

Studio Art Quilt Associates

art quilt QUARTERLY

Issue No. 25



Quilt National '21

We Are the Story

Documenting your
collection

120 art
quilts

\$14.99US / \$17.99CAN

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Going global

Art quilts by international artists have been featured in every issue of this magazine, and the rapidly increasing number of non-U.S. artists and collectors in the SAQA membership signals an exciting development in the organization. Twenty percent of current SAQA members reside outside the United States, reflected in the fact that twenty percent of the Board members are also non-U.S. The incredible proliferation of virtual meeting platforms has enabled us to join together around the world to share art and information, bringing this widespread community closer together. In the *Quilt National '21 (QN)* exhibition that opened in May, 14 countries are represented by 84 artists, truly an international collection. We are learning more about materials, techniques, and processes used in art quilts globally, along with the various

social, political, and environmental issues in which many quilt artists are passionately involved. In this issue Dr. Carolyn Mazloomi shares with our readers the *We Are the Story* exhibitions she organized for several venues in Minneapolis in response to the death of George Floyd, and more than twenty quilts in *QN* address the COVID-19 pandemic or social justice issues.

Sandra Sider, Editor
 editor-aqq@saqa.com



CORRECTION from the EDITOR: I am so sorry that I misspelled Terrie Hancock Mangat's first name on the cover of AQQ #24.

CORRECTION: We very much regret an error in the title of Susan Ball Faeder's quilt *The Sacred Combs of Empress Jingu (169-269 CE)* on page 52 of AQQ #21. Her title should have been printed in capitals and lower-case characters.

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

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Cover: Fracas (detail)
by Kit Vincent

55 x 76 inches, 2020



Jill Kerttula

6' of Chaos

35 x 52 inches, 2020

Award of Excellence, sponsored by Aurifil

Quilt National '21

Abstraction, geometry, and personal perspectives

by Sandra Sider

After more than a year of quarantine conditions accompanied by museum closures throughout the world, my first on-site exhibition was the opening of *Quilt National '21: The Best in Contemporary Quilts* in Athens, Ohio in late May. This experience could be compared to enjoying a seven-course feast after fasting for way too long.

Quilt National '21 features recent work by 84 artists from 14 countries, chosen from a field of 747 quilts submitted by 388 artists. The exhibition was on view from May 29 through September 6. While many of

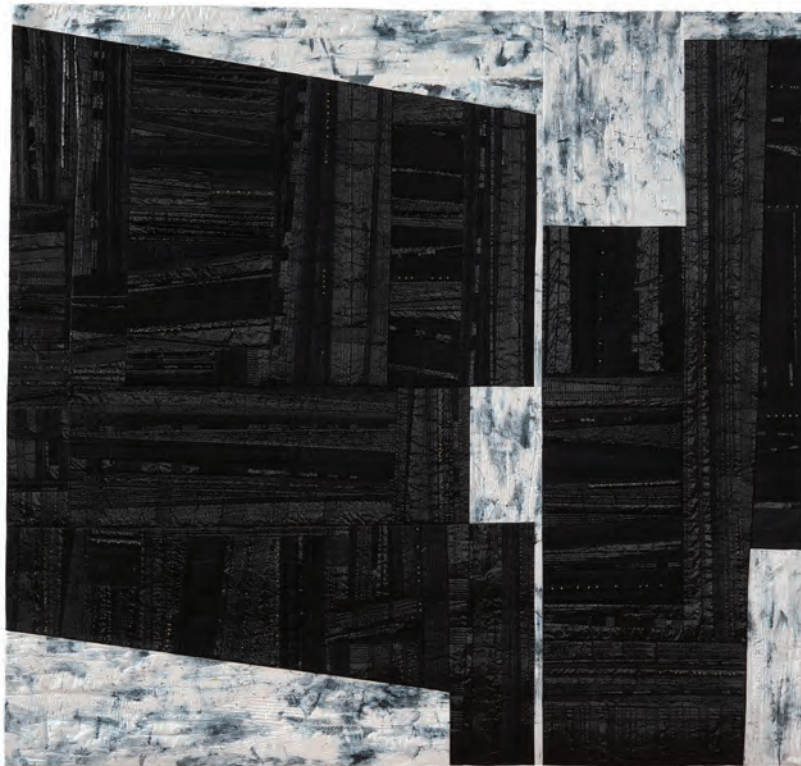
the exhibitors have been in earlier *Quilt Nationals* (QN), 30 percent in 2021 were exhibiting at QN for the first time. Emerging artists should not hesitate to submit entries for this prestigious competition since every jury is different.

The 2021 exhibition was juried by Nancy Bavor, director of the San Jose Museum of Quilts and Textiles, artist Brigitte Kopp, and artist Karen Schulz. Both artists have stunning quilts on view. Bavor comments, "The resulting exhibition reflects not only the best in contemporary quilts but also the global

Mary Anne Jordan
Four Square (42) Banner
57 x 36 inches, 2019



Susann Heymann
Faded News
53 x 40 inches, 2020

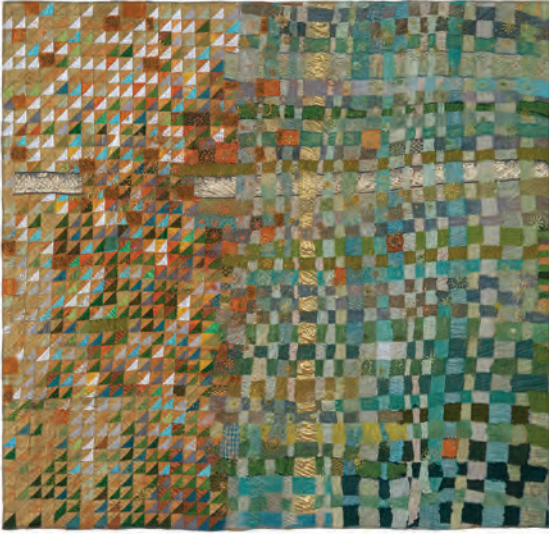


Judy Kirpich
Indigo Composition No. 12
72 x 75 inches, 2020

contemporary art scene and world events. In the early years of *Quilt National*, fewer than a dozen non-U.S. artists were represented. *Quilt National 2021* is truly an international exhibition with artists from 14 countries. There is a wide variety of artistic styles, techniques, means of expression, and subject matter, all a reflection of increasing globalization.”

Holly Ittel, director of *QN*, designed a brilliant exhibition installation, balancing colors, textures, and subject matter, ranging from several compositions with harmonizing characteristics of shapes or hues to graphically abstract works punctuated by more subtle surfaces or representational artwork. Two monochromatic quilts share a wall, working the “push/pull” of dark and light to dramatic effect: Mary Anne Jordan’s *Four Square (42) Banner* and Judy Kirpich’s *Indigo Composition No. 12*.

Melody Money
Plans Change
39 x 40 inches, 2020



Faded News by Susann Heymann quietly speaks between the metallic, silky sheen of Melody Money's *Plans Change* and Gerri Spilka's robust abstraction, *Interactions #24: Unfurling*. Janet Swigler's *Nothing Stays the Same V* seems to echo the bright rectangles of Susan Lapham's *Playland #4*, two quilts juxtaposing their architectural approaches. Ittel also created a stimulating visual



Gerri Spilka
Interactions #24: Unfurling
50 x 47 inches, 2020



Janet Swigler
Nothing Stays the Same V
58 x 55 inches, 2020



Susan Lapham
Playland #4
80 x 82 inches, 2020



Kathy Nida
Fire and Water
 60 x 44 inches, 2018

dialogue between two other quilts, Kathy Nida's *Fire and Water* shared a corner panel with Sandra L.H. Woock's monumental *Urban Hibiscus* positioned so that the flower's stamen points toward the female figure in Nida's piece.

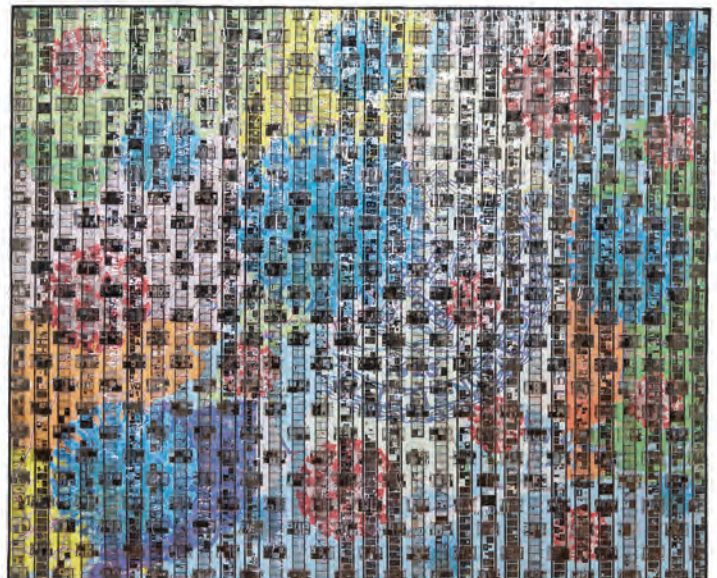
QN '21 has several pieces strategically placed at different ends of the gallery, art quilts that visually draw the visitor toward them, rewarding a closer reading with dense details. One of the best examples is Arturo Alonzo Sandoval's *Confined City in the Age of COVID-19 No. 2: NYC*, covered with gridded microfilm patterns that reveal themselves as isolated apartment-like spaces.

Not surprisingly, more than twenty of the QN '21 works directly address the pandemic or social justice issues, such as Alison Schwabe's hauntingly beautiful *Pandemic Pattern* filled with rectangular motifs of



Sandra L.H. Woock
Urban Hibiscus
 48 x 50 inches, 2020

Arturo Alonzo Sandoval
Confined City in the Age of COVID-19
 No. 2: NYC
 49 x 50 inches, 2020





Alison Schwabe
Pandemic Pattern
41 x 28 inches, 2020



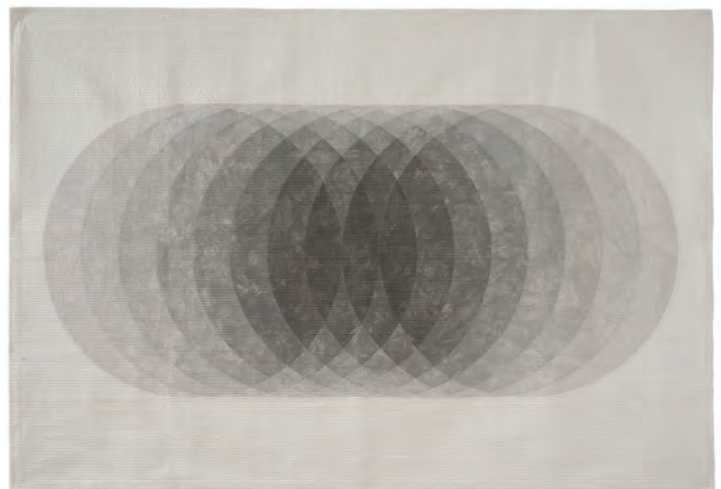
Shin-hee Chin
The End and the Beginning
48 x 56 inches, 2020

graves in a field, and a chilling *6' of Chaos* by Jill Kerttula. Betty Busby's *Connections* not only reminds us of our close relationships with all living organisms, but also exemplifies the innovative mixed-media nature of numerous quilts in the exhibition. *The End and the Beginning* by Shin-hee Chin, with healing as its main theme, represents the most intricate thread work in the show, and Chiaki Doshō's *The Crossing Times / Black*, looking beyond the pandemic darkness, is one of the more successful three-dimensional works in the exhibition.

Prize winners include *Fracas* by Kit Vincent (see cover), turbulent layers of linear color winning Best in Show. The Young Emerging Artist Award in Honor of Bobby Masopust went to Audrey Esarey's *Watercolor Study No. 7*, a pulsating study in tone and texture. Sandra Champion's *summer inferno #7*, shimmering with vintage kimono silks and perle cotton, took the Lynn Goodwin Borgman Award for Surface Design. Among the many other awards, Petra Fallaux's dyed and discharged *Night Horizon*



Chiaki Doshō
The Crossing Times / Black
47 x 63 inches, 2020



Audrey Esarey
Watercolor Study No. 7
52 x 76 inches, 2020

see "Quilt National" on page 96

We Are the Story: A Visual Response to Racism

by Carolyn L. Mazloomi

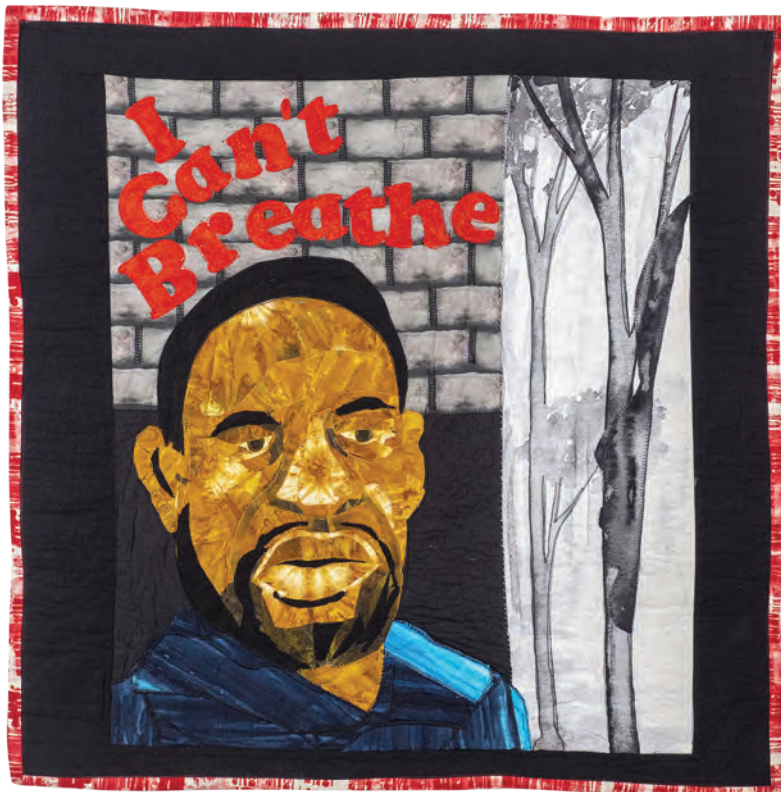
"Mama! Mama!"

There is nothing more powerful to mobilize a collective of women than the cries of their children. Such cries serve to herald a call for arms for such a time as this. George Floyd's dying words ignited this call on behalf of every child who has suffered and succumbed to the evil trinity of brutality, inequity, and racism in America. A mother's first instincts are to protect, to comfort, and to teach. These are her tools to counter the evil trinity. Historically, quilting has long been deployed as the mother-art, evoking those tools as a

response to a child's cry for protection and comfort, and to the need for learning.

I am an African-American woman born and raised in the Jim Crow segregated South, and I continue to survive the psychological violence of white supremacy. I grew up seeing African Americans poorly treated by whites, killed by whites, and denied access to proper education and health care. Racism in America is indeed on the rise, and it's "open season" on Black people.

I cried for days after seeing the video of George Floyd's murder. Floyd's cry to his mother for help mirrors a symbolic guttural cry for help from the belly of our nation. African Americans are crying out for fairness, justice, and equality, and for protection from police brutality. In response to that cry, and to help educate the public on brutality, inequities, and racism in America, I was inspired to curate *We Are the Story*, a series of quilt exhibitions on racism and police brutality. The exhibitions took place between September 10, 2020 and September 19, 2021 in various locations in Minneapolis, the city of Floyd's murder. As an artist and curator, I firmly believe art has the capacity to touch the spirit, engage, educate, and heal in ways that words cannot.



Peggie Hartwell

Breath: An Ode to George Floyd

35 x 35 inches, 2020

Except as otherwise noted, all photography is by Carolyn L. Mazloomi



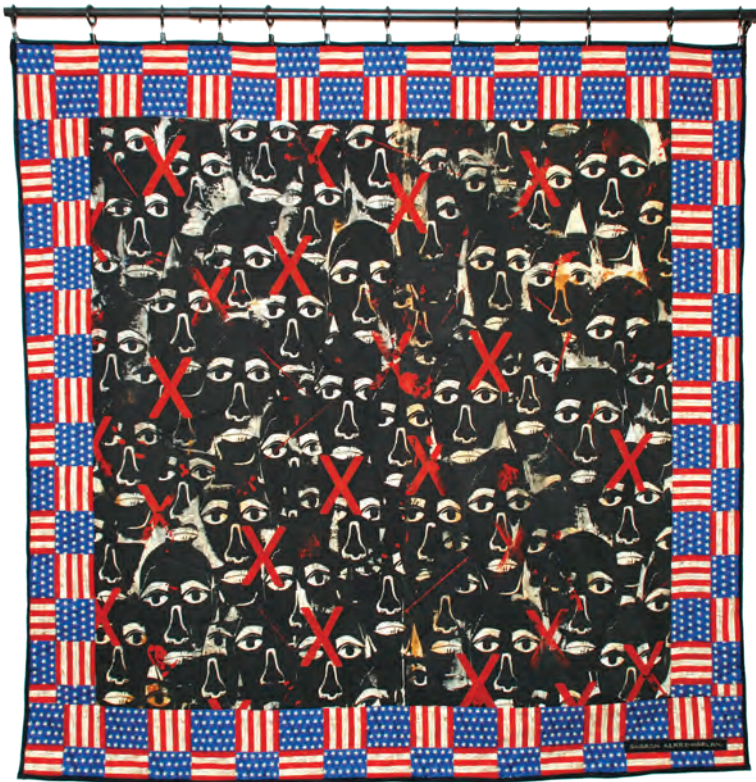
Carolyn Crump
Cracked Justice
 70 x 70 inches, 2020

Collection of Carolyn L. Mazloomi

Why use quilts to tell this story of issues of race in America? Because quilting is one of America's most powerful art forms, with its widespread appeal and association with comfort, warmth, and healing. Quilts and quilt making are especially important to African-American culture because the art form was historically one of the few mediums accessible to marginalized groups to tell their own story, to provide warmth for their families, and to be empowered with a voice. Through story quilts, people can relate to history visually in ways that reach our hearts, as opposed to simply reading about it. We as human beings have a cradle-to-grave connection with cloth. Cloth is the first thing we are swathed in upon birth, and the last thing that touches the body upon our death. Most people are familiar with cloth. Telling a

story, regardless of the subject, seems more palatable in cloth form.

Quilts as visual media pose an alternative and non-threatening approach to topics of social issues, about people and events that are embedded in the American memory as sensitive cultural parameters of race, class, and gender. The artwork from these exhibitions prompts a dialogue between the artist/interpreter and the viewer, challenging existing notions and posing questions that serve to move



Sharon Kerry-Harlan
Bloody Sunday
 50 x 50 inches, 2020

Deanna Tyson

This is History
 47 x 43 inches, 2020



discussion of racial reconciliation forward into the next generation of problem solvers.

Responding to the murder of George Floyd, I partnered with the Textile Center in Minneapolis to curate a seven-exhibition initiative, *We Are the Story: A Visual Response to Racism*, centered on the topics of racism, police brutality, and remembering people killed by police. The exhibit series featured more than 150 quilts in three juried exhibitions — *Gone but Never Forgotten: Remembering Those Lost to Police Brutality*, *Racism: In the Face of Hate We Resist*, and *We Who Believe in Freedom* as well as the solo shows *I Wish I Knew How it Feels to be Free: Quilts by Dorothy Burge*, *Freedom Rising: I Am the Story: Quilts by L'Merchie Frazier*, *Sacred Invocations: Quilts by Sylvia Hernandez*, and *The Protest Series: Quilts by Penny*

Clara Nartley

Charleena
 40 x 30 inches, 2020



Dixie Walker
Justice
 35 x 35 inches, 2020

Mateer. There were almost 500 entries received from quilt artists in the United States as well as from countries around the world.

Included among exhibiting artists is Carolyn Crump, who makes whole-cloth painted quilts. Her quilt *Cracked Justice* depicts a protest scene. Faint images of victims killed by police can be seen in the cracked pavement. Crump is best known for her three-dimensional fiber artwork, and her work is in the collection of two Smithsonian Museums.

In 1965 a non-violent march for African-American voting rights in Selma, Alabama led to the brutal beatings of many peaceful participants. This day has come to be known as Bloody Sunday. Eventually, due to the persistence of civil rights leaders like U.S. Congressman John Lewis, the Voting Rights Act was passed. Sharon Kerry-Harlan's quilt *Bloody Sunday* is in the permanent collection of the Smithsonian American Museum of Art, Renwick Gallery. Susan Brubaker Knapp's piece *I'll Fly Away* (see Page 42) is a whole-cloth quilt honoring the resiliency and courage of African Americans. *Ode to George Floyd* by Peggie

see "We Are the Story" on page 98



Dorothy Burge
16 Bullets and a Cover-up
 46 x 16 inches, 2020

Documenting art quilts in the International Quilt Festival Collection

by Vicki Coody Mangum, Collection Curator

As the number of art quilt collectors is growing, especially when we consider the many quilt artists who have begun to collect in this medium, *Art Quilt Quarterly* asked me to share the procedures and documents used by International Quilt Festival (IQF) when we acquire art quilts. We hope this information will be useful as you organize your collection.

You can probably imagine the excitement generated when a new art quilt is added to our collection. Everyone working on the collection finds it difficult to wait to see the new purchases. What you probably are blissfully unaware of is the documentation process and how detailed and time consuming it is.

We give the new purchases an accession number based on the year of purchase and where it falls in sequence for that year (01, 02, 03). For example, if a quilt is purchased in the year 2004 and is the 16th purchase that year, the number assigned to the quilt would be 2004.16. Since most art quilts are designed to hang on a wall, we add “W” to the end of the number to distinguish them from traditional quilts intended for the bed. The example above would become 2004.16W.

The IQF database, created with Microsoft Access, contains the quilt title, size (height and width, plus depth for a three-dimensional piece), the year the quilt was completed, the date purchased, and the quilt artist’s full name. We also make note of the event or exhibit in which the quilt was displayed.

A copy of the purchase agreement is a reference for the artist’s address, telephone number, fax number, and email address. We attempt to have this informa-

tion completed in the database prior to checking in the quilt itself. With this information documented, we can create the condition report and fabric label for the quilt.

Our fabric label identifies an art quilt as part of our collection, with the accession number, quilt title, size, and contact information for IQF. The label is attached to the lower left back of the quilt. The quilt is then sent to our professional photographer if we did not receive a high-resolution professional image when the quilt was purchased.

Wearing white cotton gloves, our team of collection workers visually examines the quilt for damage, loose threads or embellishment, the sleeve size for hanging, anything out of the ordinary, and confirmation of the quilt’s size. We take check-in photographs with our digital camera — one overall of the front and one of the back of the quilt. We then take close-ups of any problems or concerns, making a note of these areas on the Condition Form. We also make a note of who was involved with the check-in as part of the documentation.

We assess how to best store the quilt — rolled or folded. Once the storage method is determined, the quilt is covered with acid-free tissue and rolled or folded for storage. Then we attach a cardstock label to the storage container with the quilt title and accession number printed on it. The quilt is then placed in our climate-controlled storage facility. We make sure to update the list kept in the vault, as well as the database with the art quilts and their locations.

Sarah Ann Smith
The Tide is Hire
 51 x 51 inches, 2006




We have a checkout system for the quilts whenever they are loaned for exhibitions. We have a field in the database informing us where each quilt is, to whom it was loaned, and when it will be returned.

We take our job seriously and are constantly on the lookout for ways to improve the procedure and security of all the IQF quilts. The art quilts alone number more than 200. All collectors should take the time to keep track of the quilts under their care. While each collector might choose to prioritize certain aspects of art quilt documentation, the forms we use for IQF have served us well and we are pleased to share them here.

Art Quilt Collection Information Sheet

Accession Number: _____ Box Number: _____
 Artist: _____ Rolled
 Title of Quilt: _____ Folded
 Size (H x W): _____
 Year of Completion: _____
 Artist: _____
 Type of Object: Finished Quilt Quilted Garment Other
 Hanging Sleeve or Tabs: Yes No
 Textile Materials:
 Cotton Wool Silk Linen
 Synthetics Muslin Other
 Batting/filler Yes No
 Non-Textile Materials:
 Techniques:
 Quilting/Structure: Hand stitching Machine stitching Other
 Piecing: Hand Machine
 Appliqué: Hand Machine Reverse Fused
 Raw edge or Decorative
 Embellishment:
 Other Techniques:
 Condition Notes: See Condition Report Form
 Type(s) of inscription: Date Initials Message Multiple names Place Signature
 Other
 Content of Inscription:
 Date of inscription:
 Method of inscription:
 Attached label Embroidery Printed on fabric Stencil
 Computer generated In the quilting Stamped
 Other method of inscription:
 Location of inscription: multiple locations on back on front
 Other Descriptive Information:

CONDITION REPORT


 QUILTS
 I N C.

INSERT IMAGE

Accession Number: _____
 Title of work/Year Completed: _____
 Quilt Artist/Location: _____

Indicate damage to quilt on diagrams

FLAT ROLLED FOLDED FACE-IN FACE-OUT
 ON/IN/COVERED WITH: PILLOW CASE FABRIC TISSUE BUBBLE-WRAP
 TUBE/Size _____ AIR PILLOWS OTHER _____
 SLEEVE: 4-INCH SMALLER REPAIR/ATTACH NEW _____
 STORE IN SHIPPING CONTAINER
 Condition Notes: Spots Ink Pencil Chalk Weakened Seams/Seams Splitting
 Appliqué loose Missing Quilt Stitches _____

 Special STORAGE instructions/notes - be specific! FOLD ROLL SHELF _____

CHECK-IN BY:
 Signature _____ Date _____

Second Time Around

by Deborah Boschert

I began making pieced quilts from patterns, and eventually found my way to raw-edge fused appliqué, opening the door to all kinds of new possibilities for creative visual expression. Today I create art quilt collages layering fabric, paint, and stitching. The symbols in my work suggest a narrative about my thoughts and experiences.

My personal style developed over several years as I focused on the ideas and themes I was interested in exploring, combined with the materials and techniques that really excite me. I've honed the technical skills those materials and techniques require, resulting in art that matches my vision.

Lisa Ellis is a long-time friend and collector of my art. I completed a large commission for her in 2018, so we both were comfortable with the process. Lisa helps organize the Sacred Threads art quilt exhibition each year, and in 2019 I had an opportunity to speak at the event where I talked about using ladders as a personal symbol. One of the stories I shared was about how, when we reach a new level, we can leave behind a metaphorical ladder for others to join us, or we can pull it up to give ourselves an advantage. Or we can set up a factory and start sending down ladders so lots of others can climb up. Lisa was moved by this idea and asked me to create an art quilt collage with the theme of a ladder factory.

Lisa planned to hang the new piece in a specific place where it would join two of my other smaller works. She asked me to make the new commission to coordinate with those other two pieces, and we discussed a size that would create a balanced composition of the three pieces hung together. As we discussed the details by email, she made additional

requests to include one central ladder, some stones, and a firmament. (Several of my art quilt collages include an arch at the top that I call a "firmament.") Lisa also asked me to mount my work on stretched canvas or have it framed so it would complement the other two pieces, which are also mounted. This additional request made sense, and I regularly present small works on mat board so they are ready to frame or on wrapped canvas, giving them an immediate presence when displayed.

As the piece developed, I reached out to Lisa to ask if she wanted to see in-progress photos. She opted to be surprised with the final piece, and I was comfortable with her decision since we knew each other well. I also checked with her about whether she minded if I posted in-progress pictures on social media. Lisa was happy to have sneak peaks on social media, with the final quilt revealed after she received the work.

I was given broad leeway for a delivery date, which is both good and bad. It's nice not to feel the specific pressure of a deadline, but the freedom to procrastinate can diminish the excitement about a project. I prefer to honor and appreciate a commission request by slotting it into my schedule as soon as possible. I set a price based on my regular per-inch rate, plus an additional fee to cover the costs of mounting and shipping.

As I began to work on the commission, I realized that we had agreed on several parameters: a specific size, a specific color palette, a theme, and three specific design elements (the ladder, stones, and firmament). I worried that these requirements might make me feel too constrained, but I let those concerns spin around in my head for a while. Eventually, I realized



Ladder Factory
16 x 12 inches, 2020

that the parameters were aspects of my studio practice that I fully embraced and likely would have put in the quilt anyway. The fact that they were pre-determined was actually a head start for the creative process. Things began to fall into place when I found a scrap of the same fabric I had used in one of the other art quilt collages with which this new piece was designed to coordinate. Hooray for keeping all the leftovers from previous works.

I am delighted to work on commissions for collectors who have an understanding and appreciation for my style, materials, and techniques. I am happy to work within specific requirements as long as the priority is creating something that fits my body of work. It's

possible that a really new, inspiring, and challenging commission might come along that could spur some exciting creative growth, but I'm not actively seeking it out at the moment.

Deborah Boschert, president of SAQA, is an artist, author, and teacher, based in Dallas. Her award-winning art quilts have been exhibited in quilt shows and art galleries around the world. She has appeared on Quilting Arts TV and The Quilt Show, and her work is published in many books and magazines. Boschert is the author of Art Quilt Collage: A Creative Journey in Fabric, Paint and Stitch.



artists to watch

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

Alice Beasley

Oakland, California

Alice Beasley's art quilts are a study in the appreciation of viewpoints and communication. Created entirely with printed fabrics, their many details combine to tell honest and open tales, the very best kind of stories.



opposite: **When and Where I Enter**

43 x 67 inches, 2020

right: **No Vote, No Voice**

60 x 36 inches, 2014

below: **The Red Room**

28 x 22 inches, 2013



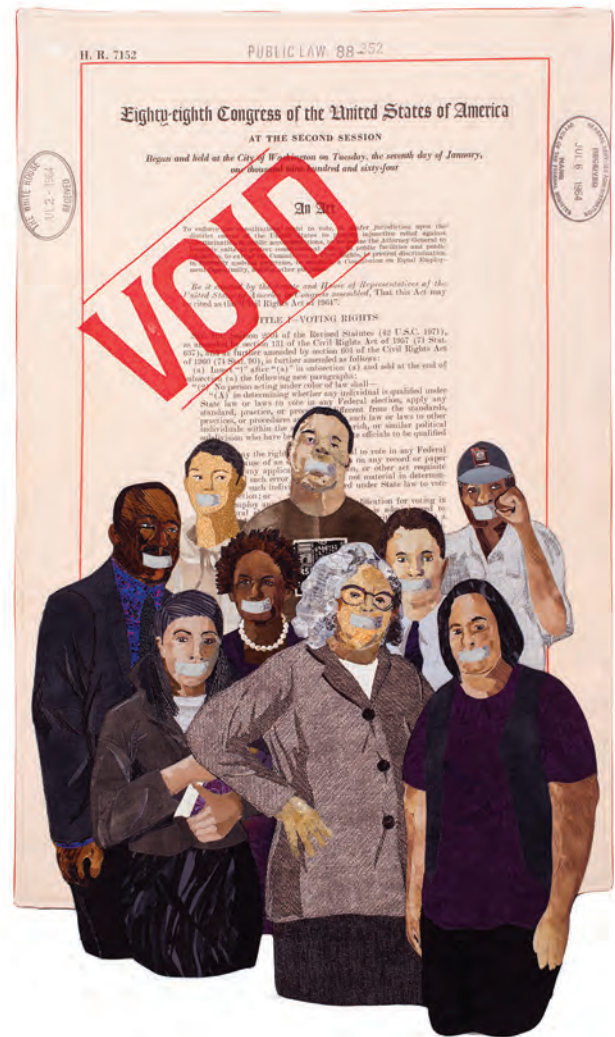
Energized by art

For 14 years, I've had the luxury to make art full-time. I didn't come up through any of the traditional art routes. I taught myself to draw from books. Until I retired from my law practice, my art was an avocation. I'm a poster child for forging a do-it-yourself art career, and I feel extraordinarily lucky to have created a second life that makes me look forward to every new day.

My work pivots between portraits of people and still lifes of ordinary objects. About one-third to one-half of my work is political, and it leaves viewers with no doubt as to what I'm thinking. I'm sure my statement pieces are not everyone's cup of tea, but I figure that those with a contrary view have the freedom to create their own art. My nonpolitical work, however, is not intended to convey a message, just an appreciation of the subjects that I depict.

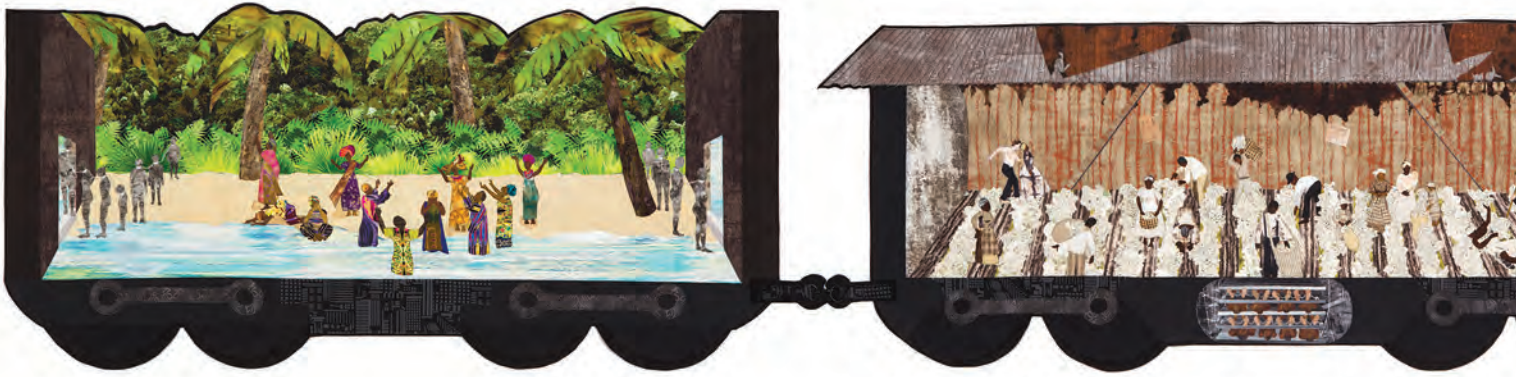
Signature style

My art can be characterized as realistic or figurative. When I started 30 years ago, realism was out of favor in the art world and galleries did not book it. But I



didn't care. I just continued to do what I do. In recent years, the professional art scene has experienced a realism revival, and quite recently opportunities for minority and women artists have increased. I feel as if I'm coming into my own.

To create my work, materials and color are everything. Fabric choice and stitch line create each element and detail because I don't draw or paint on my art quilts. I pull from a huge stash of commercial fabrics to find the right combination of colors and lines to represent everything from hair to skin to clothes. For the last five years, I've expanded my possibilities by printing my own fabric on a wide-format archival ink printer. This gives me an infinite array of colors and prints to choose from. It also allows me to print on silk or organza, two of my best friends when composing a scene: silk because of its luminescence, and organza because its transparency shadows beautifully and adds a depth of color when layered.



Finding inspiration

A new piece or series can come from anywhere. Sometimes it is an homage to an existing artist. For *The Red Room*, I adopted a style reflective of Richard Diebenkorn because I admired his paintings and had recently attended an exhibition of his work.

I also like putting incongruous things together to see how they interact. I did a series of underwater ballets because I was entranced with the notion of how people underwater defy gravity, much as ballet dancers do in the air. I wanted to depict the fluidity of fabric in water and the color changes on skin when light is refracted through water. So, rather than putting people in swimsuits in this series, I depicted them fully dressed as if they were on stage.

Sometimes a concept is sparked by an exhibition theme. *Blood Line* was made for the SAQA Global Exhibition *Stories of Migration*, which concerned diaspora. It traces my ancestry from Africa through the 20th century. I imagine my family's journey from Africa to the United States, their ordeal through slavery, and, finally, their move from the south to the north as part of the Great Migration. My heroes are depicted as if they were traveling on a train through their respective time periods. This was certainly a juxtaposition of images that do not belong together.

During the last four years, I made political art to keep my head from exploding, and I fully intend to continue to do so. My themes included gun control, pollution, and the most immediate former occupant of the White House.

In my still-life series, I often challenge myself to depict an object that seems difficult to render in fabric. *Flying Takeout* depicts cut glass. *In My Wake* is a political statement made for *Shifting Tides: Convergence in Cloth*, a multiregional SAQA exhibition about issues facing the Pacific Ocean. In it, fabric models of disposable goods float behind a cargo ship that is delivering still more junk to our shores.

Efforts recognized

Two of my pieces were selected for The de Young Open at San Francisco's prestigious de Young Museum, an exhibition organized in six months during the 2020 Covid-19 pandemic. The exhibition's call drew 11,514 entries from 6,188 Bay Area artists; a total of 762 artists



Alice Beasley and Congresswoman Barbara Lee with Beasley's portrait of the lawmaker

Barbara Lee Speaks for Me
62 x 41 inches, 2018



Blood Line
27 x 192 inches, 2015

and 877 artworks were selected for the museum's largest-ever exhibition.

Other career highlights include seeing *Blood Line* exhibited at the Textile Museum in Washington, D.C., and having it acquired by a noted art collector in the D.C. area. Additionally, *Barbara Lee Speaks for Me*, my portrait of Congresswoman Barbara Lee (D-California) had its first showing at the Robert Mann Gallery in New York. Not only did Congresswoman Lee attend the opening, but she later acquired the piece.

What's ahead?

Right now, my efforts are focused on a commission for a private client. It's a large piece to memorialize her wedding reception held in a high-rise building in

Manhattan. Together, we've worked out the design. It's quite complicated, which makes it an interesting project. There will be approximately 35 people depicted, including nine couples dancing the tango in a nightclub setting, with musicians on the side, observers on the fringes, and the Manhattan skyline in the background.

www.alicebeasley.com



Flying Takeout
31 x 41 inches, 2015



In My Wake
56 x 37 inches, 2018



photo by Gary Conaughton

Charlotte Bird

San Diego, California

Storyteller Charlotte Bird relates the times of our lives. Her style is honed to narrate the stories of nature, incorporating materials that matter and focused on the environment.

Energized focus

A strong emotional response to something energizes me as a quilt artist. Often these emotions are connected to environmental issues both big and small: global warming, habitat loss as it displaces people, plants, and animals. I have to let an issue marinate for a while until I can “see” my feelings in a visual message.

Wilderness locales, particularly Alaska and the high Arctic, have been a special interest all of my adult life. We lived in Juneau, Alaska, in the early 1970s, and we spent many summers in Denali National Park & Preserve, canoeing Arctic rivers by ourselves and with close friends. I was an artist-in-residence in this beautiful park in 2014.



Sentinel

46 x 29 inches, 2021

photo by Gary Conaughton



Migration
(installation)

9 ft. x 10.5 ft. x 8 inches, 2018

The varying habitats of the tundra and the boreal forest offer quiet, solitude, space to feel, and never-ending imagery.

Series at play

Almost anything can spark a series. I have found inspiration in radio segments, magazine articles that push me to do further research, conversations with friends, group processes, and travel to breathtaking places, such as Antarctica and South Georgia Island in the Atlantic Ocean.

Sometimes series just end because I have exhausted my interest, but more often, they morph into something either directly connected or tangential to the original subject. As I said, emotions connected to environmental issues are important to me, and they have a lot to do with why I belong to several collaborative groups. In *A Time of Change* is a collaborative arts-humanities-science program sponsored by Bonanza Creek Long-Term Ecological Research Program through the Institute of Arctic Biology at the University of Alaska Fairbanks. *Boreal Forest Stories* is the third cycle of this program in which I have collaborated with Alaskan quilt artist Ree Nancarrow.

Goodbye My Village

48 x 32 inches, 2018

photo by Gary Conaughton

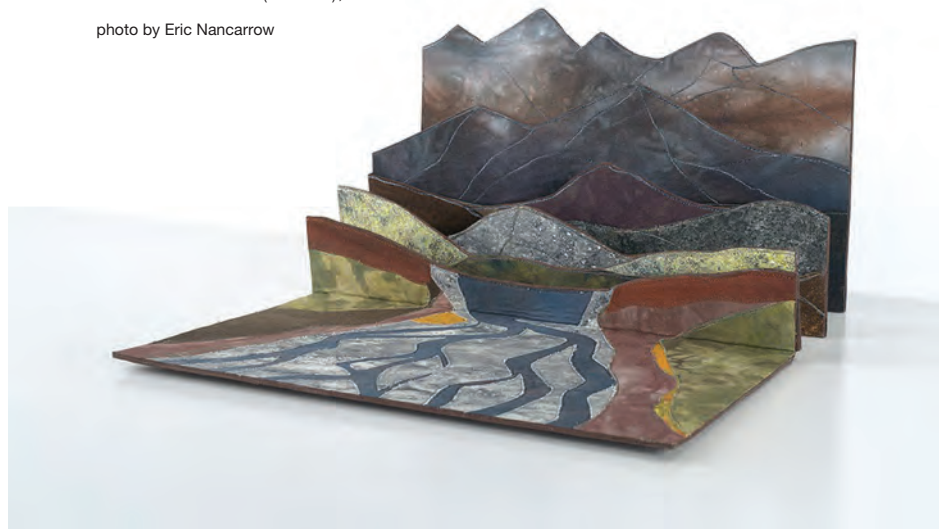




Teklanika Cadences

8 x 12 x 13 inches (variable), 2018

photo by Eric Nancarrow



The Alaska-based Elements Artist Group is another important catalyst for thoughtful new work. We are six artists working in various media, most of whom live in interior Alaska and are centered in Fairbanks. In 2017, the group embarked on a project where each member visually responded to music composed by participants in the 2017 Composing in the Wilderness program in Denali National Park & Preserve. Our exhibition has traveled for three years to venues in Alaska and the 48 contiguous states of the United States.

Evolving style

For a number of years, I have used fused appliqué as my primary technique, although I began with traditional piecing. After an early workshop with Nancy Crow, I incorporated more improvisational, abstract, and geometrical piecing. More recently, naturalistic and specific imagery has emerged in my work, enabling me to tell narrative stories. Materials and color play are integral to what I do.

Who Knew? Four Inventors Who Changed Our Lives

75 x 12 x 13 inches, 2015

photo by Gary Conaughton

I have a dyeing practice that is semi-independent from my quilt art, and, over the years, it has grown to be an important experiment in color, value, and pattern. I take pictures of everything I see, and I collect images of patterns and textures from natural and urban settings. I'm inspired by patterns like chipped crosswalk paint and service access covers. This imagery often appears in the fabrics that I dye and print.

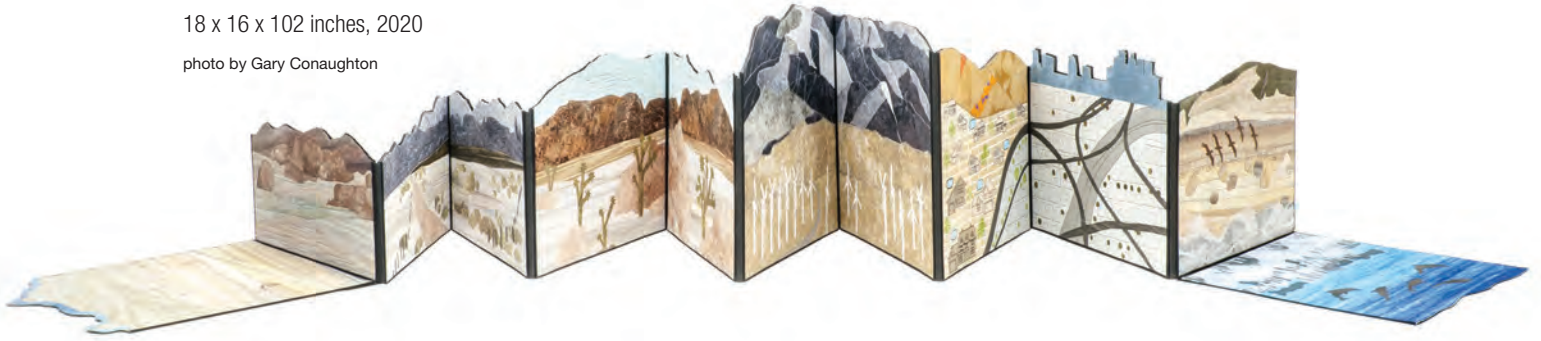
I also like to feel and play with fabric. This goes back to my earliest memories of talking with my mother at the sewing machine, deciding how I wanted a garment to look and feel. While I occasionally work with paper, I always return to fabric as my favorite medium.

Meaningful support

The work that is most meaningful to me touches core values and emotions. I use media that supports my narratives, from global warming to women's empowerment.

For my ongoing series of goddesses, I conduct a lot of research. In order to compete to be the subject of a quilt, the goddess needs to be powerful and strong in her own right, not because she's linked to a powerful god. I'm developing an artist's book series titled *Who Knew?* that focuses on women inventors, scientists,

Southland Odyssey
 18 x 16 x 102 inches, 2020
 photo by Gary Conaughton



engineers — any woman who made a valuable groundbreaking contribution to her field and wasn't recognized.

What's ahead?

Over the years I have dabbled in three-dimensional work but always returned to wall quilts. I recently dove deep into the genre, producing a 22-panel accordion book of 16-inch-wide quilt pages, varying in height up to 18 inches. The quilts are sandwiched around one-eighth-inch Plexiglas to provide form. Open, the piece is almost 9 feet wide on a display table. Called *Southland Odyssey*, it was a central ele-

ment in an exhibition at Oceanside Museum of Art in Oceanside, California.

Now, I am interested in creating more three-dimensional works, with the possibility of including my artist's books and freestanding sculptures. I enjoy the experimentation needed to figure out how to make what I see in my mind's eye become reality.

I also recently prepared a site-specific installation in the Parker Gallery at Oceanside Museum of Art, which debuted in September 2021. Titled *Migration*, it focused on sand hill cranes.

www.birdworks-fiberarts.com



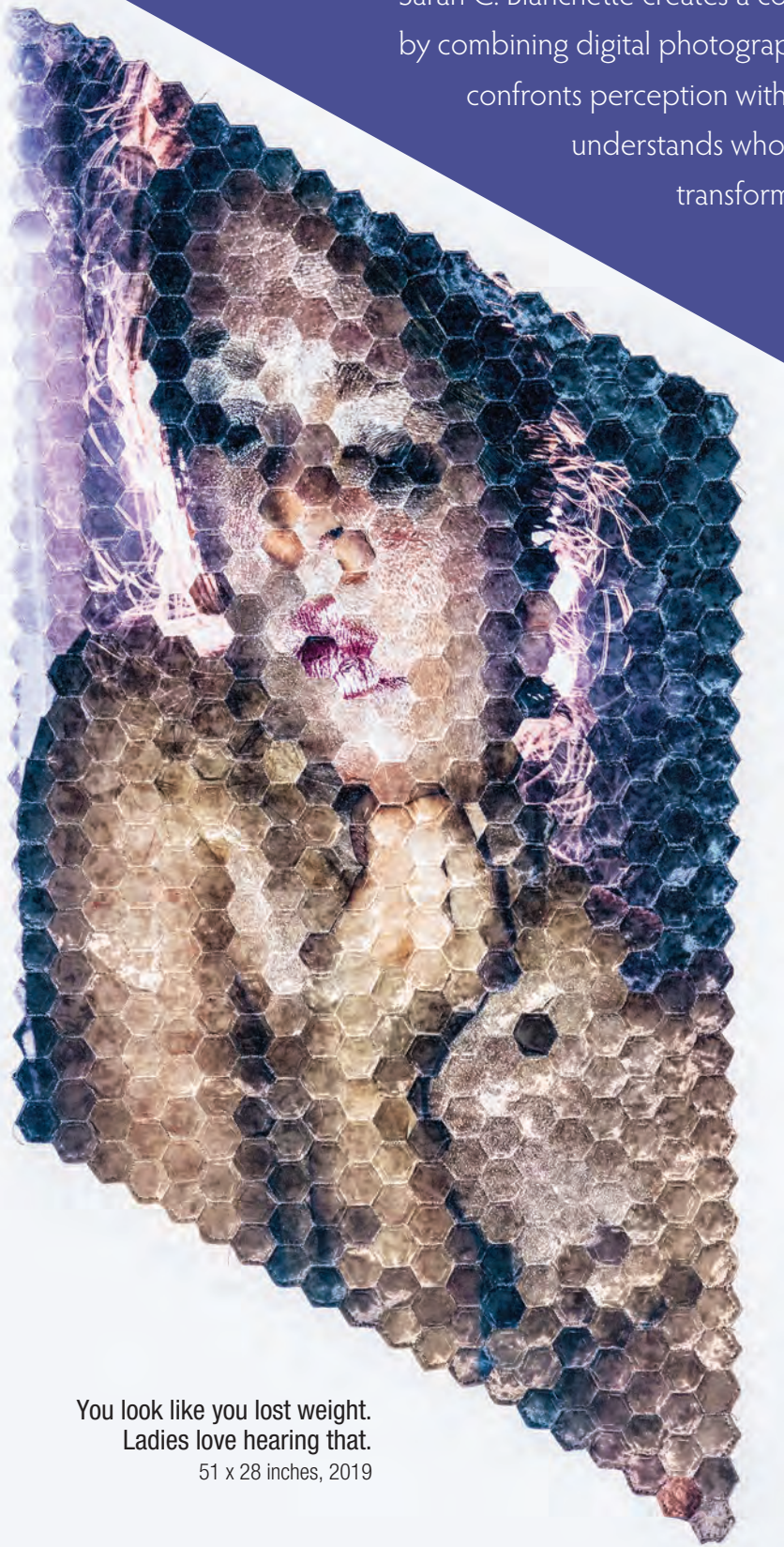
Sedna's Tears
 73 x 112 inches, 2015

photo by Eric Nancarrow

Sarah C. Blanchette

Detroit, Michigan

Sarah C. Blanchette creates a compelling presence in her work by combining digital photography and textiles, an approach that confronts perception with truth. Her art illustrates that she understands who she is, and she hopes that it's transformative for her viewers.



You look like you lost weight.
Ladies love hearing that.
51 x 28 inches, 2019

Combining creativity

My parents and grandmother introduced me to photography and textiles. My parents let me play with the family cameras while my grandmother set me up with her sewing machine. My interest in photography really evolved at age 13, when I began to photograph myself and create intricate tableaus that I posted online. This passion to produce imagery continued into adulthood when I introduced textiles into my studio practice as a graduate student at the Cranbrook Academy of Art in Bloomfield Hills, Michigan.

The mission of my practice is to regain control over my own image. In an effort to bring the digital image into the physical realm, I force my likeness to manifest a physical form that takes up space. It is undeniable and confronts the viewer. My pieces often focus on my eyes, another tool within the theme of confrontation.

The ultimate reclamation of power lies in the ability to physically manipulate my fabric-printed photographs. My hands cut apart and re sew my



You speak so well now
45 x 42 inches, 2020

You're too good looking to be this size
55 x 66 x 12 inches, 2019

likeness into whatever form I choose. Sometimes I have a plan, but often the end result is far from it. Textiles can be mapped out pretty precisely, but I like to leave my calculations vague, because I want the piece to be what it is supposed to be. That's where I find the most magic.

Powerful inspiration

A constant inspiration is the opportunity to empower women to reclaim their image and overcome negative perceptions of their bodies. As a woman with body dysmorphia, enhanced by coming of age on the Internet, I discover ways to mend the fractures in my self-image. I hope the work speaks to others with similar experiences.

The opportunity to converse with people for whom my work resonates is also a huge source of inspiration. As an artist, it's easy to live inside your head as you work. Hearing what my audience brings to the work is always surprising and adds context.





Skin Quilt I

37 x 48 x 8 inches, 2018

Cool. But do you have a nice body?

13 x 7 x 1 ft., 2017

Collection of Julia Reyes Taubman
and Robert Taubman Estate



I am endlessly influenced by color, material, images, and interactions. My imagery is sourced from self-portrait archives, family film photographs, and low-tech digital imagery that I produce of found textures and wildlife, most specifically, deer.

My main message focuses on my journey toward autonomy as a woman, and how growing up on the Internet impacts that. Manipulating my self-portrait by hand allows me to meditate on what I like to refer to as the “fragmented woman.” She exists online as her younger self and in real life as a woman who is growing in all ways.

My titles come from things that were said to me by men who objectified either me or other women. Sometimes I hear these quotes in passing, but they nevertheless strike a chord. I think it’s important to process these upsetting or traumatic experiences through my work. I want to release these hurtful words and take away their power.

Another avenue I explore is the idea of the basement as a sacred space. Growing up, I created in family basements where I found the freedom to explore my imagination out of view. The basement often appears in my work as wood paneling and renditions of floor tiling.

Stylish materials

I use velvet and silk to imitate skin in my work. The imagery I employ is often shimmery, and once printed on a glittering fabric like velvet or silk, the work takes on both a digital and physical electricity. The heavy weight of the velvet and the silk’s lightness create billowing forms that distort perception. These qualities dominate the space the work inhabits and further accomplish my mission to give presence to my image.

My style is glittering, pink, bright, dramatic, intense, soft, heavy, and light. It has evolved with the tools I’ve learned. For my field study in graduate school, I worked in a quilt shop where I learned various techniques. I

learned upholstery from my godfather. I like to incorporate unique art-making methods in my practice. Moving beyond the photographic print is a liberating experience and challenges me to think more about form. Additionally, turning the camera on myself to display often intimate images helps me understand who I am as a woman and an artist. I am interested to see how this process will transform throughout my life.

What's ahead

I am creating a large body of work with imagery derived from thermal print collages I created during the COVID-19 pandemic. I'm doing a deep dive through my late grandfather's slide film collection to source imagery for these pieces. I meld his photographs of landscapes and hunting trips with my own archives, both written and photographic, to explore a collaboration with him, one that I know would have excited him. These large black-and-white, velvet tapestries will be featured in a solo exhibition at the Massillon Museum, located in Massillon, Ohio, in 2023.

I recently finished the spatial elements for a solo exhibition at 934 Gallery in Columbus, Ohio, that took place in June this year. That exhibition, *Basement Babe*, brings the basement into the gallery. Sewn walls and floors created a space in which to install the artwork, allowing viewers to walk through a distorted version of my childhood basement.

In addition to my studio practice, I am the gallery and residency manager at Talking Dolls Detroit, where I have my studio. In early 2020, I became a curator of Feminist Art Museum, found on Instagram, which features the work of feminist artists who create intersectional work, relating to all aspects of a woman informing her identity.

www.sarahcblanchette.studio



Basement Windows III

45 x 45 x 3.5 inches, 2018



Nice Rack

54 x 42 x 24 inches, 2020

photo by KINK Contemporary

Pat Pauly

Rochester, New York

Pat Pauly's art quilts hold a depth of meaning that results from bold color expanses and expressive mark making. Though her approach is improvisational, her works are a perfect fit of line, color, and shape.

Step by step

I have always been drawn to how things are constructed — from buildings to furniture to industrial design. Being able to “build” components for a piece of artwork is an extension of this curiosity.

My artistic strength lies in design and color, but art quilts have the added appeal of two-dimensional rebuilding. I knew art quilts were the medium for me when I discovered that I could create a work in sections that could be rearranged, the basic process of traditional quilt piecing.

Before I start a piece, I lay out fabrics to establish a palette. That grouping becomes what I will use. I always try to move forward without second guessing my choices and searching for new possibilities. I then cut into my fabrics, pairing them up as I go,





Three Sisters
55 x 105 inches, 2019

to build various forms or elements. As sections or blocks emerge, I construct a unified whole.

This improvisational approach frees me from pins, rulers, templates, and patterns. I work with minimal tools, letting my cut line become my drawn line. The forms inherent in this process are a natural and graceful outcome that gives each work a unique energy.

Inspiration abounds

I find that everything can be a source of inspiration. Natural forms intrigue me, and I'm drawn to paintings and historic textiles. I use my camera to take snapshots of textures, colors, and forms. I don't collate my database of images into a formal order. They are a collection of random images that continue to impart the basic elements I work with: line, color, and composition. I leave them in chronological order and revisit them from time to time, which is like visiting old friends to become reacquainted. Because my work is often unplanned, the piece mimics what I have experienced visually and cognitively as forms present themselves.

My main influences are painting and contemporary graphic design. I also spend hours looking at

Bondi Beach
75 x 78 inches, 2020





Family Wedding
77 x 96 inches, 2020

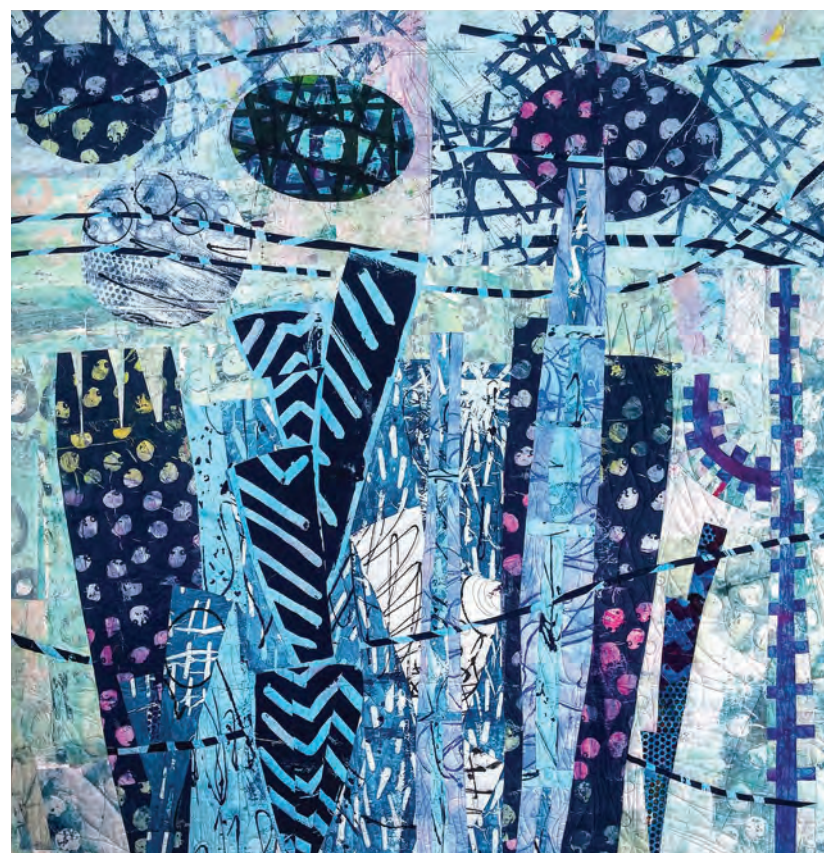
home interiors and architecture. I find that color is like sampling goods in the bakery aisle. I get involved with one sweet till the next tempting tidbit comes along. Color carries symbolism and emotion, and it drives the content of a piece. I wish I knew what pulls me to use certain palettes for certain pieces, because I like them all.

Architecture and interior design have led me to design exhibitions based on subjects that range from art to anthropology to history. As an exhibition designer, I shape the curator's and educator's message into a three-dimensional reality. I set the layout, graphics, and the supporting material. When I serve as a curator, I've chosen the works, researched the collection, and brought the works together to support the theme.

My work with designing exhibitions has made me keenly aware of scale and the importance of making work with a commanding size. Large-scale works command a space and fill it. Large is serious business, and the graphics need to be strong, willful, and powerful. Those aspects are part of what pulls me in when I see artwork created on a monumental scale, and I aim to use that as well.

A day in the studio

Because I'm a morning person, my typical studio day starts early. I spend a few minutes completing (or avoiding) work and forms I need to send from the office, but then I settle in and ignore the rest of the world. I may get in a solid three hours, take a break, and then go back and forth several times. Because there is no distance between home and studio, I can return in the evening, too. Typically, my work day is broken into two or three sessions because of my teaching and other responsibilities. The ability to pop into the studio at any time offers wonderful flexibility for me to step away from the artwork and return easily when I'm recharged.



Blue Garden
77 x 77 inches, 2019



What's ahead?

Predicting what's ahead is always a challenge. My own work is getting clearer, more precise, and compelling.

In 2020, I explored creating whole cloth prints with large-scale graphics. These may become the final works, and I'm eager to explore that challenge. In many cases, these large prints, when I use them in larger works, are doing the heavy lifting for incorporating shapes and lines that read as pieced.

During the pandemic, I discovered that I like to teach live virtual workshops because they're fun to do. I'll continue to teach in this format, but at the same time, I'll start to travel to present in-person workshops.

I offer several workshops, including surface design and improvisational design. I can't think of a more enjoyable place to be other than with like-minded people studying contemporary art quilts. The energy of such a group is wonderful, and the work that emerges keeps me waiting for the next revelation, the next class. As I see the excitement of discovery emerge in my students, my desire to continue piecing works and printing fabrics is redoubled.

www.patpaully.com

Congregation

51 x 82 inches, 2020

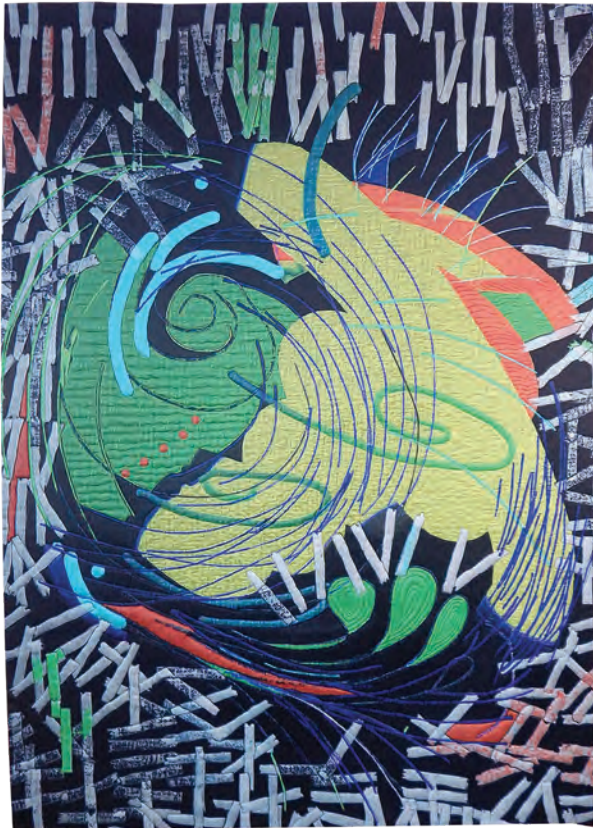
Take Two: Dialogue

40 x 40 inches, 2018

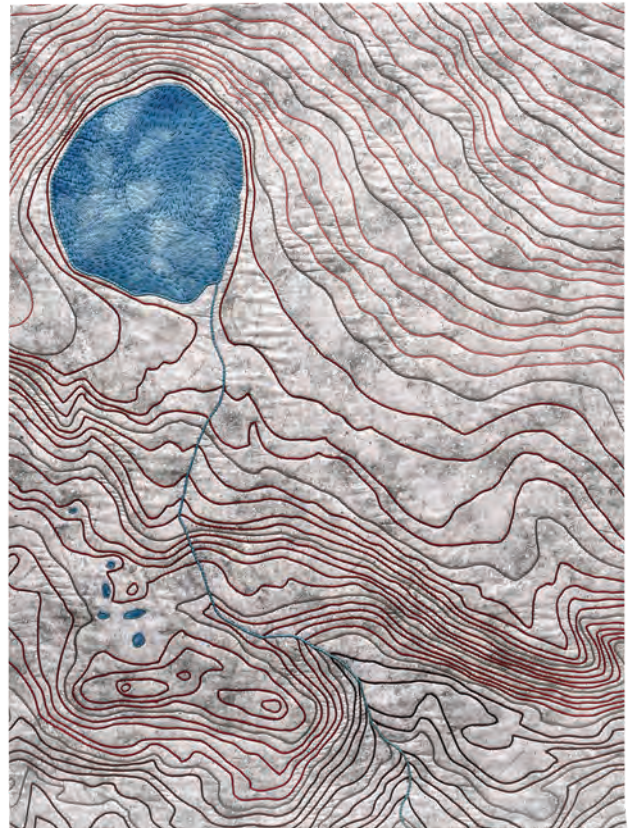


PRIMAL FORCES: EARTH

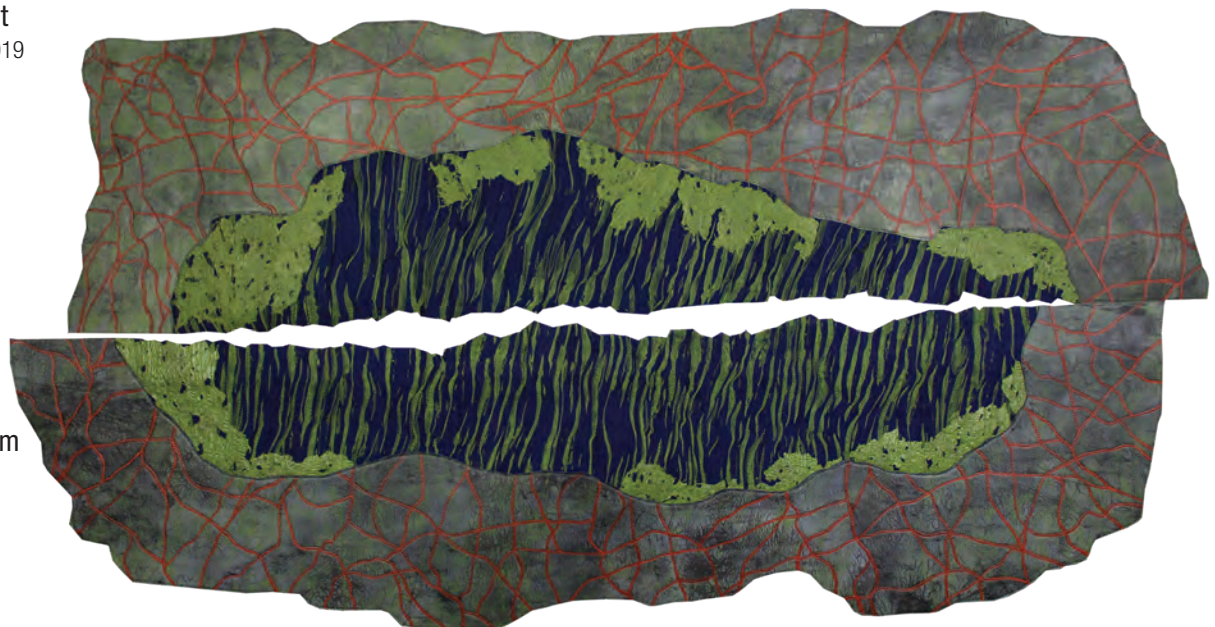
We live on a planet with extraordinary beauty, yet with fearsome power to destroy; amazingly resilient, but fragile. The artists in *Primal Forces: Earth* have captured the elegance of and threats to our planet with sensitivity and expertise. Each composition has its own visual rhythm that invites the viewer to explore the whole and delight in the details.



Betty Hahn
Opposites Attract
48 x 36 inches | 2019



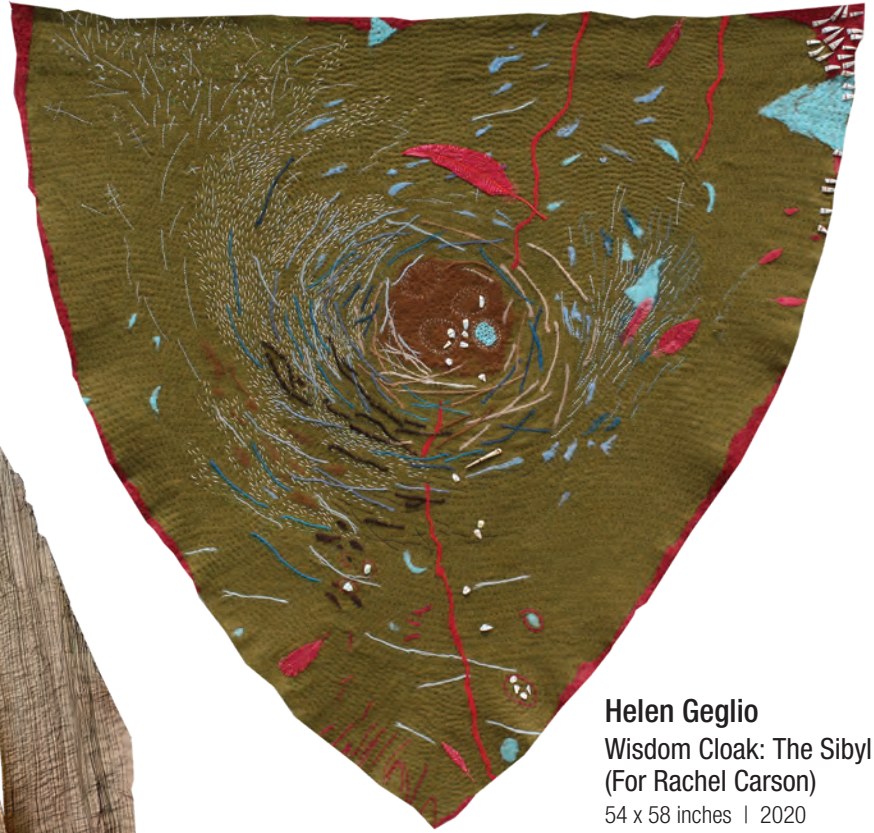
Holly Brackmann
Desolation Relief
48 x 36 inches | 2020
photo by Tom Liden



Pat DaRif
**Imbalance: Algae Bloom
in the Great Lakes**
34 x 67 inches | 2016



Ana Paula Brasil
Earth Womb
84 x 58 inches | 2020

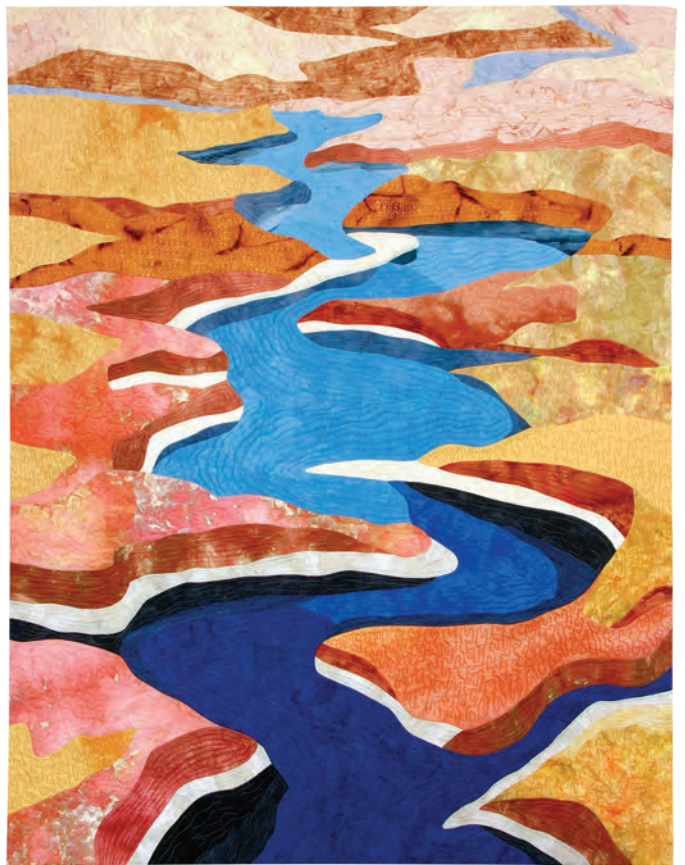


Helen Geglio
Wisdom Cloak: The Sibyl
(For Rachel Carson)
54 x 58 inches | 2020



Geraldine Warner
Global Warning
13 x 16 x 17 inches | 2020

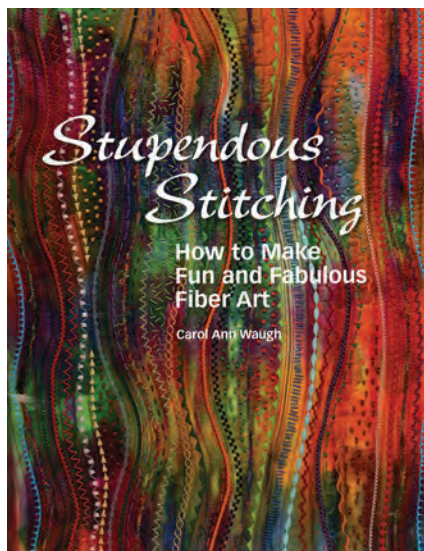
photo by Heidi Swoboda



Brenda Smith
Glen Canyon 2
42 x 33 inches
2020

the bookshelf

reviewed by Patty Kennedy-Zafred



Stupendous Stitching: How to Make Fun and Fabulous Fiber Art

by Carol Ann Waugh

Published by Xcellent Press, 2012,
6th Printing
62 pages, softcover, full color,
\$29.95
ISBN 978-097289263-6

The three seemingly simple skills of machine stitching, couching, and hand

embroidery are the basis of most textile art, but in *Stupendous Stitching*, Carol Ann Waugh reveals how such basic techniques can result in sophisticated art pieces that are individually unique.

A highly recognized exhibiting artist, Waugh has written five books on quilting and appeared in multiple television episodes. She offers online classes and has instructed hundreds of students across the country in person. The popularity and appeal of her teaching lies in an intuitive and creative process that can be applied to art quilts, framed fiber pieces, sculptural works, and wearables. As she progresses through each step, the addition of stitched layers and lines develops work that is increasingly complex and refined.

Waugh's preference is working with whole cloth, creating line, color, and texture with stitch rather than pieced pattern. *Stupendous Stitching* takes the reader through each step, clearly explained and displayed in pages of full-color photographs. The initial chapters discuss supplies, including the multiple array of threads that are the basis of her colorful paint box, plus fabrics, fusing products,

and embroidery materials. Tips on optimizing various threads and the decorative stitches of the reader's personal sewing machine are specific, including how to make a "stitch bible" as a reference while working on a piece in progress.

Suggestions for background fabric and preparation in anticipation of the first rows of stitching and couching are quite clear, with Waugh's vibrant art pieces filling the pages as examples. Her intuitive approach encourages the reader to reach beyond the natural urge to match and coordinate, selecting motifs and colors that challenge initial instincts. Couching various cording and silk materials is followed by decorative machine stitching, again in a multitude of patterns, colors, and sheens.

Finally, the machine-stitched work is ready for hand embroidery, which offers texture and dimension. Waugh leans towards the simplicity of just a few simple basic stitches, but many more could be added. The final chapters explain the layering, finishing, and binding of the work, presenting it as a piece of art ready to hang on the wall. Gallery pages complete the inspiration, with pieces from multiple artists, each unique in size, shape, and configuration.

Waugh's techniques can be used to create whole-cloth, complex art quilts, yet the lessons in this colorful book can also be applied to any aspect of textile art. *Stupendous Stitching* is a comprehensive reference filled with instructions, links to video tutorials featuring Waugh, and tips that can be helpful to experienced or novice stitchers alike.

The Ultimate Guide to Transfer Artist Paper

by Lesley Riley

Published by C&T Publishing, Inc., 2021
79 pages, softcover, full color, \$21.95
ISBN 978-1-64403-021-9

As an internationally recognized artist and instructor, Lesley Riley has been creating art quilts since 1971, as well as mixed-media fabric collage and botanical prints. With her innovative creative talents, she has been the inspiration behind Transfer Artist Paper, known as TAP, recently re-released in a new formulation. In *The Ultimate Guide to Transfer Artist Paper*, Riley hopes to “TAP” the reader’s imagination with pages of tips, tricks, and projects utilizing this easy-to-use product.

Since the new TAP is created on a thin polymer coating, there are some differences in use from the previous TAP — and many advantages. Although the transfer cannot be ironed over, the surface does not scratch, maintains a longer shelf life, and can be peeled hot or cold. Riley provides careful details on how to optimize TAP for successful transfers of photos, text, and even original drawn artwork, onto a multitude of fabrics and substrates. TAP can be used to transfer onto all types of cotton and synthetic fabrics, including sheer organza, silk, and chiffon.

The Ultimate Guide is a visual treat of TAP transfers of imagery on paper, Lutradur, canvas, and leather, as well as numerous other possibilities, all clearly explained, with beautifully crafted examples by Riley and invited artists. The options are nearly endless, utilizing layering, masking, cutting machines, and punches. The addition of



paints, watercolors, markers, and pastels, whether on the substrate or directly onto the TAP, results in complex, visually intriguing surfaces.

TAP can also be used to create larger pieces for quilts or mixed media by combining several sheets in a seamless method, all explained in detail, including the use of photo editing software to split the image onto separate pages.

More than fifteen distinct projects help artists think outside the box and jump-start their creativity. Fabric collage, books, stitched paintings, memento packages, and art quilts are just a few of the possibilities, with complete instructions provided.

The Ultimate Guide to Transfer Artist Paper is the latest of several books by Riley, who writes with the intent of motivating and empowering her readers to take risks, break rules, and define their own unique artistic voices. Her extensive background in color and pattern is evident throughout this latest endeavor as she continues to delight, inspire, and motivate.

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, 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.saq.com. Full-color catalogs of many of the exhibitions are also available.

B. J. Adams

Washington, DC, United States
www.bjadamsart.com



Fictional Fantasy

23 x 36 inches (58 x 91 cm) | 2018

Frieda Lindley Anderson

Elgin, Illinois, United States
www.friestyle.com



Cherry Basket

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

Ludmila Aristova

Brooklyn, New York, United States

www.ludmilaaristova.com



Autumn

34 x 46 inches (85 x 117 cm) | 2003

photo by D. James Dee

Teresa Barkley

Maplewood, New Jersey, United States



Stay in Touch

84 x 60 inches (213 x 152 cm) | 2020

photo by Deidre Adams

Mary Beth Bellah

Charlottesville, Virginia, United States
marybethbellah.com



Time worn

18 x 14 x 13 inches (46 x 36 x 33 cm) | 2017

Charlotte Bird

San Diego, California, United States
www.birdworks-fiberarts.com



Sentinel

46 x 29 inches (117 x 74 cm) | 2021

photo by Gary Conaughton

Hélène Blanchet

Margaree Valley, NS, Canada



Fisheries in Turmoil

19 x 39 inches (48 x 99 cm) | 2021

Susan Brubaker Knapp

Chapel Hill, North Carolina, United States
www.bluemoonriver.com



I'll Fly Away

42 x 40 inches (107 x 102 cm) | 2020

Joke Buursma

Portlawn, Waterford, Ireland
www.jokebuursma.weebly.com



Old Stone-Walled Trail

28 x 58 inches (70 x 147 cm) | 2020

JoAnn Camp

Greenville, Georgia, United States



Full Circle

29 x 30 inches (74 x 76 cm) | 2020

photo by Kenny Gray

Christine Chester

Eastbourne, East Sussex, United Kingdom

www.christinechester.com



Standing on the Shoulders of Giants

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

photo by Michael Wicks

Jette Clover

Lier, Antwerpen, Belgium

www.jetteclover.com



White Wall 14

52 x 52 inches (132 x 132 cm) | 2012

photo by Pol Leemans

Shannon M. Conley

Moore, Oklahoma, United States
www.shannonconleyartquilts.com



Cloud Rim, Summer 1991

69 x 44 x 4 inches (175 x 112 x 10 cm) | 2020

photo by Mike Cox

Phyllis Cullen

Ninole, Hawaii, United States
www.phylliscullenartstudio.com



Brooding Nude

26 x 28 inches (66 x 71 cm) | 2021

Judy B. Dales

Greensboro, Vermont, United States

www.judydales.com



Sanctuary

28 x 30 inches (71 x 76 cm) | 2020

Donna Deaver

Coeur d'Alene, Idaho, United States

www.donnadeaver.com



Descent to the Mediterranean – Atrani

35 x 25 inches (88 x 62 cm) | 2020

Giny Dixon

Danville, California, United States
www.ginydixon.com



Mutation

35 x 66 inches (88 x 168 cm) | 2020

photo by Sibila Savage

Regina Dunn

DeLand, Florida, United States
www.reginabdunn.com



Yielding

48 x 24 inches (121 x 62 cm) | 2017

photo by Regina Dunn

Susan Else

Santa Cruz, California, United States
www.susanelse.com



Lullaby

19 x 11 x 15 inches (48 x 28 x 38 cm) | 2020

photo by Marty McGillivray

Deborah Fell

Urbana, Illinois, United States
www.deborahfell.com

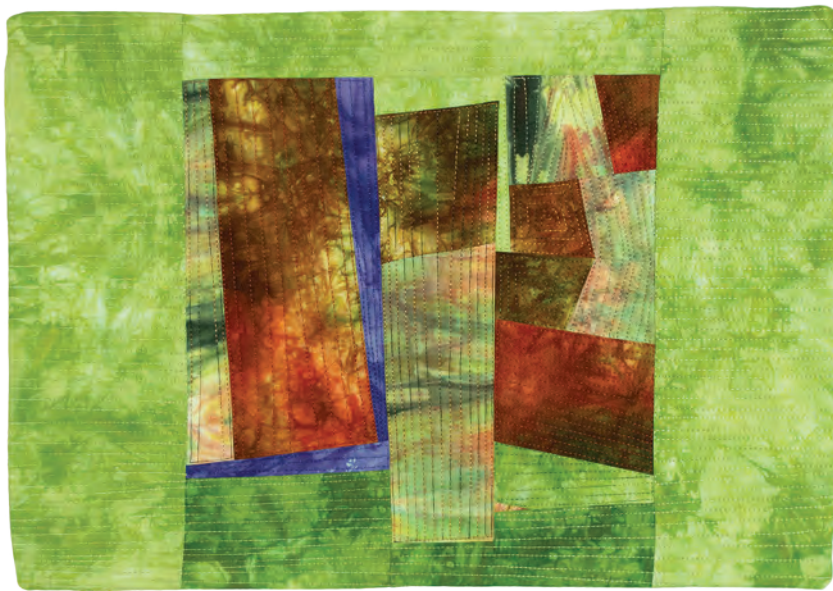


Writing on the Wall

36 x 26 inches (91 x 66 cm) | 2020

Floris Flam

Bethesda, Maryland, United States
www.florisflam.com



Gateway 3

12 x 18 inches (30 x 46 cm) | 2021

Diana Fox

Parker, Colorado, United States

www.contemporaryquilter.com



Gifts from the Universe: Sand Dollars

47 x 41 inches (119 x 104 cm) | 2021

photo by Richard Garduno

Sheila Frampton Cooper

Ventura, California, United States

www.zoombaby.com



Lair of the Amethyst Deva

32 x 27 inches (81 x 69 cm) | 2012

Collection International Quilt Study Center & Museum

Mita Giacomini

Dundas, Ontario, Canada
www.mitagiacomini.com



Wild Mother Goose

21 x 21 inches (53 x 53 cm) | 2020

Sandy Gregg

Cambridge, Massachusetts, United States

www.sandygregg.com



Pollen 1

43 x 41 inches (109 x 104 cm) | 2019

photo by Joe Ofria

Gunnel Hag

Toronto, Ontario, Canada
www.gunnelhagstudio.com



Lots of Fun at the Garden Party

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

Bev Haring

Longmont, Colorado, United States



Reflections

44 x 27 inches (112 x 69 cm) | 2020

Leah Higgins

Eccles, Manchester, United Kingdom

www.leahhiggins.co.uk



Cadence 4

59 x 39 inches (150 x 100 cm) | 2021

Rosemary Hoffenberg

Wrentham, Massachusetts, United States

www.rosemaryhoffenberg.com



Flash Fiction 2020

43 x 47 inches (109 x 119 cm) | 2021

photo by Joe Ofria

Laura Jaszowski

Eugene, Oregon, United States
www.joyincloth.blogspot.com



Self-Portrait in the Time of Covid-19

16 x 14 inches (39 x 34 cm) | 2020

Ann Johnston

Lake Oswego, Oregon, United States
www.annjohnston.net



The Contact: Competent Rock

84 x 38 inches (213 x 97 cm) | 2018

Lyric Montgomery Kinard

Cary, North Carolina, United States
lyrickinard.com



Essence II

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

Brigitte Kopp

Kasel-Golzig, Germany
www.brigitte-kopp-textilkunst.eu



Shade dancers

61 x 79 inches (156 x 200 cm) | 2016

Pat Kroth

Verona, Wisconsin, United States

www.krothfiberart.com



String Theory Strata

49 x 61 inches (124 x 155 cm) | 2019

photo by William Lemke

Judy Langille

Kendall Park, New Jersey, United States

www.judylangille.com



Facade with Triangles and Grid 39

39 x 45 inches (99 x 114 cm) | 2019

photo by Peter Jacobs

Mary-Ellen Latino

Nipomo, California, United States
www.highinfiberart.com



House Party 2020

37 x 36 inches (94 x 91 cm) | 2020

photo by Forrest Doud

Susan Lenz

Columbia, South Carolina, United States

www.susanlenz.com



Mandala XV

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

Fuzzy Mall

Dundas, Ontario, Canada
www.quiltedportrait.net



Ryan Stephenson

126 x 58 inches (320 x 147 cm) | 2021

Sherri Lipman McCauley

Lakeway, Texas, United States
www.sherrilipmanmccauley.blogspot.com



Chaos

45 x 36 inches (114 x 91 cm) | 2020

Denise Oyama Miller

Fremont, California, United States



Pelagic Produce

59 x 24 inches (150 x 61 cm) | 2018

private collection | photo by Sibila Savage

Jeannie Moore

Kerrville, Texas, United States
jpmartist.com



Mr McDuff

38 x 30 inches (97 x 76 cm) | 2020

Elisabeth Nacenta-de la Croix

Collonge-Bellerive, Geneva, Switzerland
www.elisabethdelacroix.com



Marée Descendante

50 x 19 inches (128 x 48 cm) | 2020

photo by Olivier Junod

Bobbe Shapiro Nolan

Eagle Lake, Texas, United States
www.bobbeshapironolan.weebly.com



Flyover 10 – Dancing in the Rainbow Mountains

48 x 36 x 3 inches (122 x 91 x 8 cm) | 2021

Mary Pal

Toronto, Ontario, Canada
www.marypaldesigns.com



A World of Difference

48 x 35 inches (122 x 89 cm) | 2021

photo by Thomas Blanchard

Kathryn Pellman

Los Angeles, California, United States

www.kathrynpellman.com



Hot Gossip, Word Salad, Fashionistas and Girlfriends

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

photo by Johanna Wissler

Marika Pineda

Santa Fe, New Mexico, United States
marikapineda.com



Prairie Waltz

52 x 44 inches (132 x 112 cm) | 2019

Susan V. Polansky

Lexington, Massachusetts, United States

www.susanpolansky.com



Skirmish on Insecurity Hill

22 x 14 inches (55 x 36 cm) | 2021

photo by Boston Photo Imaging

Sue Reno

Bethel Park, Pennsylvania, United States

www.suereno.com

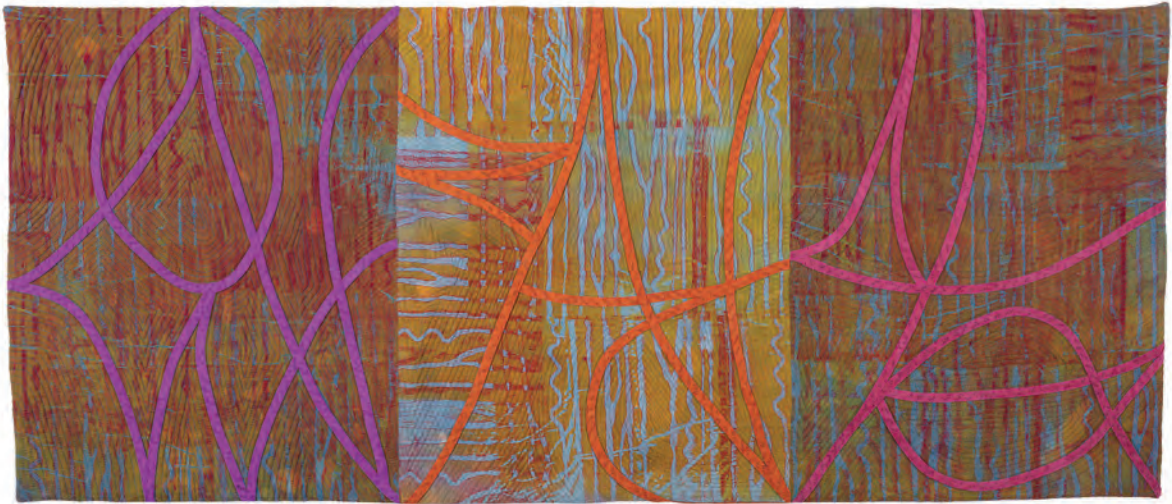


Dew Point

57 x 55 inches (145 x 140 cm) | 2021

Connie Rohman

Los Angeles, California, United States
www.connierohman.com



Now & Then

28 x 60 inches (71 x 152 cm) | 2020

photo by Mark Harvey

Karen Schulz

Silver Spring, Maryland, United States

www.karen-schulz.com



12: Blue

28 x 62 inches (70 x 157 cm) | 2021

photo by Mark Gulezian/Quicksilver

Sue Sherman

Newmarket, Ontario, Canada

www.sueshermanquilts.com



Penguin Playground

50 x 85 inches (127 x 216 cm) | 2020

Catherine Whall Smith

Chaplin, Connecticut, United States

www.catherinewhallsmith.com



Love Letters . . . As the Numbers GROW_HKYD12

39 x 22 inches (99 x 56 cm) | 2020

private collection

Jean Sredl

Shawano, Wisconsin, United States

www.sredl.com



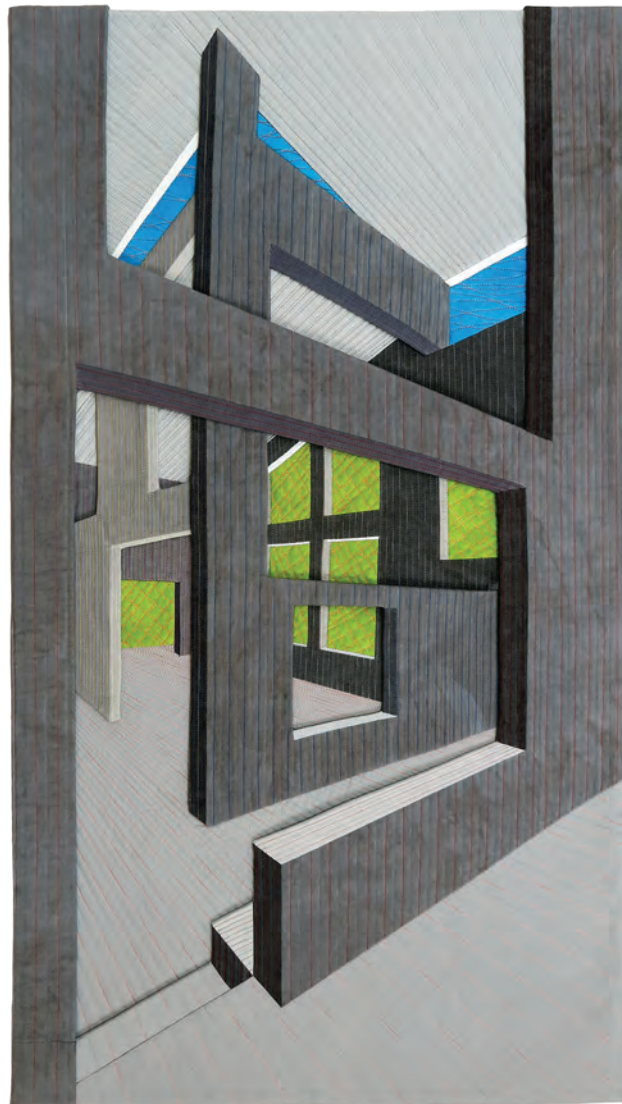
2020 - A Time in Stitch

60 x 48 inches (152 x 122 cm) | 2020

photo by Tracy Van Zeland

Linda Syverson Guild

Bethesda, Maryland, United States
www.lindasyversonguild.com



The Intrigue of Interaction

42 x 22 inches (107 x 55 cm) | 2019

private collection | photo by Mark Guild

Judith Tomlinson Trager

Longmont, Colorado, United States

www.judithtrager.com



Braintangles

78 x 42 x 12 inches (198 x 107 x 30 cm) | 2020

photo by Ken Sanville

K. Velis Turan

New Baltimore, New York, United States
kvelisturan.com



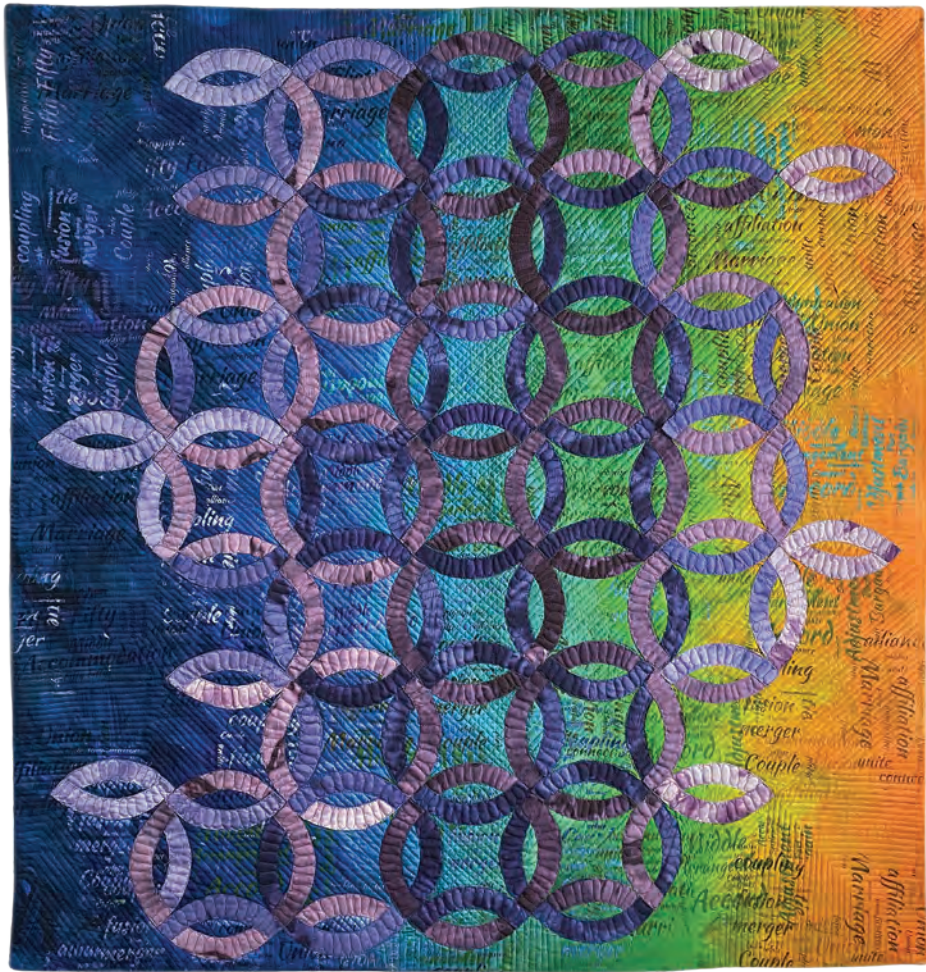
New York City - Spring 2020

36 x 26 inches (91 x 65 cm) | 2021

photo by Bob Turan

Lisa Walton

Lewisham, NSW, Australia
lisawaltonartist.com

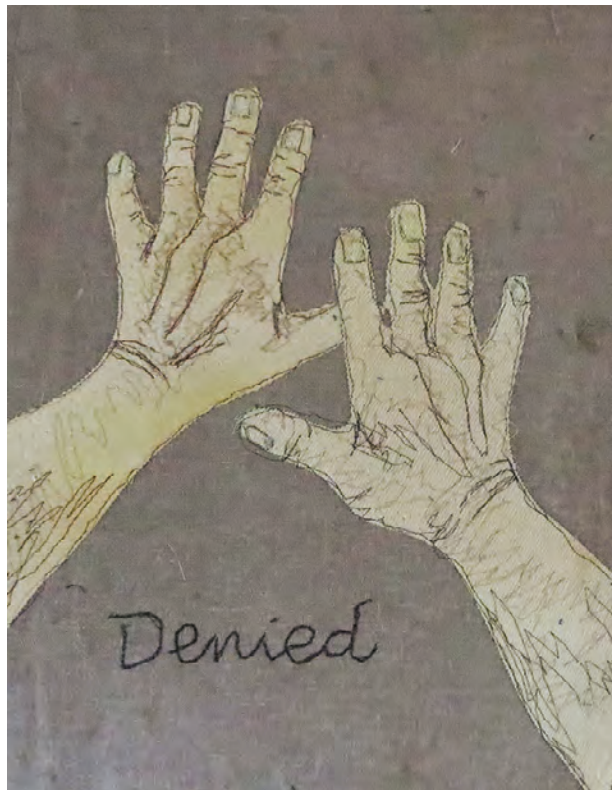


A Perfect Compromise

40 x 38 inches (102 x 97 cm) | 2021

Sylvia Weir

Beaumont, Texas, United States
www.sylviaweirart.wordpress.com



Station IV Denied

14 x 11 inches (36 x 28 cm) | 2021

Marianne R. Williamson

Mountain Brook, Alabama, United States
movinthreads.com

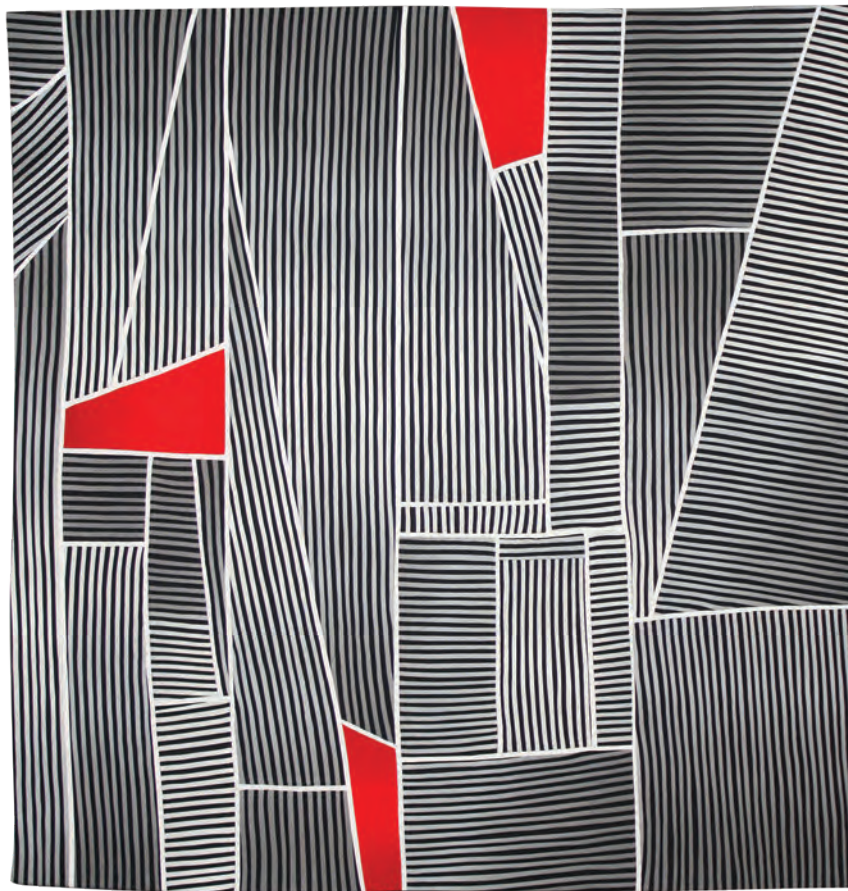


Touches of Red

55 x 41 inches (140 x 104 cm) | 2020

Hope Wilmarth

Houston, Texas, United States
hopewilmarth.com



Urban Cathedral

45 x 44 x inches (114 x 112 x cm) | 2016
Collection Visions Art Museum | photo by Rick Wells

Charlotte Ziebarth

Boulder, Colorado, United States




Wind Blown


35 x 54 inches (89 x 137 cm) | 2018

photo by Ken Sanville

www.equilter.com



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Quilt National from p. 5

(Holland) #2 won the Surface Design Association Award. Not pictured are Valerie Goodwin's *Corrupt Connections (A Diptych)* that won the Quilts Japan Prize, and *Wisdom Cloak: Mender of Rifts* by Helen Geglio, taking the Studio Art Quilt Associates (SAQA) Award. In truth, almost every work in *Quilt National '21: The Best in Contemporary Quilts* is a winner, and I wish we had space to illustrate more. As it happens, all but one of the prizewinners in QN '21 are members of SAQA.

Organized by Nancy Crow, Françoise Barnes, and Virginia Randles, the first *Quilt National* in 1979 was a watershed event for quilt art. These talented women and other artists across the country were creating original, innovative designs in fabric that were pieced, layered, and stitched — quilts meant to be displayed on the wall. Crow and

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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




www.fiberartworkshops.com | (518) 966-5219 | @HudsonRiverArt

Barnes recognized the need for an appropriate showcase for what are now known as “art quilts.” Fortunately, this need coincided with the efforts of local artists and art lovers to preserve and renovate an abandoned dairy barn in Athens, the venue for *QN* since 1979. *Quilt National* was founded to publicize and promote the transformations taking place in the world of quilting. Its purpose was then, and still is, to carry the definition of quilt making far beyond its traditional boundaries. Selections from each *QN* exhibition tour for up to two years, bringing museum visitors in this country and abroad the best in contemporary quilt art. Produced by The Dairy Barn Arts Center, *Quilt National* is celebrating its 42nd anniversary this year.

Sandra wishes to thank her husband David, who helped her make the two-day roadtrip from New York City to Athens in May.



Sandra Champion
summer inferno #7
 40 x 63 inches, 2020



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**HOMETOWN GIRL:
 APPLIED QUILTS OF MIMI DIETRICH**






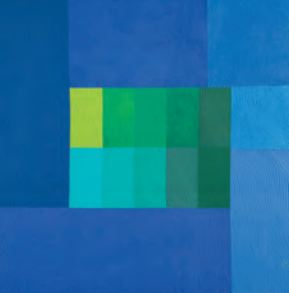

**TWISTED:
 MODERN QUILTS
 WITH A VINTAGE
 TWIST
 OF MARY KERR**



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VIRGINIA QUILT MUSEUM HARRISONBURG VIRGINIA

www.internationalquiltmuseum.org

We are the Story from p. 9

Hartwell was inspired by a poem she wrote about Floyd's last moments.

Clara Nartely's quilt *Charleena* honors Charleena Lyles, a pregnant mother of four in Seattle who was shot seven times by two policeman, killing her and her fetus. The five circular motifs around Charleena's head in this portrait represent Charleena hugging her children, including the unborn one.

It Is History by Deanna Tyson was inspired partly by an exhibition the artist saw on Art and Empire in which statues of imperialists and beneficiaries of slavery were "repossessed" by being dressed in clothing made of African wax cloth, adornments, and jewelry. In Dixie Walker's quilt *Justice*, the flowers display the names of African Americans killed by police, hand embroidered on each leaf.

Dorothy Burge descends from a long line of quilters who hail from Mississippi. The Chicago native, a self-taught quilt maker, is a community activist inspired by history and current issues of social justice. All of her quilts are life-size human figures. *16 Bullets and a Cover-up* refers to Laquan McDonald, a seventeen-year-old African-American male shot sixteen times by a policeman. Using a copy of McDonald's autopsy report as a guide, Burge accurately indicated each bullet wound to the body.

I will never be silent. Each exhibited quilt indispensably enriches us all, has potential to advance the conversation on racism and equality in the United States, and works toward shaping human potential. Does the viewer "get it"? The answer is a resounding "yes!" Viewers are mesmerized by the beauty, the ingenuity, and the stories the quilts convey. I have seen viewers walk away in tears. I have received letters from viewers profoundly touched



October 18, 2021—January 8, 2022
Red and Green Quilts | Historic Beauties!
 RMQM is proud to present quilts from its own permanent collection.


Hari Warner Solo Exhibit
 We are pleased to present this collection of Hari's quilts to honor her memory and to showcase her talents as a quilter. She was also an educator, illustrator and painter.

RMQM's 16th Biennial Men's CFE Rocky Mountain Mile High Exhibit
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The Men's call for entries is a juried show celebrating quilts made by men which showcases just how diverse and talented men's quilting is.


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 An exciting group of quilts in vibrant colors and exquisite design.

UPCOMING CALL FOR ENTRIES

Evolutions 2022

Looking Back—Moving Forward

Exhibit dates: April 18—July 16, 2022

Online entries:
November 1—22, 2021

More details: www.rmqm.org/call-for-entries

Evolutions 2022 is an open challenge to all quilters and fiber artists in celebration of their personal journey in the quilting arts. Look back at your very first quilt to where you are at this point in the *evolution* of your quilting.

Exhibition dates:
 April 18, 2022—July 16, 2022.

Winner is awarded a solo exhibit at RMQM if sufficient body of work is available.

Rocky Mountain Quilt Museum
 200 Violet St. #140
 Golden, CO 80401
www.rmqm.org - 303-215-9001

by the quilts, vowing to educate themselves on African-American history and culture. I receive a lot of hate mail too ... but it's all right. When folks send hate mail, it lets me know that they, too, have viewed the quilts. They may have a different take on things, but still, they are watching. People must hear our stories, feel and understand our pain. I am too old to protest in the streets; I will let the artwork do the talking.

Carolyn L. Mazloomi is an artist, author, historian, and curator. She is the most influential historian of African-American quilts in the United States, having produced an inspiring body of work, much of it containing references to African-American life and history, as well as harkening back to a shared African ancestry. Mazloomi has written 15 books on African-American quilts. She has been awarded the Ohio Heritage Fellowship Award and the National Endowment for the Arts National Heritage Award, the highest award in the nation for traditional art. In 2021 Mazloomi was honored with the United States Artists Fellowship.



Sylvia Hernandez
Injustice

43 x 41 inches, 2020

photo by Deneka Peniston
collection of Spike Lee

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Michael A. Cummings



Born Into a Lie #1
72 x 64 inches, 2019

New York City Public Library
Collection, Schomburg Center for
Research in Black Culture

photo by Burke Studio, New York City

“To be born in a free society and not to be born free is to be born into a lie. To be told by co-citizens and co-Christians that you have no value, no history, have never done anything that is worthy of human respect destroys you because in the beginning you believe it.”

—James A. Baldwin

I created this art quilt after reading the above statement by James Baldwin, which moved me so much that I decided to pay homage to this great American. Being African American myself, I felt his pain and disappointment, and embarked on

a journey to translate his words into a quilt. At first I planned to make only one quilt, but then my imagination expanded and I made three additional works. Each piece features iconic symbols prevalent in American society, and in each quilt Baldwin’s face is covered with a red “X.” This letter symbolizes rejection, exclusion, invisibility, wrong color, and segregation from freedom to vote or live where you choose.

In my first Baldwin quilt we can see a white cross, referencing his

service as a youth minister in a Harlem Pentecostal Church. He often quoted bible verses in his writings. The section of a vintage crazy quilt in the upper left hand is meant as a metaphor for Baldwin’s life in the United States. Baldwin’s facial expression in my quilt is that of a young person trying to understand where he fits in society. He is reaching for the flag as a symbol of security, thinking that he is part of a free society. But as James Baldwin grew older, he decided that he was born into a lie.



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