural Spanish landscape. There, stillness and silence, the warm light, the sky and the earth, and a respect for the seasons all contribute to an intuitive and authentic cuisine that is an art in itself. This ambiance inspired Cecilia and Mercè.

Their challenge was to take Fina Puigdevall’s menu and capture the experience of savoring the restaurant’s offerings as a quilt. Their quest was to describe the texture of food, the tickling of the bubbles of a good Cava, or the sweet flavor of Ratafia (a type of liqueur), all with fabric. They aimed to capture the strength and volatility of nourishment, its transparency, and its sweetness as well as its tartness.

Silk is and will always remain the basis of the sisters’ work, just as water may be for a cook. From the basic to the specific, they aimed to build bridges between cooking and textile art, turning a gourmet sampling menu into an exhibition menu. This became possible when they engaged the enthusiasm of a passionate cook, Fina Puigdevall, and their connection was immediate. Fina lives her cooking, searching for the essence of each flavor without losing contact with the ground or neglecting her environment.

In her restaurant, Fina, along with her husband Manel Puigvert, offers different menus connected to the seasons and the environment. The Gonzalez sisters therefore decided to recreate that same blend. Cecilia portrayed the dishes, transforming something



Mercè Gonzalez

Aigua de la Garrotxa (Garrotxa River water)

67 x 106 inches

Cecilia Gonzalez

Formatges amb Melmelades (Cheeses with jams)

49 x 51 inches



Storyteller Terrie Hancock Mangat

by Zara Bell



Terrie Hancock Mangat knew at age 6 that she wanted to make things and asked for fabric for Christmas. She says, “Because I was a girl, it was permitted and applauded that I was artistic. If I had been a boy, I probably would have been encouraged to do something more lucrative. The thought was girls just got married and raised families anyway. The guy had to make the income.” Raised in northern Kentucky in a large, devoutly Catholic family of business owners, Terrie Hancock was a Singer Sewing School graduate before she was a high school graduate. She studied printmaking and ceramics at the University of Kentucky, where she was introduced to two people who would change the course of her life. The first was a traditional quilt maker who pieced her tops using scraps from a men’s underwear factory. “She was a Kentucky white woman doing what the Gee’s Bend Black women were doing, making bed coverings that later would be considered art. Her tops were wonky,

energetic, and beautiful. She made me want to make quilts.” The second was a handsome bearded and turbaned pre-med student — a Sikh from Kenya — who would become her husband.

Mangat made her first quilts about the same time that the Holstein/van der Hoof 1971 exhibition of antique quilts, *Abstract Design in American Quilts*, opened at the Whitney Museum. Later, author and curator Penny McMorris promoted her quilts in books and to collectors, including John M. Walsh III, who now owns some of Mangat’s finest pieces. Her work was included in the first *Quilt National* in 1979

To look at a quilt by Terrie
Hancock Mangat is to read
a remarkable story.

opposite:

Sacred Heart Garden

96 x 91 inches, 1989

right:

Shrine to the Beginning

101 x 96 inches, 1989

photos by Carol Grape



and has made regular appearances in *Quilt National* since then. Today, she works from her home studio in northern New Mexico. Her projects include commissioned art quilts, fabric design, hand-stitched scrap bag quilts, and most recently, plein air painting that she translates into art quilts.

With their exuberant color palettes, unconventional materials, and energetic compositions, you don't need to know anything about them to enjoy Mangat's quilts, but the more you know, the richer they become. Many are huge. At close range they resemble a treasure hunt. These amazing quilts operate like fabric graphic novels, presenting visual stories that gradually unfold for an attentive viewer.

Sacred Heart Garden (1989) consists of all the things Mangat felt she had to take care of as a young wife and mother to have a good life. The garden here is an eclectic collection of figures encircled by rounded shapes, such as rocks in appliqué, each one a different color, texture, print and/or quilted pattern. Inside the garden we see flowers, hearts and teacups sprouting branches or roots, trees with eyes, graceful

bodies appliquéd in silhouette, images of storybook children and the faces of her parents, and more — all this atop a patchwork ground in the style of an antique crazy quilt.

Shrine to the Beginning (1989) shows the setting in Kentucky where the artist and her husband had their first home, a swirling, multicolored composition edged with morning glories. A stony path arches over a patchwork farm scene of pitched-roofed buildings and a tidy flock of fluffy white sheep. The couple is stitched into the foreground as saints; above them, Archangel Michael wards off the devil. During this time, in real life, Mangat was teaching art to children, making pottery, and stitching quilts while her husband attended medical school. All the elements in the foreground seem to serve as offerings to the expanse of pure goodness that continually pulls the eye to that clear blue sky.

Infinite Sticks (1991) features a circular whirl of color, similar in composition to the two works above, but the sky is replaced by an abstract haze of receding



Infinite Sticks
40 x 40 inches, 1991

Cash Flow
112 x 118 inches, 1990



space. If the eye wants a place to rest, this tangle of pointed sticks will keep it moving in an explosive flurry. Sticks and stones are two of the artist's regular motifs, what she calls a stable of images. "I use the stones as a form I can plug in imagery that tells part of the story. The sticks take a form of nests, which are a symbol of where we go for safety and comfort."

Cash Flow (1990) is her divorce quilt and perhaps the most emblematic example of Mangat's use of materials. The lower half features a patchwork garden sprouting coins and currency, divided into rows by strips of fur. A ring of painted flatware forms a fence. In each fork, knife and spoon, we see the distorted reflection of a face. Mangat explains: "When we were getting divorced, there was an altercation over the silverware. I took all the silver to my studio and painted a portrait of each piece, in oil on canvas. I painted both at night and in the daytime, so my reflection is there with black or blue-sky background. Then I made this huge quilt of a garden, and I cut up my \$10,000 fur coat for the "fur rows" of the garden. I cut out all the canvas silver portraits and stitched them in place as the fence around the garden." Thus, she claimed these objects by memorializing them in her art.

Mangat's vocabulary of materials and symbols reflecting her life experiences lend authenticity to her work. Words only go so far to describe what they do. Her embellished quilts narrate through color, composition, and materials imbued with meaning.

The International Quilt Museum in Lincoln, Nebraska, will exhibit several of her largest works in an upcoming solo exhibition in the fall of 2021, an excellent opportunity to appreciate her artistic genius. Dates for the show are October 8, 2021 – April 4, 2022.

Zara Bell comes from a family of artists and grew up in Taos, New Mexico. She has a BFA in studio art from the University of New Mexico, a BFA in writing, and an MFA in painting from the Savannah College of Art and Design. In addition to writing, she maintains a studio practice with fabrics, collage, and digital works.

A monumental challenge

by Linda S. Schmidt

I come from a long line of quilting women. My mother, grandmother, and great-grandmother were women who made quilts as fast as they could so the children wouldn't freeze, and as pretty as they could so their hearts wouldn't break. I made my first quilt when I was eight, my own clothes at age twelve, and I haven't stopped since. I'm a speaker, teacher, writer, quilt and garment maker, musician, mother, and grandmother. I think of my quilts as filling empty hands with comfort and empty spaces with beauty.

My personal style was developed by the belief that since my mother and father could do anything, so could I, as witnessed by the accumulation of a ridiculous number of Girl Scout badges in many crafts. I grew up as one of seven children in Minnesota, where quilts were a necessity. My last year of college was called Humanities Year, where we studied art, history, and literature, culminating in a tour of Europe, experiencing all the culture, art, natural wonders, and glory you can pack into 10 weeks.

Then I had children and started making quilts for them—one featuring 19th-century Neuschwanstein Castle in Bavaria, then a children's book-themed quilt. I realized that I was finally starting to create art rather than follow a pattern. I took every class in quilting arts I could, then learned to draw and paint faces from books. I now incorporate a wide variety of techniques in my work and have founded the "Whatever It Takes" school of quilting.

My quilts are often inspired by a piece of music, a verse of poetry, a memory, or a photo. I start to get a vision of the composition in my head and immediately hear a whiny voice in my head saying: "No, that would be way too hard. You don't know how to



Fantasy Falls

168 x 144 inches, 2003

The Villages in Tacoma, Washington

do that; besides, it wouldn't turn out right, anyway." I hear the voice, but then figure out how to do it, because I can't not make the piece. By then, the vision is complete and all I have to do is pull it out of my head and into the physical world. This may involve painting, piecing, appliquéing, fusing, beading, or learning a new technique to make the vision a reality.

The most challenging piece I ever made was *Fantasy Falls*, commissioned by the contractor for a rest home in Tacoma, Washington, called The Villages. The contractor, who was the sister of one of my quilting students, wanted a piece that would hang in an open stairwell, approximately 12 by 14 feet, to be completed within three months. My sketch was accepted, and they sent samples of the building's paint palette, upholstery, wood, stone, trims, and a deposit. Then reality hit. Twelve feet by fourteen feet is huge, and three months is not long at all if you have three children and three part-time jobs.

My design wall at the time was only 8 by 8 feet. I determined that I could use my outside patio wall as a drawing board, climbing up a ladder to create a full-sized sketch. I painted the sky outside, but I couldn't sew the quilt outside, which meant that I had to work in modules. I invisibly appliquéed the piece, section

see "Challenge" on page 94

"Artists to watch" feature stories are edited by Diane Howell

Leslie Gabriëlse

Rotterdam, Netherlands

The free-flowing work of Leslie Gabriëlse is as inviting as it is powerful. Unique in its presence, impressive in scale, his work resounds with joy.

Drawn to textiles

I was fortunate as a student at the Academy of the Arts in Rotterdam to experience many different media: ceramics, textile design, graphic arts, and painting. But textiles became my first choice, partly because my childhood was filled with the many materials used by my mother, a fashion designer. The sound of her sewing machine was a soothing note throughout my childhood.

I consider myself a painter-draftsman whose art supplies happen to be a wide range of fabrics. With them, I interpret the difference between material and illusion.





Portuguese Minho
Folkloric Dancers
92 x 118 inches, 2009

My process

I begin each of my art quilts by making small rough sketches. For larger commissioned works, I create a different level of sketch, one that is more complete and includes in-depth details. For these larger pieces, I also preselect a greater proportion of the colors that will be used in the piece so that the client's preferences and personal style are better represented.

The base of all of my art quilts is a stiff, gauzy tarlatan cut to the size of the final piece. Next, an intermediate layer is hand sewn to this base with yarn. The combined layers are then placed on the design wall in my studio, where they reside while the piece is being constructed.

The next step is the collage of various fabrics, which I store and sort by color in my studio. One by one, the fabrics are pinned onto the base according to the sketch that has been reproduced onto a gauze overlay, the same size as the actual piece. That overlay is lifted as I add each piece to the composition. With the gauze sketch partially lifted, I can refine each piece to its final role in the design, which usually involves adjusting its size and placement, hand stitching, and



Balance
98 x 56 inches
2012



Take me for a ride
56 x 38 inches, 1967



Leslie Gabriëlse in his studio in 1975.

sometimes applying acrylic paint to achieve proper shading.

Each swatch of fabric is roughly cut to the size it will be in the finished piece; a bit extra is allowed so that the exact size can be determined as I work out the final details. Where do I start adding pieces? I may begin at the top left before moving to the bottom right, and then to the middle. It is a continual process of improvisation with no preconceived order.

The fabrics, with their many colors, preprinted designs, and tactile aspects are very important to me. This preoccupation with fabric has been with me since my training began at the art academy. At that time, I had no idea of the existence of the quilt scene. I simply used fabric as a medium to create my work because it's my preferred material. My first works in 1961 were made during this incubation period of my career.

Everyday inspiration

My subject matter stems from happenings in my everyday life and my immediate surroundings. There is no message other than a positive, upbeat, and joyful existence.

Of course, my design language has changed over time. Major themes such as still lifes, picnics, trees, ocean scenes, and human figures remain present in my work, despite an intermission period from 1987-89 when abstraction with emphasis on composition



Finches
40 x 34 inches, 2011



Picnic 4
70 x 108 inches, 2019

prevailed. Following that, the figurative narration returned, in combination with experience gained from my detour. Sometimes a subject or theme repeats itself two or three times, but, I can't speak of intentional series.

Commission work

In addition to my own work, I also receive assignments and commissions from both private collectors and companies. My applied arts training gives me the ability to work easily with a wide range of clients, and I have created everything from illustrations for books and magazines to portraits. For these, my materials sometimes include color pencil and even preprinted wrapping paper.

The exchange between myself and a client is on an even footing: a client likes my work and I find their wishes interesting. These commissioned works of art, arriving with subjects that I did not think of myself, come my way, and I find that I can achieve a good result every time.

Ryan Abbott
34 x 26 inches, 2017

What's ahead

My pleasure in creating is enough to keep me going. I don't have a set goal. Inspiration can't be determined in advance. Not only am I fortunate to create bespoke projects for private and commercial clients, but my work has been welcomed in exhibitions in Europe and North America.

www.gabrielse.com

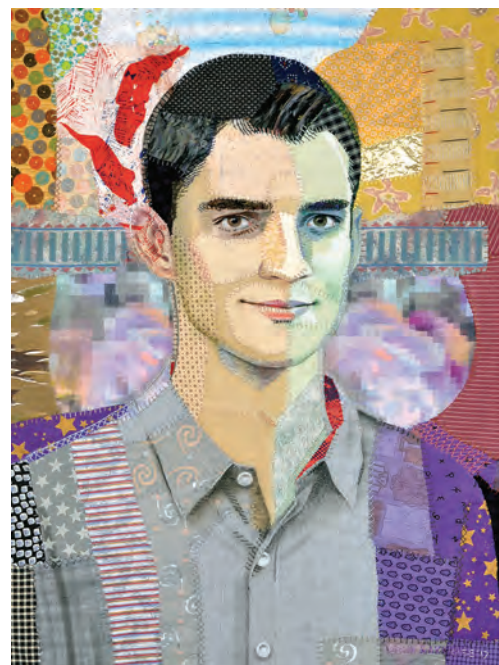




photo by Timo Huelsebusch

Monika Huelsebusch

Stadland, Germany

The colorful quilts of Monika Huelsebusch are the essence of bold art. Her minimalist works, distilled from complex patterns and themes, are brought to life with meticulous quilting lines that give viewers a pathway to find their own meaning.

Quilts to love

Textiles and needlework have always been a constant in my life. My grandmother taught me to knit, embroider, crochet, and sew. When my sons were little, I made curtains and pillows for an interior design company, and after that company closed, I still had the sewing machine, fabrics, and time.

But I had never seen or heard about quilts until I became fascinated by a picture of a Grandmother's Flower Garden quilt that I saw in a book. I just had to figure out how to make it! It became my first quilting challenge, and I'm still proud that I completed it.

I researched more interesting techniques and styles to try and attended many classes and workshops. In 2013, I bought a used longarm quilting machine and discovered that quilting adds a layer of texture to a piece. I love the magical moment when the quilting makes the quilt alive.

The right look

For several years, I used print fabrics. The same year I purchased my longarm, I also acquired my



Coral Code

25 x 25 inches, 2019

top to bottom:

Rounded

41 x 41 inches, 2020

Gone

36 x 40 inches, 2015

The Opening Door

25 x 25 inches, 2021

first bundle of Oakshott cotton fabrics, whose vibrant colors change with the viewing angle. The visual effect can be quite subtle or more pronounced, depending upon the color contrast of the warp and weft threads. Shot fabrics give my work an additional dimension that solid-color or printed fabrics cannot achieve, elevating the simplest block construction with added texture and depth. Because of this factor, I began to give shot fabrics more space in my quilts, which moved my work into a more modern style.

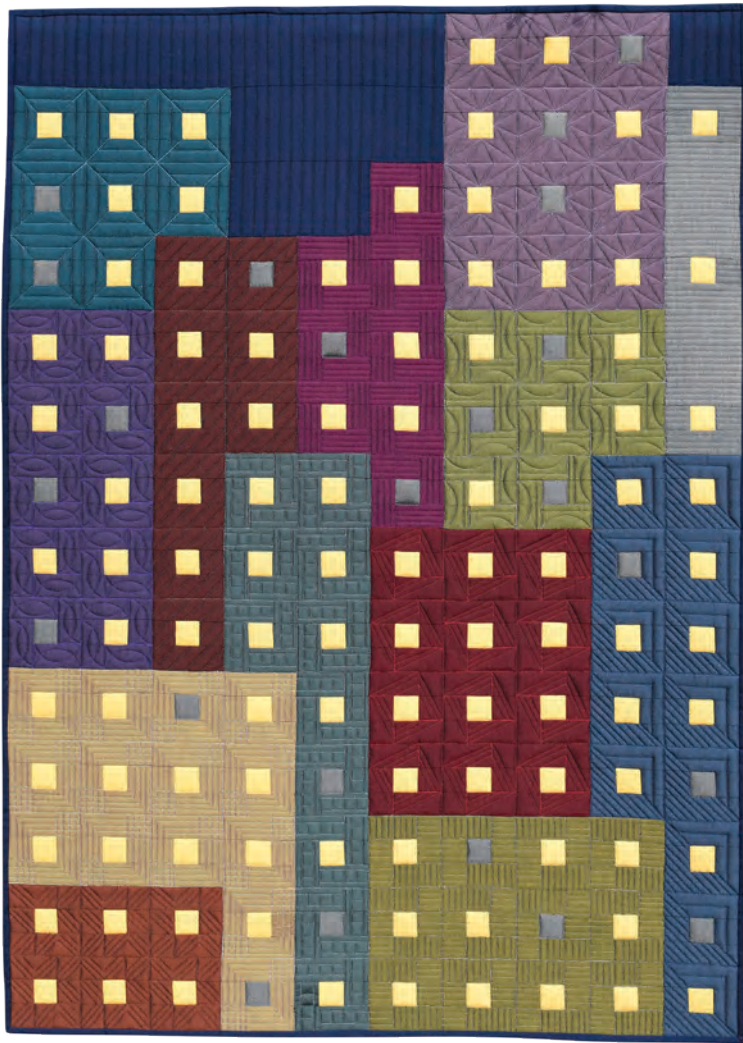
Shot fabric also offers longer availability because the manufacturer's collections don't change two or three times a year. If I need to, I can buy the same fabric over the course of one or two years.

I still use printed fabric when I discover a beautiful collection or an interesting fabric challenge presents itself. I made *Rounded* in answer to a fabric challenge call issued by the Modern Quilt Guild and Michael Miller Fabrics.

Color schemes

Color choices communicate an idea, a theme, or an emotion. Everyone associates colors with impressions and feelings, for example, green conjures nature or leaves, blue evokes water or sky, and red recalls fire or love. In *Gone*, red represents the loved ones we had to let go in 2015. It was my way to work through personal grief. In *The Opening Door*, I used the 2021 Pantone colors of the year, Ultimate Gray and Illuminating—contrasting midtones of gray and yellow—to illustrate the strength and hope that sustained





City Lights
42 x 30 inches, 2019

me through the loss of my day job in 2020. My opening door of hope is my own small longarm quilting service.

This recent piece continues a personal Instagram-based quilt challenge to use the Pantone color of the year — and I love a good challenge. While the online quilt challenge no longer exists, I create a new quilt every year based on the annual Pantone color. To date, I have made five such quilts: *Simple Stripes*, *Purple Circle*, *Coral Code*, *Blue Glow*, and *The Opening Door*.

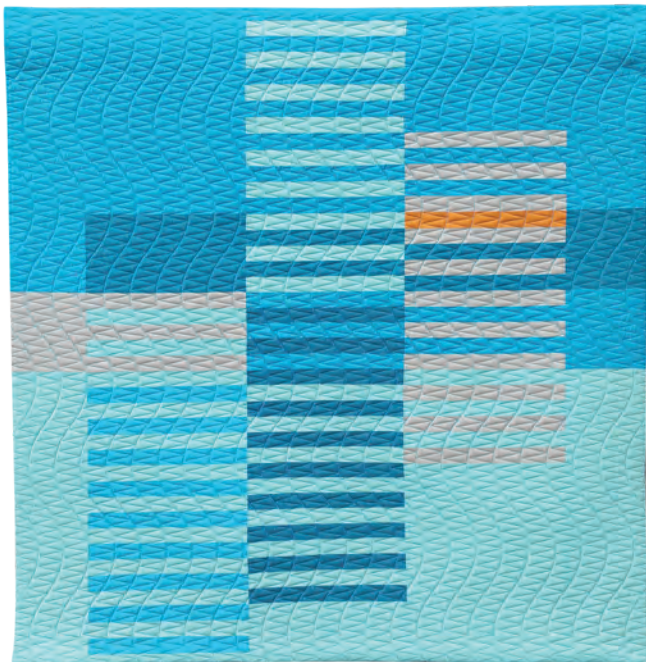
Evolving style

I describe my style as traditionally modern. I employ the materials and skills of traditional patchwork, but I reduce the designs to their absolute essence. This direction began with a 2015 challenge to recreate a traditional block in the modern style. I now create my own designs, and some of my patterns were published in *Modern Quilts Unlimited* [which has ceased publication].

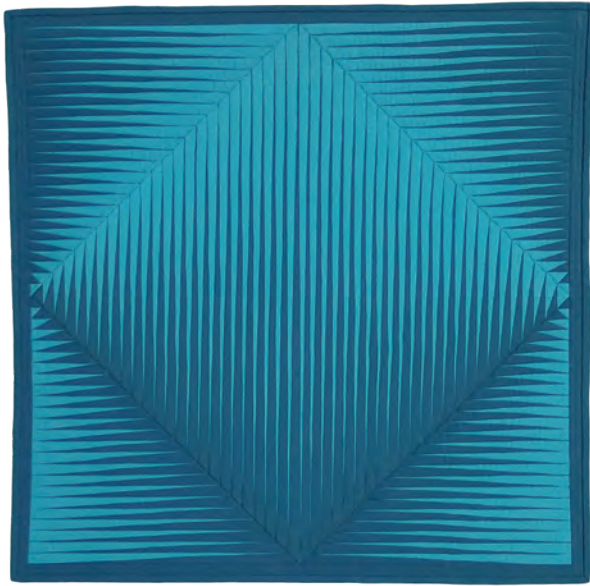
I find inspiration everywhere, from a new fabric color to the interplay of shadows to an emotion. I love challenges that let me consider what’s essential to a theme or a color, and how I could best represent it through that lens.

Feelings conveyed

I don’t think other people see messages in my work, but I can feel them; it is my inner voice. When I see one of my quilts, I remember what happened when I made the piece. I have never made a quilt to transfer a message to other people. Every-



Simplicity
39 x 38 inches, 2020



Blue Glow
25 x 25 inches, 2020



Purple Circle
25 x 25 inches, 2018

one reacts differently to a color or a shape. When I see my quilt *Simplicity*, I remember looking at the Caribbean Sea and seeing its many shades of turquoise for the first time. One viewer said that same quilt reminded her of a large swimming pool, and another of a clear and fresh spring day.

Move Out is made with fabrics that I brought home from my first trip to a major U.S. quilt show. This quilt reminds me how important it is to work outside my comfort zone, to travel, and to explore new things.

What's ahead

In the future, I want to learn new techniques and more about materials. With increased knowledge, the ideas flow by themselves. Right now I'm thinking about a quilt inspired by a pattern I once saw on a hotel carpet.

www.oakshottfabrics.com/pages/monika-huelsebusch



Move Out
40 x 40 inches, 2017



Fuzzy Mall

Hamilton, Ontario, Canada

Fuzzy Mall's portraits are peopled with interesting subjects, all involved in the business of living. The artist snaps their photographs and recreates them in fabrics largely plucked from thrift-store aisles, thereby anchoring subjects and viewers to a candid moment in time.

Artistic detour

A simple, unavoidable factor led me from being a self-taught painter to becoming a self-taught textile artist: the weather. One day after work, I went to my studio in our detached garage in Pittsburgh only to find that all of my paint was frozen solid.

I went back inside and started hand sewing a simple portrait of James Brown on the back of a hoodie. I had used a sewing machine to add a raised drawn line in my work, and I also had quilted together painted wallpaper to represent domesticity. The garment was, however, my first representational portrait. I continued to make sweatshirts for my friends for a few years, developing my techniques and craftsmanship. Eventually, I made a piece for my wall. After that, I put my paints away and have worked in fabric for about six years.

About five years ago, our family moved from Pittsburgh to Hamilton, Ontario. Day-to-day life in Canada is similar, but there was one major difference for me. Prior to moving I had spent the



Denise Lisson
40 x 42 inches, 2018



Amanda Pocha
36 x 78 inches, 2019

last decade carrying mail. Trying to make art after walking twelve to fifteen miles, six days a week, was difficult. Our move to Canada has allowed me to create on a full-time basis. I still have a part-time job, but I'm also in my studio more than sixty hours a week.

Figural strength

The figure is a dominant subject in my work. In my paintings, figures and faces were often abstracted, silhouetted, or in profile, referencing cameos. It wasn't until I began to work with textiles that I delved into realism. I find it interesting to work within the parameters of a face but to bring something new to each piece. I take my own source photographs, and I choose poses that offer new challenges and details as well as showcase the personalities and energies of the subjects.

I work in series, each with its own purpose and intention. Early on, my work reflected my life's milestones: engagement, marriage, the birth of a child. Since moving to Canada, I have time to be a full-time artist. I needed more than personal mythologies, so I looked for external subject matter. I developed #facesofhamilton, a project in which I quilted a portrait of a stranger that I just met. That

Aleef Mehdi
86 x 46 inches, 2020





Tandem
(Shane and Paul)
80 x 100 inches
2019



person in turn referred me to the next person I should get to know in my new community. I interviewed each new participant and casually snapped photos while we had a real conversation. My intention was to reinterpret fleeting imagery by slowing down the process and hand working it, slowly creating a permanent object from an image that we're accustomed to swiping away with a fingertip. I wanted to tap into the tradition of quilts and painted portraits as family heirlooms and create contemporary portraits.

I continue to capture these ephemeral moments on a larger scale in my new series, *Forest Bath*. I couldn't rid myself of the helpless feeling I got as I watched each depressing news cycle. Because individuals can rely only on themselves for their happiness, the series depicts people doing things that bring them bliss.

Emma and Clarke
92 x 66 inches, 2020

In the studio

In the studio, I let the source material determine the palette and energy of a piece. One photo may call for bolder prints or unnatural color pairings, others for a more subdued approach using solids and sheers. All of my pieces are created with a combination of appliqué and reverse appliqué. Every edge of every piece is machine sewn with a satin stitch that varies in size. I use this mark to give vibrancy to the work.

When I first started making appliqué portraits, they were simple. I had been hand cutting large stencils of trees and forests for my paintings, and I carried this approach into fabric art, making two-color portraits of pop culture icons.

Although my subject matter is relatively unchanged, my technique has evolved. My first pieces took an afternoon to finish, and now hundreds of hours go into each portrait. I have added more color and more layers, going from using two fabrics to hundreds.

My work is made from thrift-store clothes and patience. I try to use as many reclaimed textiles in my work as possible. Besides helping the environment in a small way, I have found that my work is stronger because of it. The vintage textiles keep my work fresh because I can't rely on using the same prints or colors from a bolt that I bought. Similarly, once a T-shirt or dress has been cut up, it's gone. I have to constantly come up with new solutions and interpretations of my palette.

What's ahead?

My new series will focus on the head rather than the body. The pieces will still be oversized, and I'll continue to create photorealistic images, but I plan on re-exploring abstraction. Over the last year, I did a series of studies I titled *Kill Your Darlings*, created by cutting up and reassembling the remaining portraits I had from my #facesofhamilton project. I'm treating that series as a catalyst for what's about to come in the very near future.

www.quiltedportrait.com



top to bottom:

Kill Your Darlings #4, 2019

Kill Your Darlings #6, 2020

Kill Your Darlings #7, 2020

each 26 inches diameter

Diane Melms

Anchorage, Alaska

Bright and colorful art quilts are Diane Melms' signature style. Her design wall serves as her sketchbook as she works improvisationally to create her expressive, abstract pieces.



Washed Ashore

32 x 24 inches, 2018

Discovering art quilts

Passion for art is a powerful force within me. Art studies in college provided me with a strong foundation in design, but my mother taught me to sew and instilled the joy of working with fabric. Years of apparel sewing refined my skills and allowed me creative expression through fabric and fashion.

The fiber art revolution of the 1970s, with its rich textures and colorful patterns, inspired my early work. Throughout my professional career, after long days teaching art and raising a family, I made time to decorate our lives with fiber and textile art. I made woven wall hangings, macramé relief sculptures, hooked rugs, stitched wall art, embroidered shirts, patchwork denim skirts, felted hats, and appliquéd vests.

The graphic quilts of Yvonne Porcella and Nancy Crow introduced me to contemporary quilting as art. I was enchanted with their bold colors and dynamic compositions. I wanted to create my own compositions in cloth, so I studied renowned quilt artists and took classes in fabric dyeing, surface



Thinking Outside the Block
27 x 43 inches, 2018

design, machine stitching, and composition. I find that the process of making art with fabric suits me. I delight in the tactile experience, and the tools and techniques offer many possibilities to express my ideas.

World of inspiration

I draw inspiration from many sources, but my love of process is at the root of my motivation. I love creating colors and patterns using dye or paint, making lines and textures with stamps or stitches, sewing, free-motion quilting to produce improvisational design work, and creative problem solving.

I take inspiration from the natural and human-made environment, and am always adjusting my “view finder” to discover a compelling composition, color combination, or pattern of shapes.

I’m also moved by the work of other artists, be they textile artists, painters, sculptors, or those who work in mixed media. I admire their extraordinary creativity and aspire to try new ideas to make my art more expressive.

Thrill Ride
32 x 28 inches, 2018





left: *Winter Solstice*

72 x 32 inches, 2018

below: *Jubilo*

48 x 32 inches, 2014



Intentional impulses

I keep a sketchbook of ideas and may start with a simple sketch and color palette, but much of my composing is done on the wall. As I sew, I move units around, switch colors, or make other intuitive adjustments. A piece can often turn out very different from what I first imagined. As I analyze each piece, I consider design principles, such as color relationship, movement, focal point, and balance.

I want to communicate feelings and ideas, create a sense of place, a state of mind, or suggest a kind of movement. Color helps to establish mood, while the size and placement of shapes define the space and line directs the eye. I use the expressive power of abstract design to depict my ideas.

I typically work in series to explore a common theme. I believe that this is the best way to refine your art and build a consistent body of work. From time to time, I create work for a juried themed exhibition. These diversions prompt me to create work that's very

different from my signature style. They push me to think more deeply about meaning, message, and how to express an idea. *Winter Solstice* is an example of such work; it was created for the SAQA Global Exhibition *Season after Season*. This quilt explores more realistic subject matter, different materials, and new techniques.

Jubilo is a joyful abstract created for submission to the *Imagine* exhibition at European Patchwork Meeting 2014 in Sainte-Marie aux Mines, France. I was thrilled when it was accepted.

Colorful style

Color is the driving force in my work. My affinity for pure vivid colors may have to do with living in Alaska, where my studio time is influenced by the seasons and I spend a lot of time making art during the long, dark winters. Bright full-spectrum lights in my studio and colorful fabric swatches on my design wall elevate my spirit on these short days.



Joy #1 – #3

each 10 x 10 inches, 2020

Over the years, my style has evolved as I have explored many different approaches. Most of my earlier works were made using intricate fabric-piecing techniques working directly with shapes, strip piecing, or building design units.

The work I do now is a distinct diversion from my earlier pieced style. I'm creating a series of playful organic compositions that combine piecing, raw-edge fabric collage, and appliqué with machine-stitched details. This process is very liberating. I plan to expand this series into a collection of exuberant, uplifting compositions. This body of work is scheduled to be shown in a solo exhibition at Visions Art Museum in San Diego in April 2022.

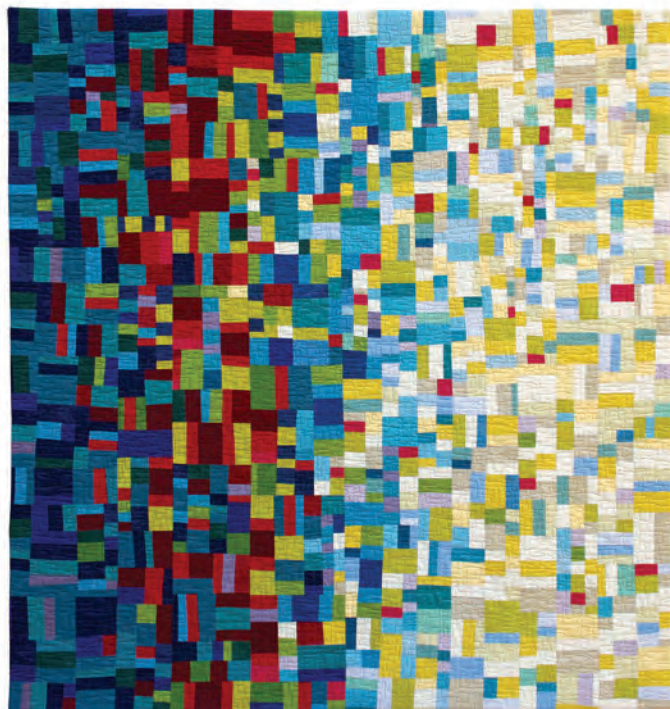
I'm also working on a group of pieces related to family and my own story. The first piece for this series is on the design wall, and it explores drawing with the sewing machine, using text in the design, and experimenting with image-transfer techniques.

Essential journey

In the past, I have made some of my best and most diverse work as a response to calls for entry for prestigious juried exhibits. Going forward, I will continue to look for similar challenges.

Making art is essential for my well-being. I plan to continue my inspired journey, creating a body of work reflecting my artistic vision. It will represent my feelings and ideas, my skills and interests, my values and affections. It will be my legacy.

www.dianemelms.com

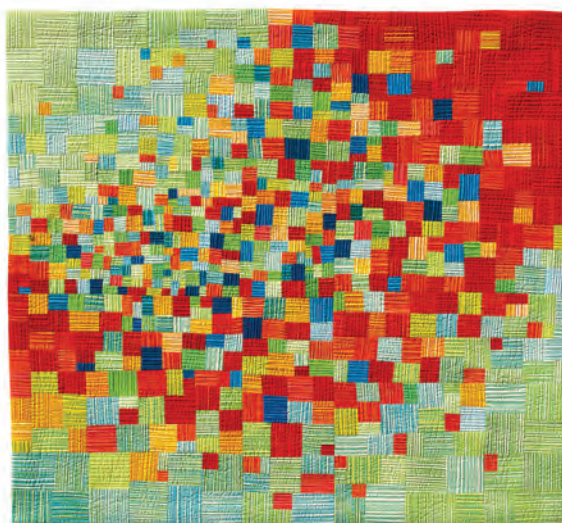


Enlighten

40 x 40 inches, 2019

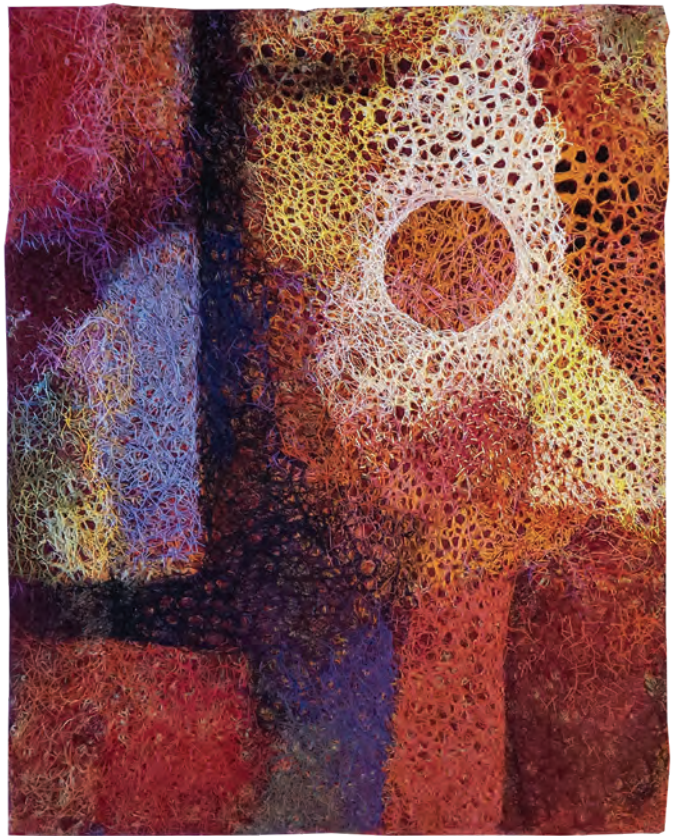
Picante

32 x 33 inches, 2012

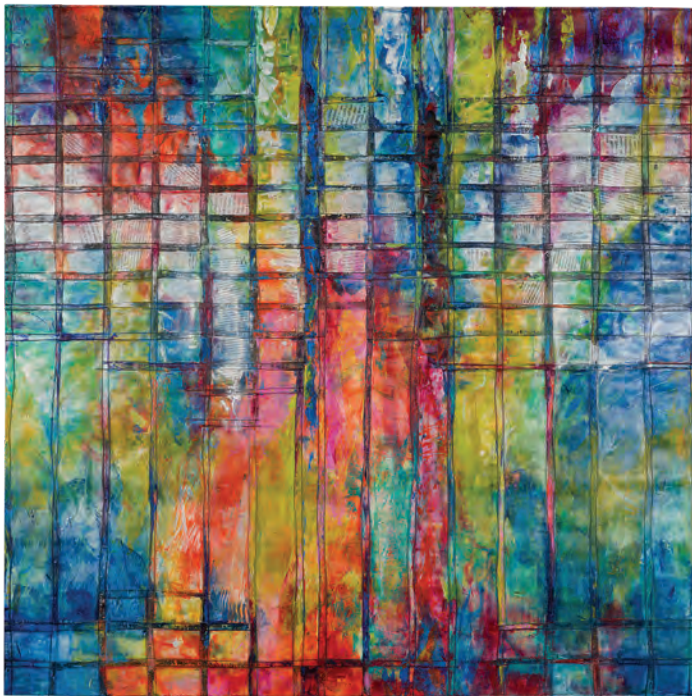


Light the World

Light is our primary tool for perceiving and understanding the world around us. Without light there is no vision. Light allows us to appreciate the world through shape and form and evokes emotions. Common qualities of light are intensity, quality, color, direction, distribution, texture and movement. Artists were encouraged to explore how light creates and transforms their art.



Shin-hee Chin
Harvest Moon
44 x 36 inches, 2020



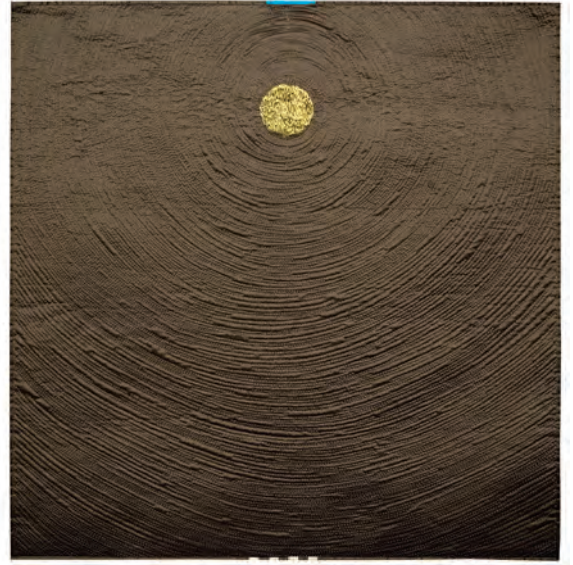
Judith Quinn Garnett
Correspondence With Hope
48 x 48 inches, 2020



Meredith Grimsley
Reclaiming My Birthright: Call to My Future Self
45 x 40 inches, 2018



Kestrel Michaud
There's Something In the Water
36 x 48 inches, 2020



Daphne Taylor
Quilt Drawing #24
37 x 37 inches, 2020



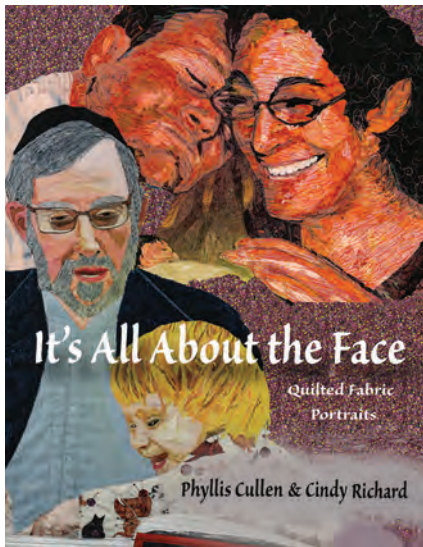
Jan Soules
Scorched Earth
42 x 41 inches, 2020



Stephanie Shore
Through the Canopy 4
42 x 38 inches, 2020

the bookshelf

reviewed by Patty Kennedy-Zafred



It's All About the Face: Quilted Fabric Portraits

By Phyllis Cullen and Cindy Richard

Published by Quilted Portraits and More, LLC, 2020, 102 pages, softcover, full color, \$29.99
ISBN 978-1-7360544-0-6-580-6

Textile portraits can be treasured gifts from a quilt artist or potentially lucra-

tive commissions. But without proper guidance, technique, and practice, the results can often be disappointing, uninspired, and unrecognizable. Fabric portrait artists and teachers Phyllis Cullen and Cindy Richard provide the solutions in *It's All About the Face*, a step-by-step, no-fail guide to success.

Beginning with the essential primary steps of taking a great photograph, Cullen and Richard explain in detail how to transform the image utilizing digital photo software, into posterized layers that can be translated to fabric. Clear examples are presented to reveal the physical contours and values in the human face, followed by advice regarding careful selection of those values in fabric. The challenge of technology is conveyed in simple, easy to follow steps, with the result being a fully-printed pattern.

The selection of fabrics utilized can be based on lifelike colors or wild, lively choices, both of which can result in a realistic, vibrant image. Various collage techniques are also demonstrated, with pages of examples of Cullen and Richard's work, as

well as that of numerous quiltmakers from around the country.

But the true challenge of fabric portraiture lies in the quilting, a step even experienced artists may find intimidating. *It's All About the Face* shows in detail the direction, amount, and style of quilting lines required for successful results, including detailed segments on lips and eyes, both critical components in the creation of a truly recognizable face.

Additional examples and ideas are provided, suggesting the potential of added texture to create depth, highlights, or personal artistic concepts. Cullen and Richard measure the successful translation of quilted portraits into true works of art in which the viewer is able to derive the essence of the subject, and a narrative begins to unfold. Plenty of full-color examples inspire the reader to begin to learn the basic tools necessary to create a personal portrait statement and to explore the possibilities available through the use of texture, pattern, design, and thread.

Written in a light-hearted, conversational style between Cullen and Richard, the book ends with tips on the care of hard-working hands, and finally photography and the potential gifting of the finished art. A second book is already in production, focusing on additional creative concepts in fabric portraiture, including pets and other animals.

Textiles Transformed Thread and Thrift with Reclaimed Textiles

By Mandy Pattullo

Published by Batsford, 2020

128 pages, hardcover, full color, \$29.95

ISBN 978-1-84994-580-6

As the repurposing of recycled materials in the creation and construction of contemporary textile art becomes increasingly popular, Mandy Pattullo prefers to use the word “reworking” to describe the process of changing an existing piece of cloth into something personal and unique. In *Textiles Transformed*, she reveals the results of her careful and thoughtful process utilizing discarded fragments.

Inspired by the folk art and stitching of previous generations, Pattullo selects old and worn textiles, including linens, clothing, and quilts, and painstakingly deconstructs, unpicks stitches, and reworks the pieces of cloth, primarily by hand, into new works that reveal past and present. Filled with color images and black-and-white technique sketches, the basics of her practice are beautifully presented.

Textile collages often merge fabrics that would not necessarily appear initially to reside in the same work, yet Pattullo encourages the juxtaposition of denim in the company of fragile antique quilt remnants. Vintage, damaged, and found quilts are at the center of her work, used as a foundation, or as the basis for hand embroidery. Cutting pieces to create appliquéd imagery results in fragile, tender creations.

Textiles Transformed presents not only Pattullo’s own work and inspiration, but also the innovative work of textile artists from around the world



who share her passion for reworking scraps. The examples include fabric book forms, heavily hand-stitched collages featuring words and symbols, and small bags and petite purses. The use of embroidery, in both complex and naïve ways, can convey a personal story, memory, or event. Snippets of wool blankets and canvas become the foundation for intricate needlepoint and appliqué or serve as the basis for three-dimensional objects and irregularly shaped constructions.

Delicate pieces of handkerchief art achieve new meaning in Pattullo’s hands. Napkins, tea towels, and grain sacks, both domestic and imported, are brought together, offering a new narrative through the use of embellishment and simple stitches. Three-dimensional clothing is unpicked and reassembled into captivating two-dimensional pieces featuring lapels, pockets, collars, and manufacturer’s labels.

Textiles Transformed beautifully demonstrates how used, vintage, and forgotten fabrics can become vibrant with energy and a repurposed life, inspiring artists to incorporate these past treasures into new and innovative work.

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 4,000 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 2021, exhibitions of SAQA member work will travel to Australia, England, China, France, and sixteen states across the U.S. They will be displayed in eight museums and 20 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

Saint George, Utah, United States
www.metaphysicalquilter.com



Gaze

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

Mary L. Harrison Alexander

Hubbard, Ohio, United States

maryloualexander.net



Ice Age

49 x 30 x 3 inches (124 x 76 x 8 cm) | 2019

photo by Joseph Rudinec

Ilse Anysas-Salkauskas

Cochrane, Alberta, Canada



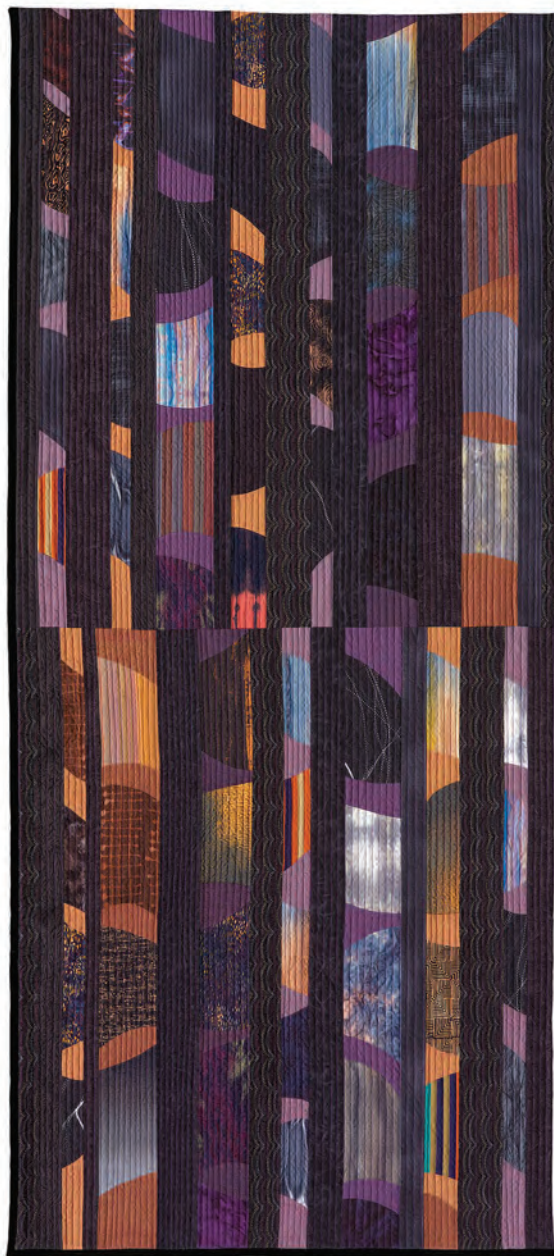
Leading From Behind

33 x 25 inches (83 x 62 cm) | 2018

Nancy Bardach

Berkeley, California, United States

www.nancybardach.com



Darkness Visible

93 x 41 inches (236 x 104 cm) | 2014

photo by Don Tuttle

Nancy Beckerman

Pound Ridge, New York, United States



The Purple Heart of the Forest

23 x 23 inches (58 x 58 cm) | 2015

private collection of K. Goodman

Nancy Billings

Miami, Florida, United States

www.nancybdesigns.com



We Are All...Hanging By A Thread

49 x 42 inches (124 x 107 cm) | 2020

photo by Fabriccio Cacciatore

Arlene L. Blackburn

Union Hall, Virginia, United States
www.arleneblackburn.com



Tobacco Barn

42 x 33 inches (105 x 83 cm) | 2021

Peggy Brown

Nashville, Indiana, United States
peggybrownart.com



Water

50 x 41 inches (127 x 104 cm) | 2020

Betty Busby

Albuquerque, New Mexico, United States

bbusbyarts.com



Exclamation

82 x 63 x 7 inches (208 x 160 x 18 cm) | 2020

Susan Callahan

Silver Spring, Maryland, United States
susancallahanart.wordpress.com



Fruit Bowl

37 x 42 inches (94 x 107 cm) | 2020

photo by Eric Reiffenstein

Harriet Cherry Cheney

Dobbs Ferry, New York, United States
www.harrietcheney.com



The Receptacle Project+W41

30 x 6 inches (76 x 14 cm) | 2021

photo by George Potanovic, Jr.

Rosemary Claus-Gray

Columbia, Missouri, United States
www.rosemaryclaus-gray.com



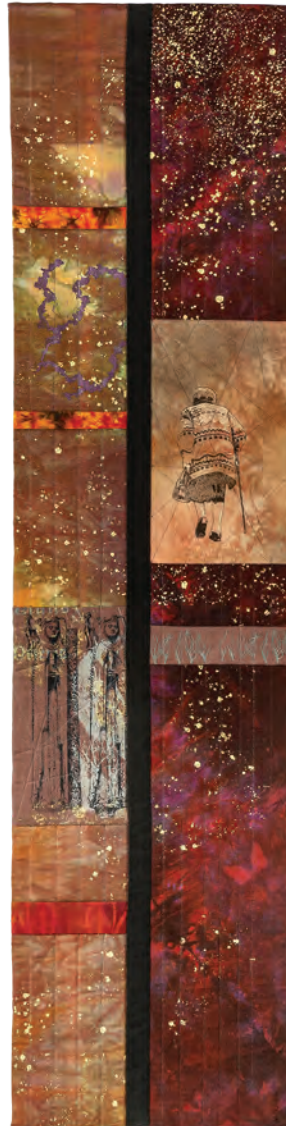
True North

40 x 30 inches (102 x 76 cm) | 2020

private collection

Linda Colsh

Middletown, Maryland, United States
www.lindacolsh.com



Danaë

48 x 12 inches (122 x 30 cm) | 2020

photo by Ryan Stein Photography

Lenore H. Crawford

Midland, Michigan, United States
www.lenorecrawford.com



Wonder Years

32 x 25 inches (81 x 64 cm) | 2020

private collection

Denise A. Currier

Mesa, Arizona, United States
deniseacurrier.com



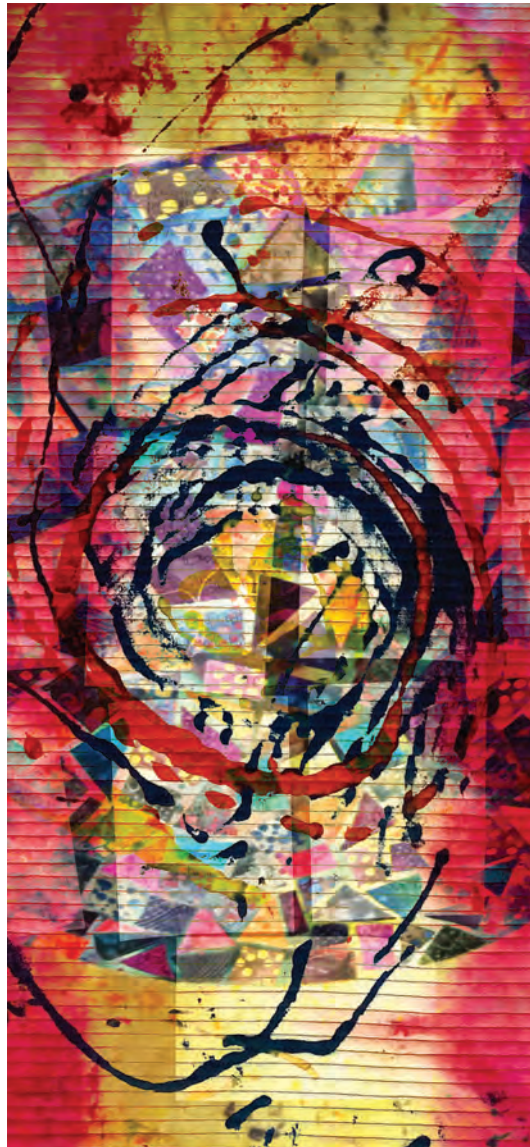
Get Set – Coloring Outside the Lines

43 x 20 inches (109 x 51 cm) | 2005

collection of Phoenix Airport Museum

Jacque L. Davis

Freeburg, Illinois, United States
www.jacquedavis.com



Dorothy Dreams in Color

52 x 23 inches (132 x 58 cm) | 2020

Maggie Dillon

Sarasota, Florida, United States
www.maggiedillon.com



Uncles Playing Marbles

42 x 32 inches (107 x 81 cm) | 2021

private collection

Heather Dubreuil

Hudson, Quebec, Canada
www.heatherdubreuil.com



I have tried in my way to be free

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

Elizabeth Michellod-Dutheil

Le Châble, Valais, Switzerland
www.elizabeth-michellod-dutheil.ch

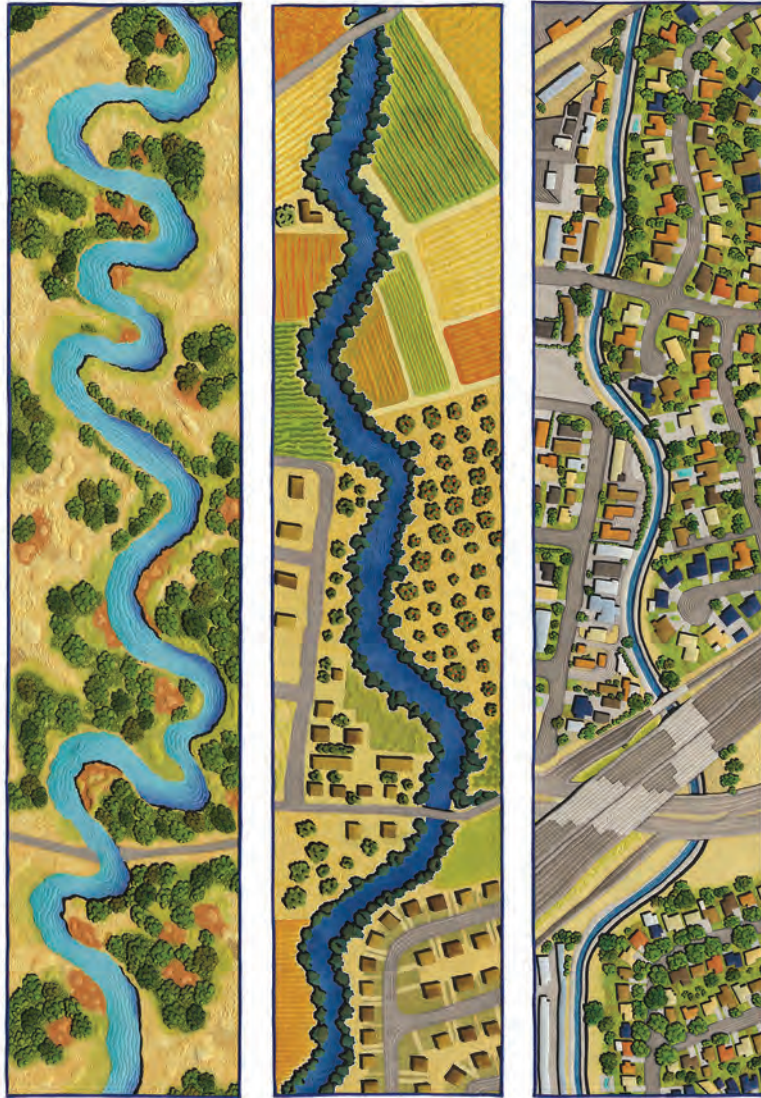


Les Fleurs Matrimoniales

44 x 40 inches (112 x 102 cm) | 2019

Linda Gass

Los Altos, California, United States
www.lindagass.com



Urban Power vs. San Lorenzo Creek - What's Next?

59 x 48 inches (150 x 122 cm) | 2019

photo by Don Tuttle

Caryl Bryer Fallert-Gentry

Port Townsend, Washington, United States
www.bryerpatch.com



Jacuzzi Jazz #2

48 x 48 inches (122 x 122 cm) | 2021

Julia Graber

Brooksville, Mississippi, United States

www.juliagraber.blogspot.com



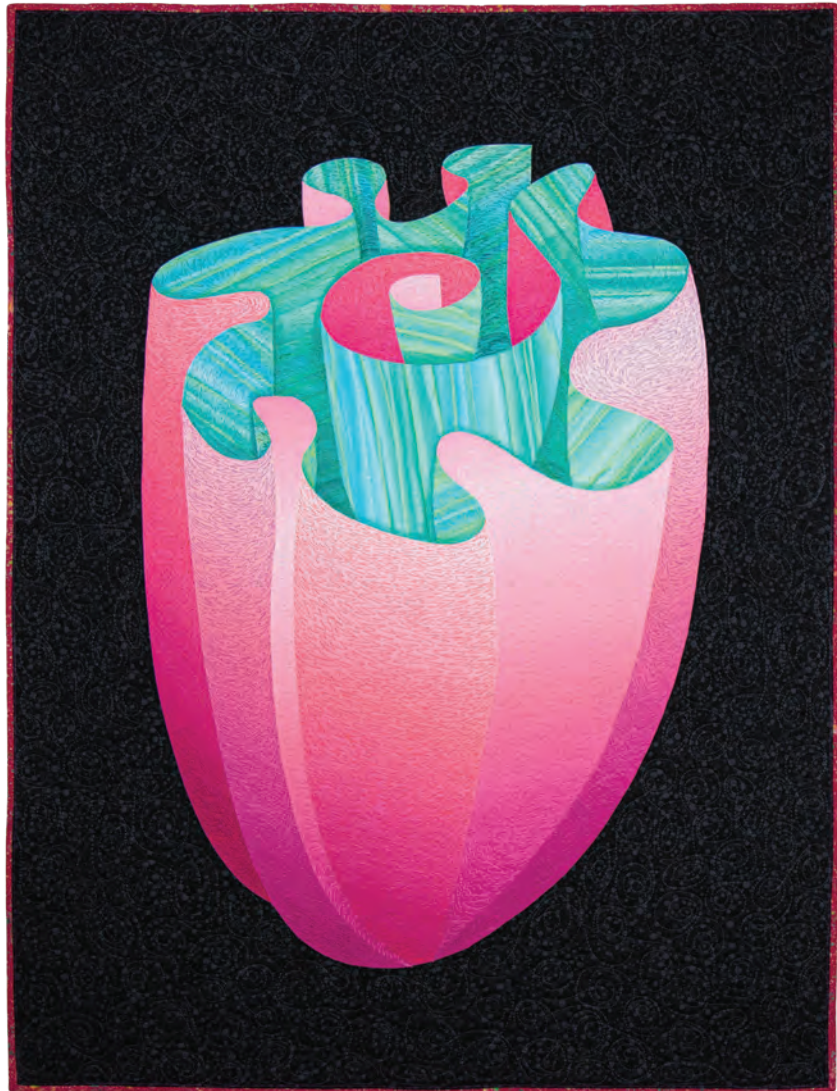
Balcony at Twilight

12 x 10 inches (29 x 24 cm) | 2021

Cara Gulati

San Rafael, California, United States

www.caragulati.com



Undulant Blossom

51 x 38 inches (130 x 97 cm) | 2020

Michele Hardy

Silverthorne, Colorado, United States
www.michelehardy.com



Elements #12: Blue River

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

Susan Heller

Walnut Creek, California, United States

www.susanhellerfiberarts.com



The Presence of His Absence

29 x 19 inches (72 x 48 cm) | 2020

photo by Jill Heller

Jaynie Himsl

Weyburn, Saskatchewan, Canada
www.jaynie-himsl.ca



Discombobulated

29 x 22 inches (74 x 56 cm) | 2021

Michelle Jackson

Sandia Park, New Mexico, United States

www.quiltfashions.com

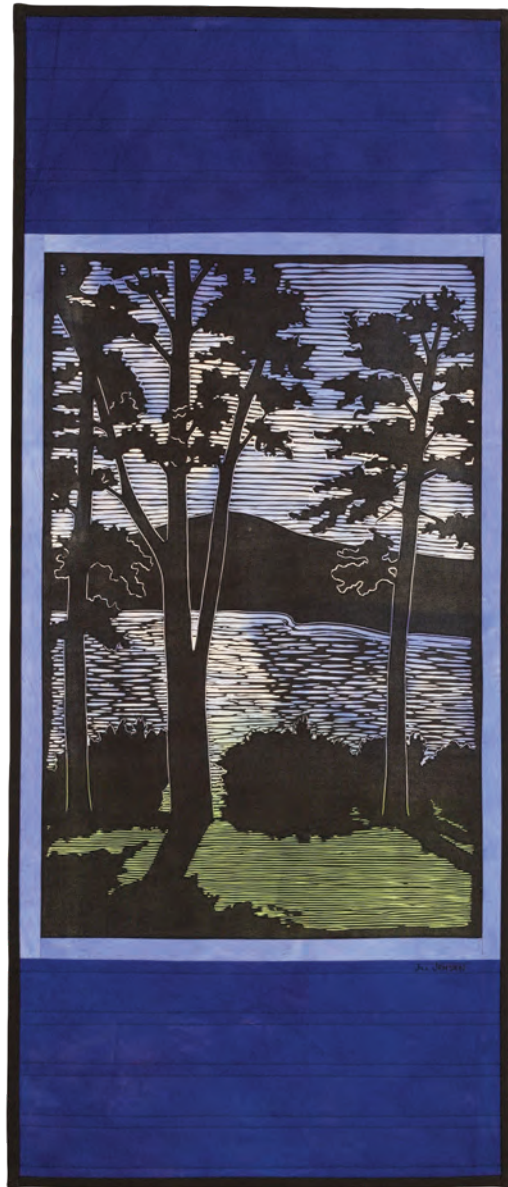


Time Stops for No One

36 x 56 inches (91 x 142 cm) | 2020

Jill Jensen

Lynchburg, Virginia, United States
www.jilljensenart.com

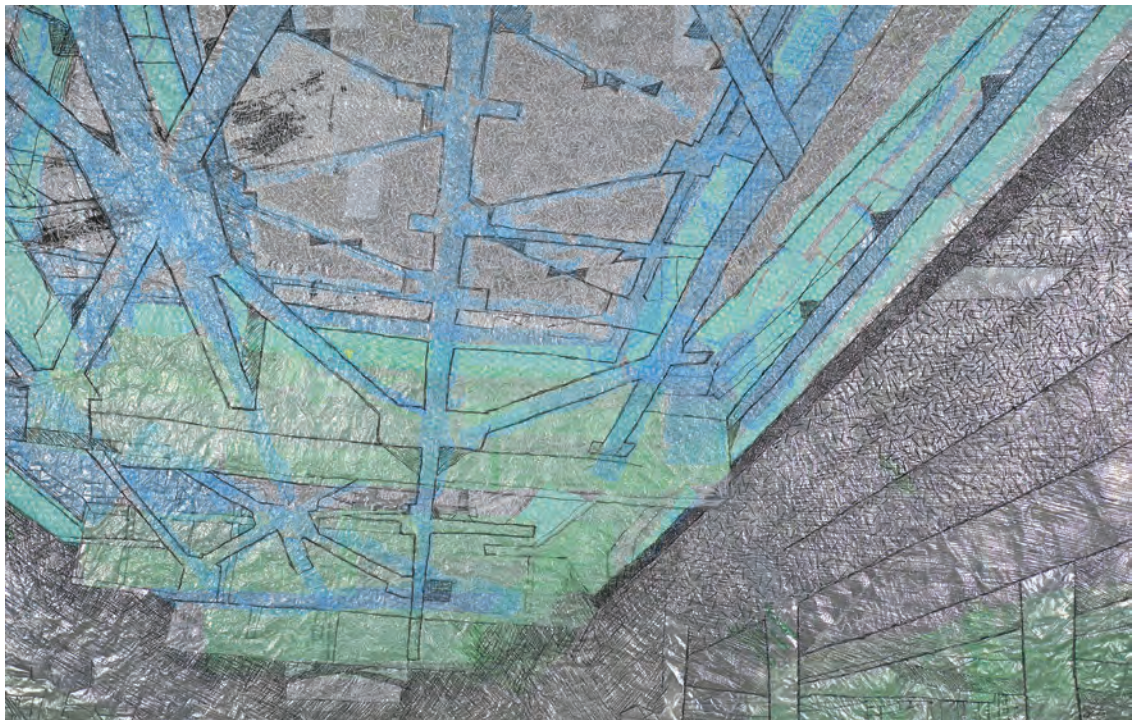


Summer Lake

30 x 13 inches (75 x 32 cm) | 2019

Natalya Khorover

Pleasantville, New York, United States
www.artbynatalya.com



Infrastructure

44 x 70 inches (112 x 178 cm) | 2019

Marjan Kluepfel

Davis, California, United States
www.marjankluepfel.com



Poppies

36 x 60 inches (91 x 152 cm) | 2020

private collection

Ellie Rude Kreneck

Lubbock, Texas, United States
www.Kreneckstudios.com



Lovesong to a Chimney Rock and some Buffalo

29 x 38 inches (74 x 97 cm) | 2021

Denise Labadie

Lafayette, Colorado, United States
www.labadiefiberart.com



Ring of Brodgar II

55 x 42 inches (140 x 107 cm) | 2021

Carol Larson

Petaluma, California, United States

www.live2dye.com



Tribalism

44 x 52 inches (112 x 132 cm) | 2020

Amelia Leigh

Southwick, West Sussex, United Kingdom
amelialeightextiles.co.uk



Tranquility

32 x 52 inches (81 x 132 cm) | 2019

photo by Katie Vandyke

Hsin-Chen Lin

Tainan City, Taiwan, Republic of China
www.linhsinchen.idv.tw



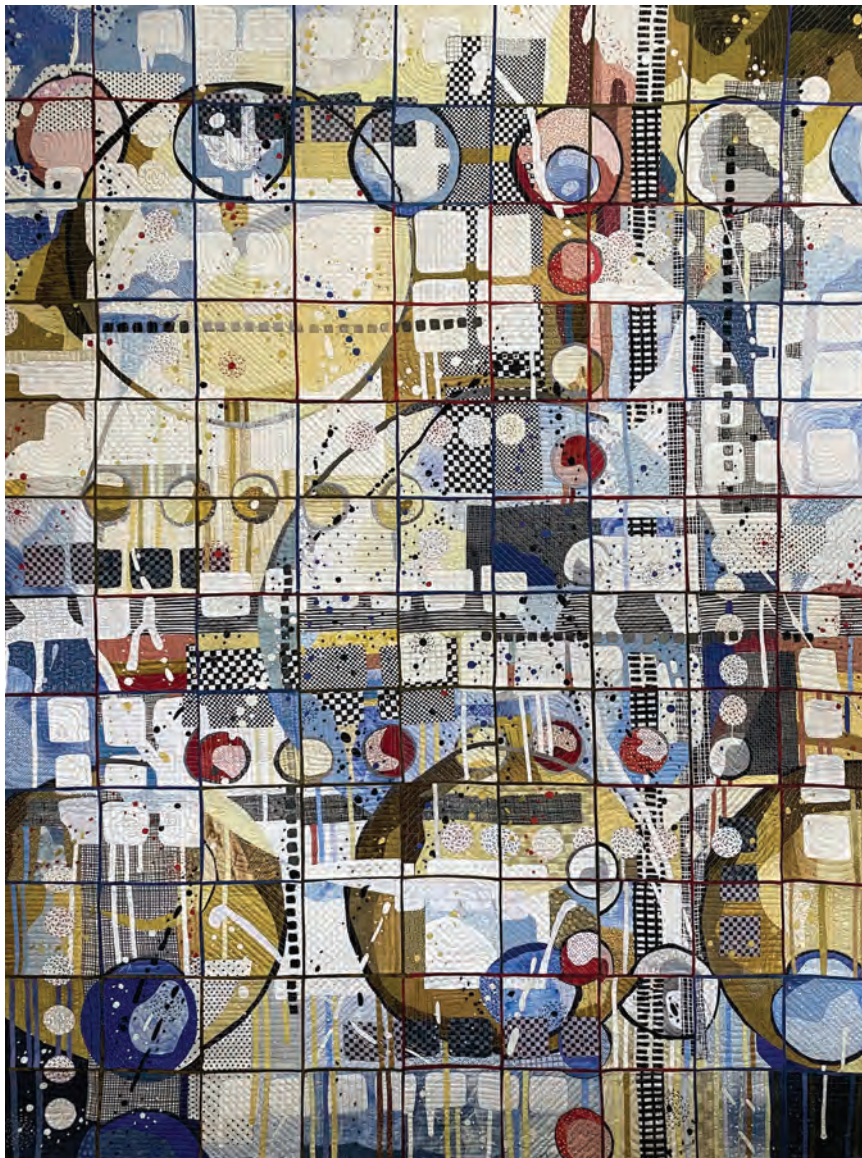
Life Journey of Flowers I: Passion

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

Katie Anne Pasquini Masopust

Fortuna, California, United States

www.katiepm.com



Cuadrícula-Spanish

60 x 45 inches (152 x 114 cm) | 2021

Kathleen McCabe

Coronado, California, United States

www.kathleenmccabe.art



The Matriarchs

31 x 41 inches (79 x 104 cm) | 2016

photo by Phil Imming

Salli McQuaid

Walla Walla, Washington, United States

www.artistwriter.com



Cooped UP!

64 x 12 x 1 inches, 2021

Alicia Merrett

Wells, Somerset, United Kingdom
www.aliciamerrett.co.uk

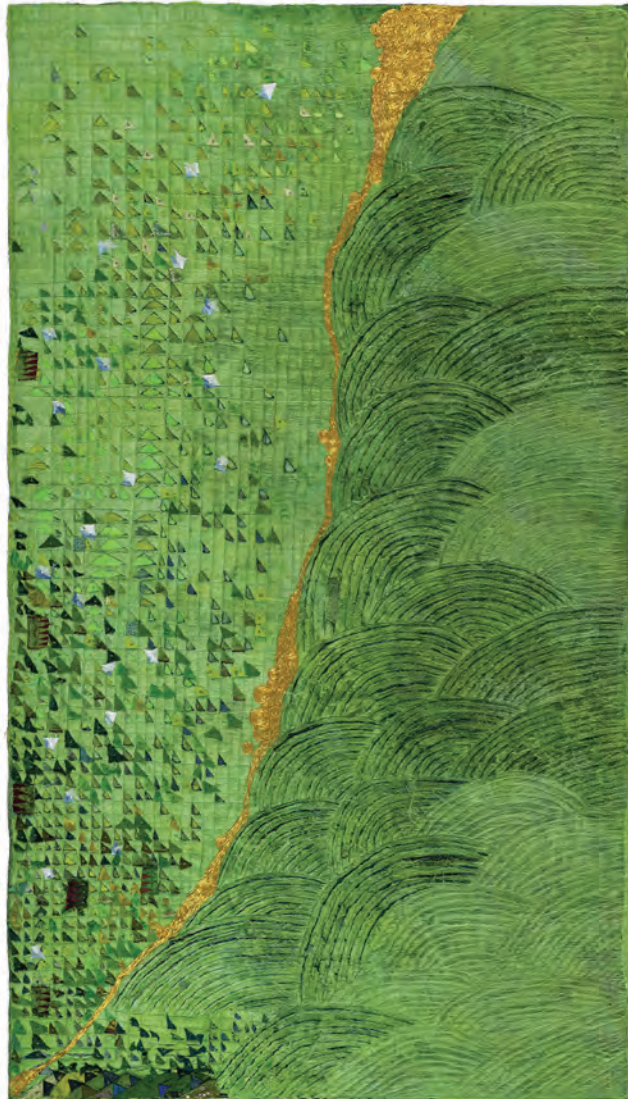


Genesis of the Stars

53 x 37 inches (135 x 94 cm) | 202

Melody Money

Boulder, Colorado, United States
melodymoney.com

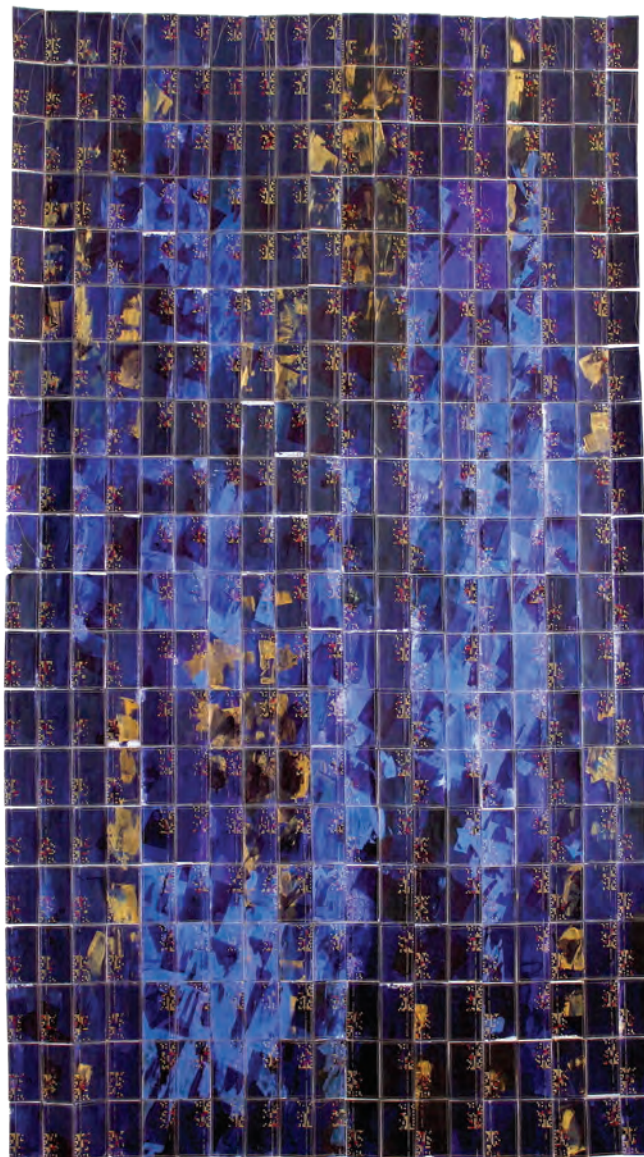


The Moment in Between

54 x 31 inches (137 x 79 cm) | 2020
private collection

Judith Mundwiler

Sissach, Switzerland
www.judithmundwiler.ch



From the dark Sky

69 x 39 inches (175 x 98 cm) | 2016

Kathy Nida

El Cajon, California, United States

kathynida.com



Swallow Me Whole

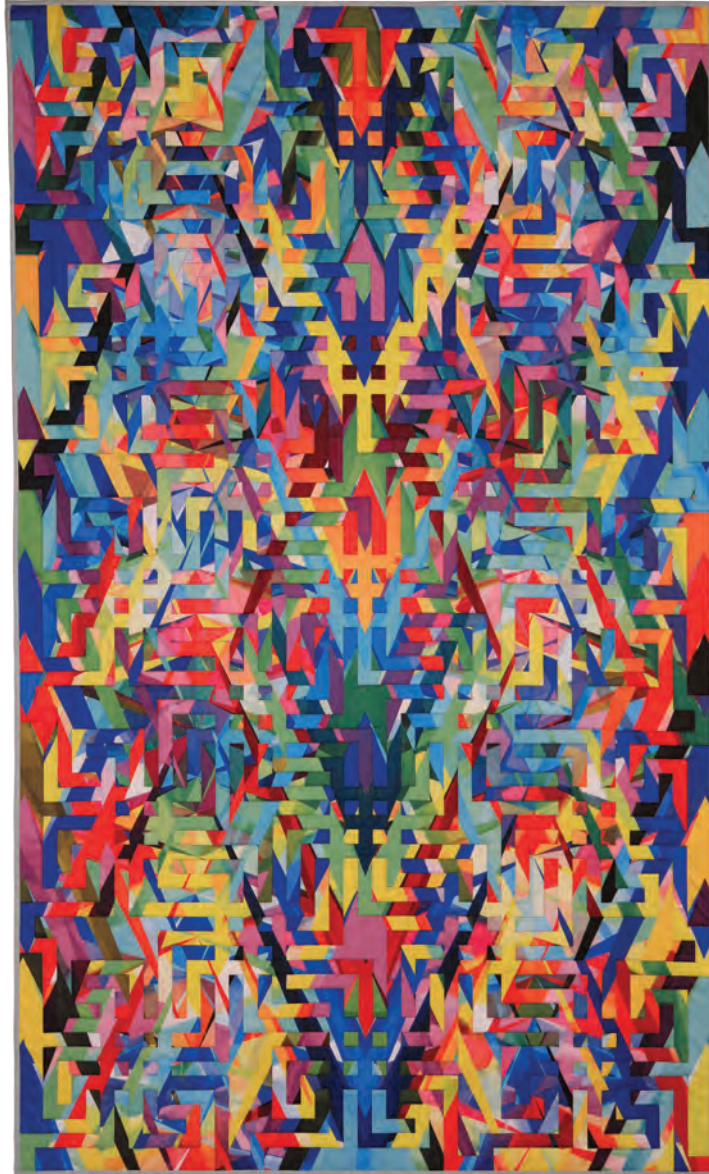
67 x 76 inches (169 x 193 cm) | 2019

photo by Gary Conaughton

Dan Olfe

La Jolla, California, United States

www.danolfe.com



Cut Diamonds #1

70 x 61 inches (178 x 155 cm) | 2020

Pat Pauly

Rochester, New York, United States

www.patpaully.com



Take Two: Filing Cabinet

40 x 40 inches (102 x 102 cm) | 2021

Margaret A. Phillips

Cos Cob, Connecticut, United States



Flying Over Connecticut

30 x 40 inches (76 x 102 cm) | 2020

photo by Jay B. Wilson

Judith Plotner

Gloversville, New York, United States

www.judithplotner.com



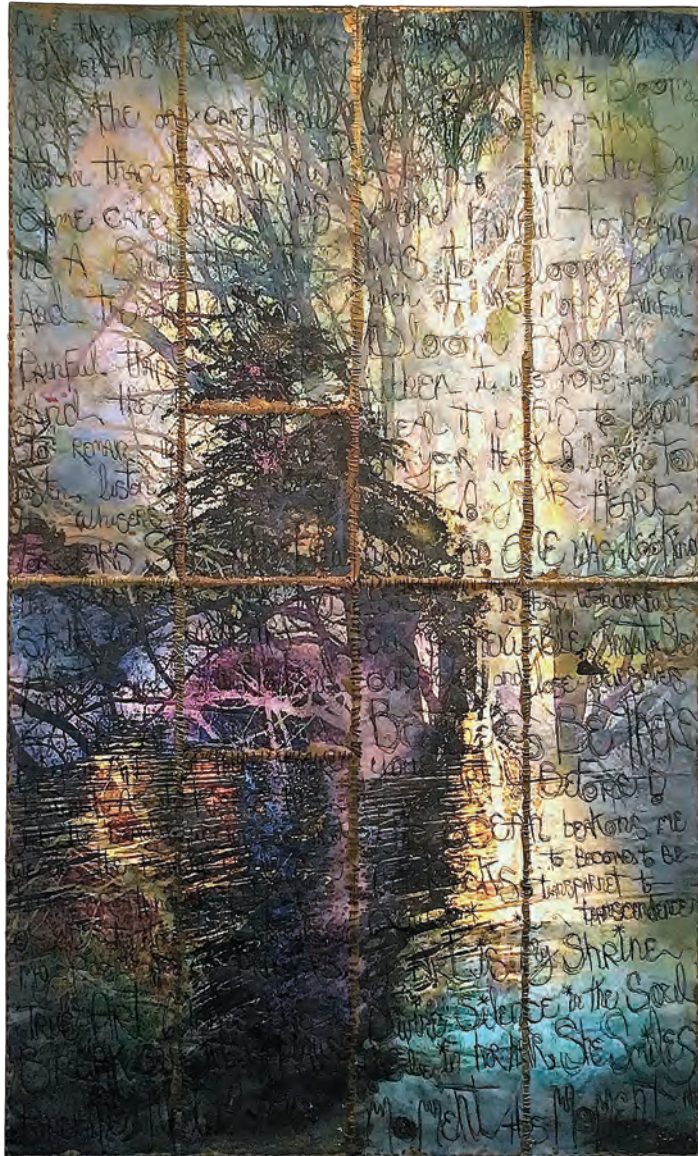
Metropolitan Assemblage

46 x 37 inches (117 x 94 cm) | 2020

Wen Redmond

Strafford, New Hampshire, United States

www.wenredmond.com



Continuing the Conversation

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

Judith Roderick

Placitas, New Mexico, United States
www.judithroderick.com

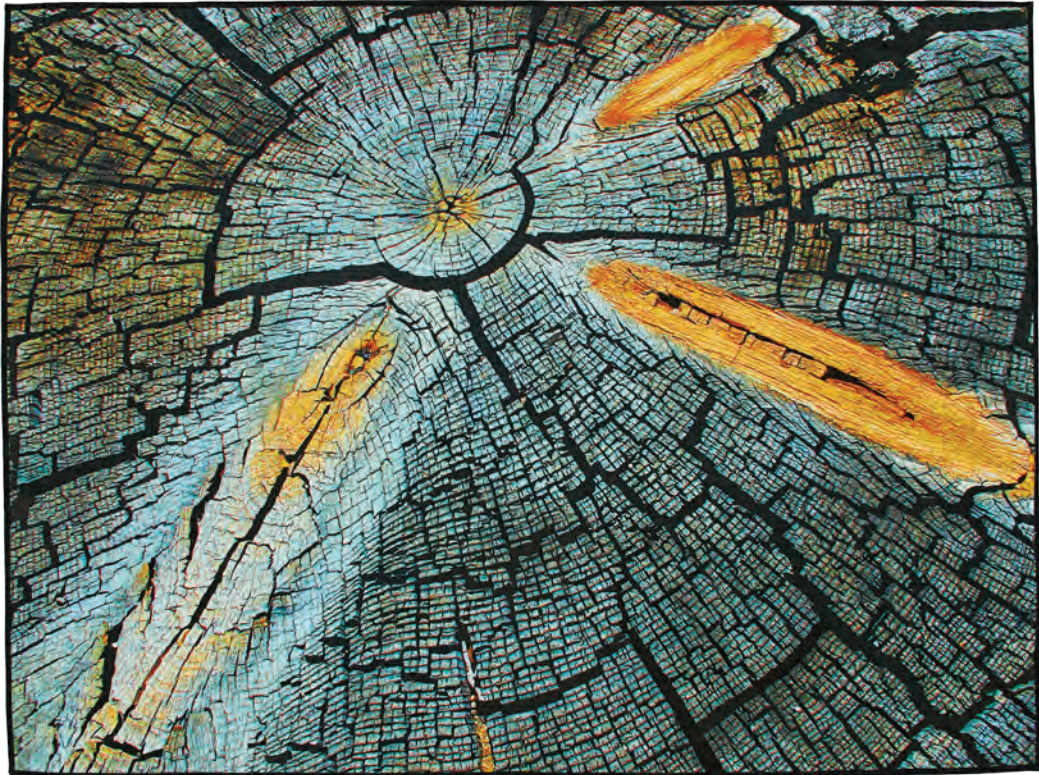


Reaching Higher

44 x 21 inches (112 x 53 cm) | 2021

Barbara J. Schneider

Woodstock, Illinois, United States
www.barbaraschneider-artist.com



Line Dance, Tree Ring Patterns, var. 26

47 x 57 inches (118 x 145 cm) | 2020

Maria Shell

Anchorage, Alaska, United States

www.mariashell.com



MASK

40 x 30 inches (102 x 76 cm) | 2020

photo by Chris Arend

Bonnie J. Smith

Port Hueneme, California, United States
www.bonniejofiberarts.com



Water Bubbles, bird

8 x 5 x 6 inches (20 x 13 x 15 cm) | 2020

Joan Sowada

Gillette, Wyoming, United States
www.joansowada.com



Hope and Fear

39 x 39 inches (99 x 99 cm) | 2020
photo by Ken Sanville Hope and Fear

Kathy Suprenant

Lawrence, Kansas, United States
kathysuprenant.com



Below the Surface

29 x 29 inches (74 x 74 cm) | 2020

Rocky Mountain Quilt Museum | photo by Aaron Paden

Catherine Timm

Westmeath, Ontario, Canada
www.catherinetimm.com



Festival of Fall Colours

28 x 35 inches (72 x 90 cm) | 2020

Desiree Vaughn

Elk Rapids, Michigan, United States



Nature Inspirations: Hot Summer Storm

35 x 47 inches (89 x 119 cm) | 2020

photo by Gerory Case

Linda Waddle

Auburn, California, United States
lindawaddle.com



Still Standing

42 x 55 inches (105 x 140 cm) | 2017

Laura Wasilowski

Elgin, Illinois, United States
www.artfabrik.com



A House Divided

8 x 7 inches (20 x 18 cm) | 2018

photo by Laura Wasilowski

Isabelle Wiessler

Stegen, Baden-Württemberg, Germany

www.isabelle-wiessler.de



Seeing through to the end

25 x 77 x 5 inches (64 x 196 x 13 cm) | 2020

Kathy York

Austin, Texas, United States
www.aquamoonartquilts.blogspot.com



Let Your Hair Down

53 x 32 inches (135 x 81 cm) | 2020





www.internationalquiltmuseum.org

Tennessee State Museum


from p. 3

variety of community art projects, often working in textiles.


In the politically controversial era of the 1960s, Gregg began to combine her art with her social passions. She says, “I was living in times and places of unrest and upheaval.” She became known for creating poster art for socio-political movements in the Appalachian region, in what she describes as a painterly approach, with mixed media, silk screening, and assemblage, for textile art as well as paintings. Now in her 80s, Gregg is interested in the subject of aging in relation to creativity and technology. Concern for the environment, adequate housing, and medical services are expressed in her work. Along the way she has continued her education and received her M.F.A. from East Tennessee State University in 1992, where she also taught. She compares her relationship with art as a journey that never quits, always offering her something to learn.

Much like other museums and galleries throughout 2020, with the impact of the coronavirus pandemic, the Tennessee State Museum has dealt with closings and financial concerns but has maintained its online presence with virtual programs and other opportunities. The community and supporters of the Museum are anxious to return to normal, to continue collecting and curating this extensive collection of regional work.

Trudi Van Dyke is an independent fine art curator specializing in fiber exhibitions. She travels to lecture on the business of the arts and juries works in fine art and craft festivals and fairs. She may be reached with at vandyket@gmail.com.



April 19—July 17, 2021
“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.

July 19—October ,2021
Here Comes The Judges
 A curated display of quilts created by NQA Certified Judges. National judges not only judge quilts they create masterpiece quilts themselves.

Tobacco Silks Reimagined
 Greta Mikkelsen presents her new interpretation in unique ways to use the early tobacco silks utilized by tobacco companies as promotional items sought after by quilters.

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 January 17 - April 16, 2022
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Rocky Mountain Quilt Museum
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www.rmqm.org - 303-215-9001

Two sisters from p. 7

as ephemeral as food into a contemporary piece of textile art using color and texture as language. Mercè dealt with the beverages, from water to spirits. Taking the bubbles of Cava and the full body of a red wine, she turned these liquids into translucent, ethereal works, full of color, movement, and sensuality. Together they created a sequence of works beautifully interpreting their culinary inspirations.

Gül Laporte's interest in patchwork and quilting began when she moved to Houston in 1982. She has taught patchwork and quilting internationally, and she speaks fluent French, English, Spanish, Portuguese, and Greek. After serving on SAQA's board of directors for six years, she still takes an active part in SAQA as a member of several committees, including Exhibitions, Development, Virtual Gallery, and the International Advisory Board—while enjoying her "half retired" life in Portugal.

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Summer Light Brigade by Diane Melms

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--Sandra Sider

Includes images of all 27 quilts selected for the 2020 Houston International Quilt Festival, canceled due to COVID-19

Narratives of quarantine by 97 featured artists

160 pages,
97 art quilts in full color,
hardcover
Foreword by Meg Cox

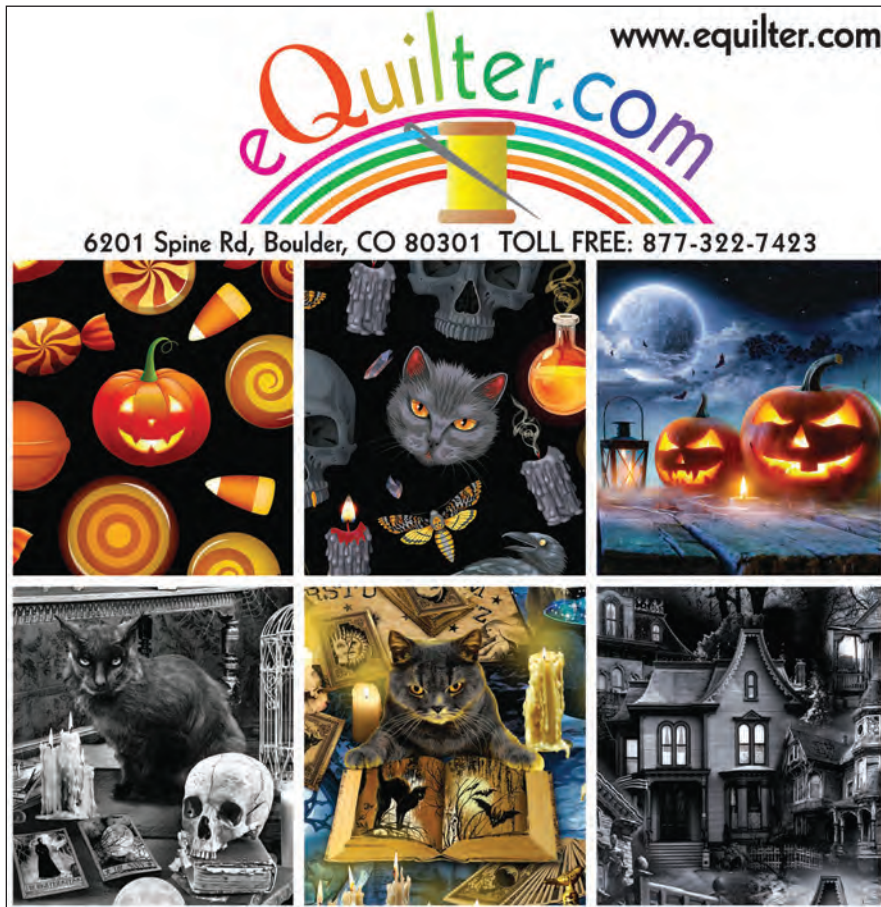
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QUARANTINED: VIEW FROM MY WINDOW

HALF OF THE AUTHOR'S ROYALTIES WILL BE DONATED TO DOCTORS WITHOUT BORDERS.



Challenge from p. 11

by section from left to right, foot by foot from top to bottom, moving everything each time I finished a section, turning the edges under and appliquéing the pieces down whenever I ran out of pins. Although this process was cumbersome, I was happy to see that it worked.

I quilted *Fantasy Falls* with metallic thread on my 1973 Elna Supra, bound all 108 feet, and then ... I had to fireproof it! My husband rigged up a pole on the patio from which to hang it. I climbed the ladder, saturated the quilt with fireproof solution, and sent a piece for fire testing. If it had not passed the fire test, the project would have been cancelled. Like my Momma says, "If you don't live on the edge, you might be taking up too much space." It passed, I started breathing again, and charged them the agreed-upon price of \$10,000.

I think making commission quilts has made me more pragmatic. One might

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Jun 6-12	Katie Pasquini Masopust
Jun 20-26	Deborah Fell
Jul 7-11	Leslie Riley
Aug 1-7	Melissa Sobotka
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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think that to sell your art by the square foot and make it to order seems wrong. Surely, the Muse should not be treated in such a crass, commercial manner? But if you want to earn money making commission quilts, you have to come to grips with the real world. I do enjoy making commission quilts, but the problem is that you don't get to keep them. If I love the design — and the dimensions aren't monumental — I simply make two at the same time and keep one.

Linda Schmidt has won more than 300 ribbons and prizes at quilt shows across the county, including First Place, Best of Show, Judge's Choice, and Viewers' Choice. She has taught, lectured, and exhibited internationally since 1993. Schmidt has been a faculty member of QuiltUniversity.com since 2000, now at www.AcademyofQuilting.com, and was chosen as Professional Quilter of the Year in 2003. Most of her work is wearable art, portraits, liturgical quilts, and landscapes, using a variety of techniques and innovative materials.



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Kathy Weaver



Robo Sapien: Agent 1
43 x 44 inches

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

The interaction of art and science and, specifically, of robots and humans, is subject matter for my artwork. Using low-tech materials of needle, thread, and airbrush, I question technological progress and militarism. The agents in the *Robo Sapien* series represent Abu Ghraib and torture, suspension of habeas corpus, the devastation of IED's (improvised explosive devices), war machinery, and the futility and destructiveness of the Iraq-Afghan situation.

By constructing the robots as large, framed, frontal portraits, I am working in the tradition of portraiture as character definition. Choosing robots as subject matter for the portraits has been influenced by Cynthia Breazeal's work at the MIT Media Lab where her Kismet robot, through exaggerated humanoid features, converses and interacts with its technicians.

I'm interested in the coexistence of humans and robots. Though the robotic figure is often perceived as

dehumanized, these figures could represent a potential for humanity. They could speak to the promise of future technology in the 21st century and to the positive relationship we could soon have to these sentient beings. While the *Robo Sapien* series explores facets of militarism, other works examine robots in a positive, often whimsical manner.



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