

Studio Art Quilt Associates

# art quilt QUARTERLY

2022  
Issue No. 26



UC Berkeley Art Museum  
Art quilts in Hawaii  
Caryl Bryer Fallert-Gentry

\$14.99US / \$17.99CAN

2 1 >



113 art quilts

# What is a body of work?

For an artist in any medium, the basic meaning of “body of work” is simply the work produced during that person’s lifetime. The expression becomes more precise when we are talking about a cohesive body of work, which is what gallery directors expect to see when determining whether to sign up a new artist. The same process usually applies for professional arts organizations, like SAQA, when they are jurying in new members. Settling on a consistent style contributes significantly to an artist’s cohesive body of work, followed by various aspects such as format, subject matter, and how the work is to be presented for viewing. While most artists experiment throughout their careers with numerous techniques, processes, and materials, having several pieces in consistent format, subject matter, and/or presentation assures potential collectors of that artist’s command



of the medium. Many art collectors set themselves a similar task of gathering a cohesive body of work as they assemble works appealing to their own instincts. Just as an artist feels most competent working in abstraction, pictorial subjects, textual components, etc., a collector gravitates to artwork aligning with personal tastes. The magic happens when those two stars collide — a collector discovers the perfect artist and that artist is validated beyond all expectations.

Sandra Sider, Editor  
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**Cover: Nice Ice #2**  
**by Caryl Bryer Fallert-Gentry**

30 x 30 inches, 2020



UC Berkeley Art Museum and Pacific Film Archive, view of Center Street façade 2016  
photo: Iwan Baan. Courtesy of Diller Scofidio + Renfro; EHDD; and UC Berkeley Art Museum and Pacific Film Archive.

# Changing the narrative

## A conversation about the Eli Leon bequest

Stacy C. Hollander interviews Elaine Y. Yau, Associate Curator of the Eli Leon Living Trust Collection of African American Quilts, a Luce Foundation-funded position

In February 2020, the University of California, Berkeley Art Museum and Pacific Film Archive (BAMPFA) opened the exhibition *Rosie Lee Tompkins: A Retrospective* highlighting sixty-seven virtuosic examples of the artist's work. The exhibition, organized by Lawrence Rinder, former director and chief curator, and Elaine Y. Yau, then a postdoctoral curatorial fellow at the museum, celebrated the unexpected bequest of more than 3000 quilts by African-American makers that had been passionately collected by Eli Leon, an unassuming Oakland-based psychologist, from the 1970s until his death in 2018.

The exhibition closed after only a few weeks due to the pandemic and reopened to a rhapsodic review by *The New York Times* co-chief art critic Roberta Smith, who called Tompkins's work "one of the century's major artistic accomplishments." In the interim, Yau was appointed Associate Curator of the Eli Leon Living Trust Collection of African American Quilts, a Luce Foundation-funded position. I had the pleasure of speaking with Yau about Eli Leon's institution-changing bequest, her thoughts about the collection and its implications, and BAMPFA's plans for the future.



Rosie Lee Tompkins: A Retrospective (installation view)  
2020

photo: Impart Photography

**Please tell me a little bit about your involvement with quilts in general, and quilts made by African-American artists, in particular.**

I'm relatively new to the field of quilt study and history. My dissertation research was on Sister Gertrude Morgan, who was foremost an African-American preacher in the Holiness and Pentecostal tradition. I was very interested in her painting, especially as it was framed within the context of contemporary folk and "Outsider" art, larger issues about how African-American expressive culture and painting

was being perceived by the art world mainstream, and how race and gender were constructed within these categories. When I came to the Berkeley Art Museum as a postdoctoral curatorial fellow, I was finding my way professionally, and one of my first meetings with Larry Rinder began with his question, "So, how do you like quilts?" At that time he had just received news of Eli Leon's bequest, and I think he was trying to reckon with this incoming gift of more than 3000 quilt objects.

**Were you aware of the gift?**

No, nor about Eli Leon. I had long known about the Souls Grown Deep Foundation and their advocacy for the quilters of Gee's Bend, but I had never studied quilts closely. Larry invited me to work on the Rosie Lee Tompkins project, and that was exciting because a lot of the cultural and critical issues about these artists' position relative to the mainstream and contemporary art world were very familiar to me. As an art historian who is also trained in the discipline of folklore and material culture studies, I had to be a quick study on quilt history, and of course I'm still learning.

**With your background, studying artists like Sister Gertrude Morgan, were you particularly struck by analogs with the work of Rosie Lee Tompkins?**

Not immediately. I actually came to Rosie Lee Tompkins's work trying to parse out the elements of a tradi-



Eli Leon in 2013 in one of two storage rooms dedicated to quilts in his Oakland home.

photo: Randi Malkin Steinberger



**Rosie Lee Tompkins** (1936–2006)

**Untitled**

1996; quilted by Irene Bankhead, 1997  
94 x 131 inches

photo: Ben Blackwell. ©Estate of Effie Mae Howard.

All quilts are in the collection of the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA), Bequest of the Eli Leon Living Trust.

tional quilting vocabulary that I could find. I wanted to understand her training and her background as a quilter, and the quilting models she might have had to build upon. And then, only later, her improvisational approach would become the dominant framework.

**Was Eli Leon’s approach in acquiring the quilts purely aesthetic? I know he had a deep interest in African-American culture as well.**

For his scholarly work, he was exploring the thesis laid out by scholars like Robert Farris Thompson and John Michael Vlach, who were interested in tracing the retentions of African aesthetics, African philosophy, and textile practice from the African continent, through the Middle Passage, and to what is now the United States. While his collecting was motivated by that thesis, I also believe that he was absolutely attuned to the aesthetic power of what someone like Tompkins was doing. And as much as he was motivated by the scholarly angle, he was a collector and connoisseur at the same time.



**Rosie Lee Tompkins** (1936–2006)

**Untitled**

1992; quilted by Irene Bankhead, 1992  
39 x 33.5 inches

photo: Siegert Photographics. ©Estate of Effie Mae Howard



## Arbie Williams

(1916–2003)

### Bell-Bottom Medallion

1991; quilted by Irene Bankhead, 1991

74 x 67 inches

photo: Sharon Risedorph

women's or community history. Many of Tompkins's quilts are abstract, and so I think she's set up to be in dialogue with the history of abstract art. There is exciting writing around Black abstraction recently, and I hope scholars will unpack this angle, especially as it issues from a quilting tradition.

### Has the Black Lives Matter movement affected your perspectives or plans?

Black Lives Matter was formed and galvanized in direct protest to the murders of unarmed Black men — Trayvon Martin, Michael Brown, and others — but calls attention to entrenched racial oppressions more generally. For museums and cultural organizations, this has meant acknowledging this history of struggle and aligning our mission with the goals of addressing inequity, furthering social justice, and amplifying the voices of marginalized artists. BAMPFA's quilt collection is a timely invitation in that regard to center a curatorial lens on the stories of African-American women artists (and some men). It also prompts the art museum more generally to be critically self-reflective: Why have quilts not been typically included in collecting and exhibition programs? What stories have we been neglecting or dismissing? How can we genuinely approach art historical hierarchies in ways that expose this power structure and help to dismantle them?

Critics often discuss Tompkins's work as transcending the quilt medium and compare it to painting, which is something of a hierarchical response to her artistry. It also negates the weight of history, legacy, female hands, experiences, and creativity that has accrued to quilts.

I really wish to hold the analogy of quilting to modernist painting at an arm's length. It is something that is now very much a part of the history. The quilts coming out of Gee's Bend really skyrocketed



## Minnie Nobles

(1901–2004)

### Square-in-a-Square

ca. 1975, 83 x 68 inches

photo: Sharon Risedorph



into public visibility, in part, because of that comparison and language. But for me, and I will use Rosie Lee Tompkins as an exemplar, what makes them powerful is that they are quilts — they are textiles — they are the product of one woman’s work, they are connected to histories of African-American culture and quilt making practices, and they are at the same time aesthetic objects. I tried to highlight that in the catalog by discussing, for example, the kinds of aesthetic qualities that velvet invites and the way that Tompkins is exploiting velvet for all of its really lustrous qualities. I think the problem comes when there isn’t enough due diligence done to understand this very different tradition and how users and keepers valued them.

**For the readers who may not be familiar with Tompkins’s work, can you say a few words about her?**

Rosie Lee Tompkins is, in fact, a pseudonym for a quilter named Effie Mae Howard (1936–2006) who

**Effie Jackson**

(1899–death date unknown)

**Double Strip**

Early 1940s; quilted by Willia Ette Graham and Johnnie Wade, 1988  
76 x 94 inches

photo: Sharon Risedorph

was born in Arkansas to a family of sharecroppers, and is now recognized as one of the most innovative quilters and contemporary artists of the late twentieth and early twenty-first centuries. She came to the Oakland area in 1958 as part of the post-war wave of the Great Migration of African Americans. In the 1970s, she began making “Crazy” quilts and pillows for sale at flea markets, and the real turn in her artistic trajectory occurred in 1985 when she met Eli Leon, who became her advocate, patron, and primary promoter. Working improvisationally, Tompkins employed an enormous range of found



## Kattie Pennington

(1927–1999)

### Bow Tie Medallion

c. 1985; quilted by Irene Bankhead, 1990

80 x 60 inches

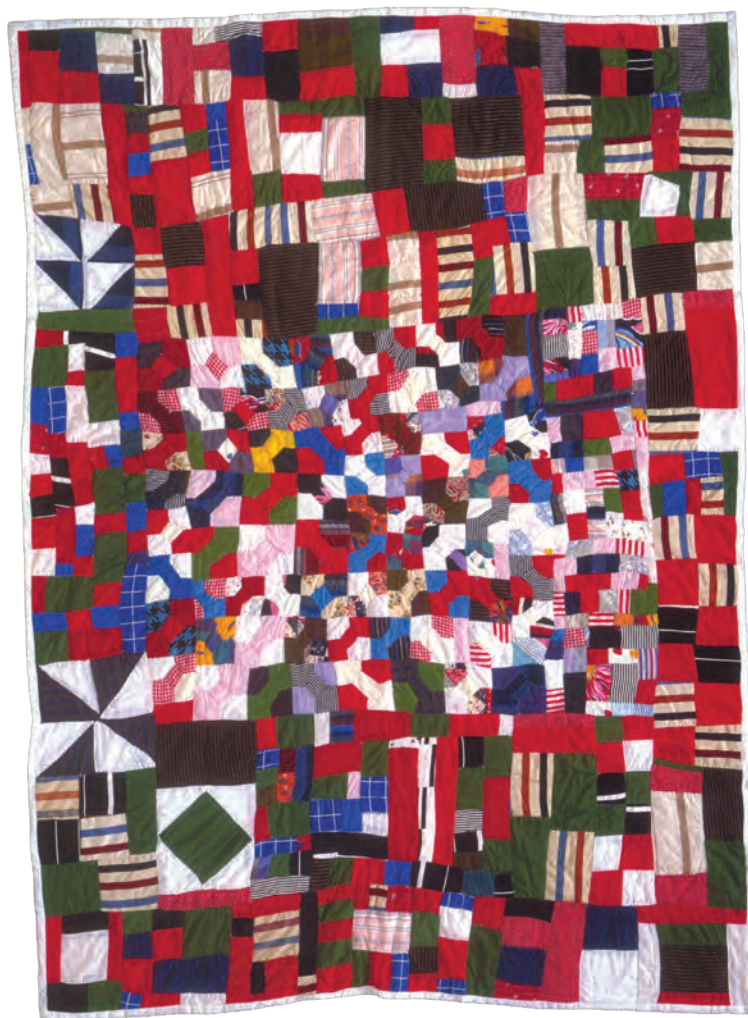
photo: Sharon Risedorph

and repurposed fabrics to create works that provided her spiritual grounding and an outlet for extraordinary aesthetic expression. My biases will show through this response — which I hope your readers will forgive — but Rosie Lee Tompkins was the first quilter I encountered who had an extensive body of work that read like that of a mainstream artist. I knew of her velvets and *Three-Sixes* abstractions (quilts in which she honored three loved ones whose birth dates included the number six), which in themselves were knockouts, but the process of curating the retrospective revealed small commemorative wall hangings, three-dimensional assemblages, huge patchworks with image-printed fabrics that read like avant-garde collage, and extensive use of embroidered text, which really flourishes in the late 1990s and the 2000s. It's at that point you start to see with regularity her name and her birthday stitched in, along with a handful of biblical references that appear again and again, for example John 3:16, Exodus 20, Job 36.

#### **Do you find it interesting that she incorporates her true name into some of the textiles yet works under a pseudonym?**

I do, and it says to me that there's a lot of this late work that I don't think she actually intended to have shown in her lifetime. It's not until very late in her life, with her 2007 Shelburne Museum exhibition, *Something Pertaining to God*, that the public is actually seeing some of her embroidered work. You learn in the introductory notes of the exhibition catalog, though, that Tompkins gave her blessing, or her permission, for that show to take place.

#### **Are there other signature characteristics of her quilts?**



A couple of signature visual aspects of her work are her choice and configuration of materials. Velvet, velveteen, and velour were some of her favorite materials, especially during the 1980s and 90s, when she's exploring the effects of luster and lush, bold color combinations. In some of her later work you see more innovative handling of patterns, such as the yoyo. The breadth of her visual experimentation was wide, but you tend to notice an exploration of the half-square triangle motif, where she is experimenting with dramatic shifts in scale. So you'll have a very large half-square triangle and then immediately next to it, a medium scale, and then a smaller scale, of triangles. Sometimes you'll see a medallion composition, other times you'll see an all-over composition, and then, in other cases, you'll see her experimenting with borders and frames within blocks.



**Willia Ette Graham**

1903–1997)

**Basket Improvisation**

1981, 93 x 80 inches

photo: Geoffry Johnson

**Please comment on the scale of some works by Rosie Lee Tompkins. One is at least fourteen feet long.**

I have not seen that kind of variation in scale with other artists as I have with Tompkins.

**Does that suggest that artistic expression was paramount for Tompkins, and that function was not necessarily a consideration?**

I think that is true for Tompkins. At the same time, even though everything you're describing would point to aesthetic concerns above functional considerations, there is something interesting in that you could even take an enormous size quilt and it can be functional at the same time. I just offer this qualifier because, in some of the conversations I've had with Tompkins's family, they talk about how some of the velvet quilts are still on their beds. So even though it's easy for us on the outside to think, oh, it's the aesthetics that are really driving the creation, at the same time, just by virtue of what a quilt is and how it lives in the world, it can just as easily come off the wall and be used. So I think that the functional



**Arbie Williams**

(1916–2003)

**One Step**

1992; quilted by Rose McDowell 1992

86 x 73 inches

photo: Sharon Risedorph

life of a quilt is still very much a part of its possibility or its potential.

**Who else in the BAMPFA collection is going to rise to the level of receiving monographic exhibitions or publications?**

You mentioned earlier that the names and stories of quilters are often lost to history or neglect. It's my desire to call out individual names and highlight the trajectory of their work as quilters. I can already think of five quilters to whom Eli gave shows. Arbie Williams is one. The first show, *Arbie Williams Transforms the Britches Quilt* (1993) was during her lifetime, and in fact he had earlier nominated her for an NEA National Heritage Fellowship, which she was awarded in 1991. There are also four generations of quilts from one family that he highlighted in an exhibition: Gladys Henry, Laverne Brackens, Sherry Byrd, and her daughter Bara Byrd. I think because he collected from this family at such a large scale, there is a lot of depth an exhibition could cover, but there's depth of history, as well. In fact, I think Leon's collecting spurred and encouraged the ongoing traditions of quilting in that family. Laverne, Sherry, and Bara are still living and there's a great opportunity to support what they're doing.

**How many of the artists are still living, and will you be making contact with them?**

I've been in conversation with Sherry already; she lives in Texas. I think there are at least five quilters who are still living, which is really wonderful. At the same time, part of me wishes that the upcoming exhibition could have happened ten or twenty years earlier, because a generation of quilters has already passed on.

**My understanding is that there are at least 400 named artists associated with the collection.**

Yes, actually 400 and counting. A major aspect of the research process right now is cataloging and building

a database. Of course, some artists are more highly represented than others; some are just a single name attached to a single quilt.

**Did Eli Leon have a face-to-face relationship with the quilters as he formulated his collection?**

Yes. He started out buying from thrift stores, dealers, and collecting directly from artists, or the artists' direct descendants. Around the 2000s, he slowly eliminated going to thrift stores altogether because he understood the importance of having solid provenance attached. He shifted his focus to direct collecting or where there was provenance.

**Are men represented in the collection?**

There are two men right now that I've catalogued: two out of four hundred.

**Will there be a gallery devoted to quilts or will you be integrating quilts into larger mixed media/mixed timeframe exhibitions?**

We don't have a dedicated gallery as of yet, but that's my hope, especially because, as you can infer, the gift is historic and because it is now part of our institutional identity as a museum.

**The first survey exhibition will take place in 2023?**

That has been revised with the scale of the project and conservation concerns. We're now looking at autumn of 2024. It is still really quite early in this entire process; the transition from bringing the collection from Eli Leon's home and offsite storage into a museum space has been more protracted than anybody had anticipated, partly due to COVID-19. And so, when I'm speaking about Eli's collection, it is really with minimal physical engagement; things are still tucked away.

**Is there anything else that the readers of this article would want to know about the Eli Leon Collection?**

The quilts in Eli Leon's collection have been known as primarily improvisational. But I've also been

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see "Changing the narrative" on page 98

# Considering the insurance question

by Patricia Malarcher

Are your art quilts insured? If you've not yet experienced damage or loss, does "magical thinking" that all will be well tempt you to trust the odds? Might you be on a fence, resisting the cost of insurance or the research needed to find the right policy? If you're exhibiting your quilts, whether you are a maker or private collector, you may already count insurance as an essential expense. If so, do the risks your policy covers fit your situation?

Having agreed to write this piece on quilt insurance, I imagined plowing through a maze of choices, each one opening onto yet another maze. However, an email sampling of artists and insurers convinced me that while no "one size fits all" solution exists, there are guidelines for anyone who wants to investigate policy options.

You might begin by assessing your risks. Do you ship your work around the country? Most losses occur while work is traveling. Packages that go astray might eventually be recovered, but theft from delivery trucks is not uncommon and difficult to trace. Some collectors and artists use next-day delivery services, minimizing risk by shortening time in transit, but loss is not the only possible problem. Do you show at venues that don't insure the art on exhibit? Damage can result from faulty installation or careless packaging of work for its return.

Is your studio or storage area protected from harm caused by natural disasters? A window broken during a windstorm can let water enter a building, jeopardizing supplies and equipment as well as the artwork. Is your studio or storage area outside your home in a building that other people enter? Locked doors are not a deterrent to experienced thieves. Do you teach

in your studio or participate in open studio events that bring the public into your workspace? If a student or visitor were to fall and make a claim, insurance would probably protect you.

Before approaching an insurance agent, make an inventory of your quilts and evaluate what you want to insure. Prepare a list of detailed questions relevant to your particular studio practice or collecting focus. Whether you're at the start of your career or have an established reputation, evidence of your work's value — either a certified appraisal or record of sales — is critical. Collectors especially need to keep accurate purchase records for insurance purposes. Optimally, you would have documentation for each individual work. In some cases, however, documentation for a similar piece will suffice. Photographic records of your quilts are also important.

Sometimes artists and collectors are able to upgrade policies they already have. Mary Bunte, for example, had a rider added to her homeowners' policy. "It took a lot of effort on my part to convince them that these pieces were art, but I submitted appraisals and eventually they agreed to an all-risk policy," she said. However, as Linda Waddle discovered, when a studio is identified as a business, a homeowners' policy might have a limit that falls short of adequate coverage. The \$6000 her homeowners' policy allowed was less than Waddle wanted, so she opened a commercial policy for \$25,000 with the same company. Amelia Hutchins learned that while her homeowners' policy covered quilts in her home, those kept in an outside storage facility would be excluded.

When a company specializes in art insurance, its representatives are familiar not only with ordinary



above:  
**Linda Waddle**  
**Sleepless**  
 27 x 24 inches, 2018

right:  
**Sue Colozzi**  
**Salt Marsh Egret**  
 50 x 30 inches, 2018



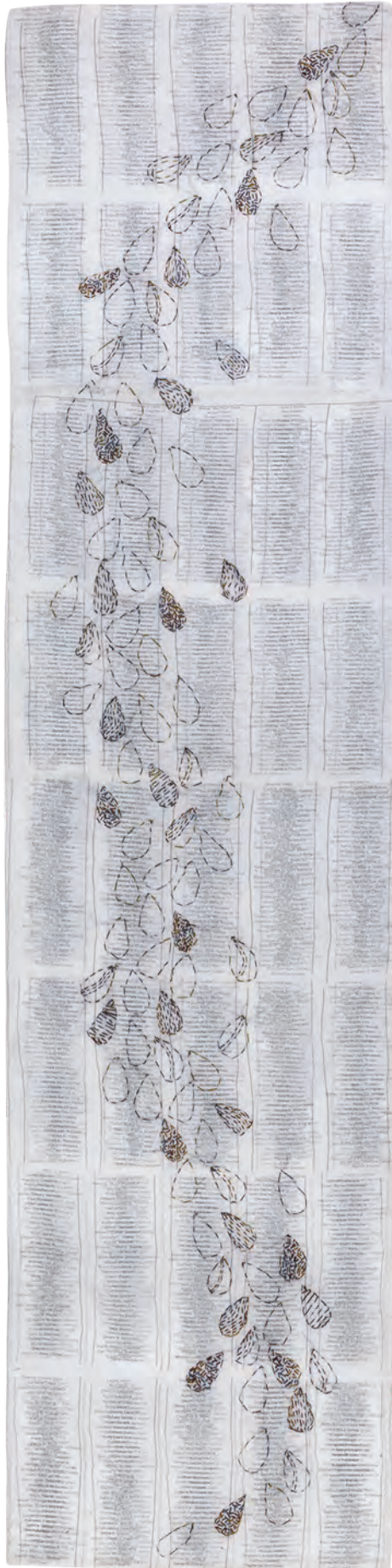
claims but also with those specific to studio practices. William Fleischer is a broker whose company, Art Insurance Now, deals with a broad spectrum of clients in the art world, including museums and galleries as well as artists. He was not familiar with the term “art quilt” but said that from his perspective, market value is more important than genre in determining what is art. In filing claims, Fleischer relies on variables in market value rather than appraisals.

Fleischer cited the hypothetical case of an artist who received advance payment for a commissioned work. While the work was in progress, an accident—say, a leaky ceiling—damaged the work. Fleischer said that studio insurance could cover the cost of replacing materials so that the artist could restart the project.

Chris Johnston, senior account manager for USI Insurance Services, offers policies specifically geared

to quilters’ needs. Originally developed by her father, an insurance agent, to insure the business of her mother, an antique quilt dealer, this category of insurance can apply to contemporary art quilts as well as traditional quilts. Johnston noted that many other companies categorize quilts as “blankets,” and suggested that artists dealing with those might identify a piece as something other than “quilt”—for example, “mixed media artwork”—to avoid confusion.

In an interview with Elizabeth Van Schaick published in the *SAQA Journal* (2017, No. 3), Johnston said that the cost of quilters’ insurance is calculated according to \$100 of value. The current rate is \$1.293 per \$100. Roughly, that means an annual cost of around \$195 for a policy valued at \$15,000. The cost increases by a few cents every year. (The interview, “Insure Your Work and State its Worth,” is accessible to members of Studio Art Quilt Associates at [saqa.com](http://saqa.com).)



Johnston's policies vary according to individual needs. Carol Larson's homeowners' policy protects her quilts at home, but to cover shipping and exhibitions, she took out a second policy with USI. A number of well-established artists have USI policies that cover their entire bodies of work plus equipment, whether in their studios, in storage, in transit, or on exhibit, with overall value ranging from \$25,000 to \$40,000.

Dominie Nash noted that because her policy has a \$500 deductible clause, the small-scale quilts she produces along with her large ones are not protected. Sue Colozzi recalled Johnston's emphasis on the necessity of a consistent formula for determining the value of quilts.

Marilyn Henrion recalled two separate losses for which she filed claims. On one occasion, artwork was damaged by flooding in her apartment. Another time, two works were damaged while being shipped to a gallery. She based her claims on actual losses — that is, whether a wholesale or retail price was involved. In both of the above cases, she received full compensation from USI.

Katherine Knauer is among the artists contacted who do not have overall coverage for their quilts. She relies on overnight shipping to exhibitions via FedEx. Knowing of other artists' losses, however, she takes extra precautions. If a venue does not insure artwork en route to an exhibition, Knauer buys FedEx's transit insurance. "I don't exhibit unless the venue insures the quilt while on exhibit," she said. "Usually, the venue pays shipping and insurance for the return."

Packages that fail to reach their destinations are the most common loss, Johnston said. "Thankfully, this doesn't occur very often, and typically they can be tracked down and returned to the owner." Does this mean that someone with the patience to wait for a package to be recovered doesn't need insurance? Not at all. Rather, investment in insurance means access to an advocate with the authority to expedite the search and follow it through to completion.

*Patricia Malarcher is a studio artist as well as a writer and a former editor of the Surface Design Journal.*

**Carol Larson**  
**Somebody's Child 2**  
63 x 16 inches, 2021

photo by Joe MacDonald

# Caryl Bryer Fallert-Gentry

A continuing color evolution

by Diane Howell

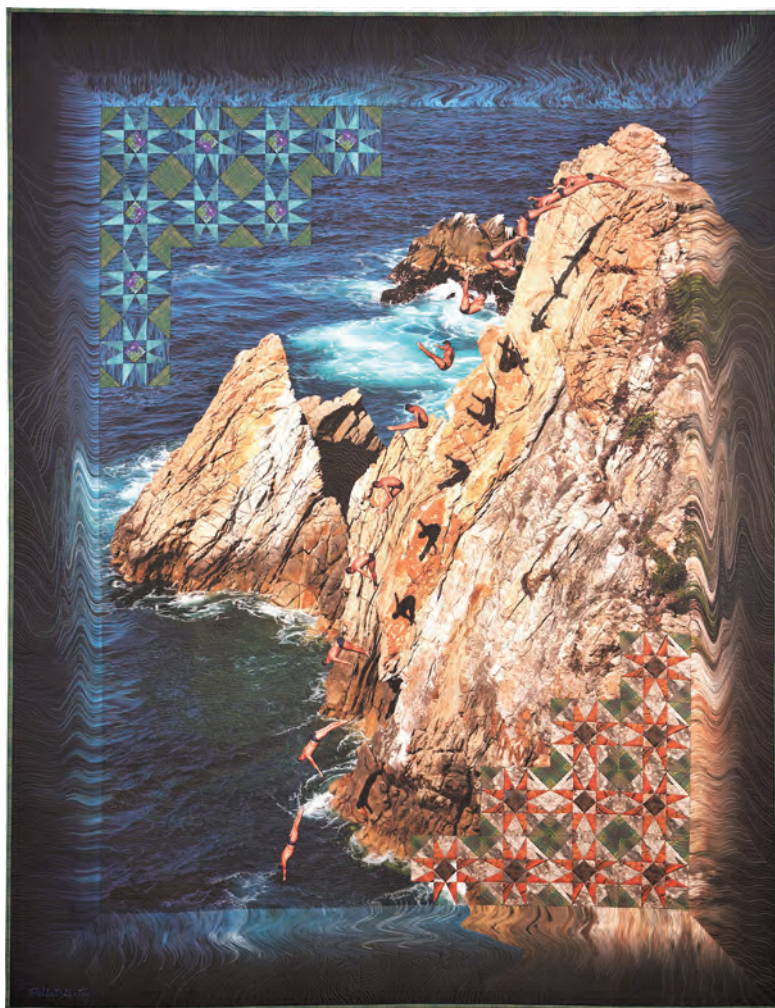


**F**light attendant to quilt artist — how did that happen? My interview with Caryl Bryer Fallert-Gentry explores her transformation.

“From the time I was a very young child, I loved drawing, painting, and making things with my hands. Until 1976, I was mainly a painter but dabbled in many different media. I also sewed clothes and various home-decor items,” she says.

In the mid-1970s, she began to make traditional quilts for fun and as gifts. Then, in 1982, she attended a lecture by Jean Ray Laury, a trailblazer in the art quilt world whose original designs broke with tradition and encouraged students to make time to create art. “I went right home and designed my first completely original quilt, *Red Poppies*, using graph paper and colored pencils,” she says.

The quilt launched her art practice when it won a third-place ribbon in 1983 at the Silver Dollar City Spring Arts and Crafts Festival in Branson, Missouri. In less than a decade, while still a flight attendant for United Airlines, she made many more quilts, sold two pieces, and won her first Best of Show award. Invitations were extended for her to teach and lecture around the world, something she did for the next thirty years from her home base in the Chicago area. In 1997, she retired from United Airlines. Today, her website details each of the more than 500 quilts she has made, sorted by date and style. Many of her works have found homes in museums, corporations, and private collections.



**Plunge**

Collaboration with Ron Gentry  
68 x 53 inches, 2019



**Deception Decomposition #1**  
35 x 23 inches, 2020



**Northern Harrier**  
30 x 30 inches, 2020

In 2005, she moved to Paducah, Kentucky, as part of an artist's relocation program. In the city's Lower-town Arts District, she built a space that combined home, workshop center, gallery, and the studio of her dreams just three blocks from the National Quilt Museum. "I loved filling my space with creative people from my neighborhood and visitors from all over the world, and I planned to live there for the rest of my life."

Her first husband, Bob Fallert, died in 2006. Five years later she met Ron Gentry, who lived in Port Townsend, Washington, and they married in 2013. "We tried commuting for a couple of years and eventually found a home in Port Townsend with a perfect studio space, overlooking the forest on one side and the sea on the other." Her combined gallery and studio building in Paducah was sold in 2014 to Paper Pieces, marking Fallert-Gentry's retirement from retail and teaching, but not from making art quilts.

### Always growing

Fallert-Gentry's work consists of different series, with each new stage as intriguing as the last. Subjects, materials, and tools combine to keep the work current and relevant. "When I see something that catches my eye and makes me say 'oh wow,' I analyze what stopped my eye and include those elements in my work."

Her early quilts were made with commercial fabrics and recycled clothes. She narrowed her preferences to cotton fabrics and referred to herself as "Plain Cotton Caryl."

"Since 1984, with very rare exceptions, I have used only my own fabrics." At first, she hand-dyed and painted her own fabrics. In the early 2000s, she licensed some of her original designs and gradations to Benartex, and those fabric collections naturally found their way into her works.

Today, photography is the foundation for many of her art quilts. Always inspired by travel, she is joined in taking pictures by Gentry, a serious amateur photographer who likes to have the latest equipment and to shoot in exotic locations.

### Process defined

Fallert-Gentry starts almost every piece with a preliminary sketch. With the purchase of her first





**Migration #1**  
38 x 48 inches, 1990

computer in 1990, she replaced graph paper and colored pencils with CorelDRAW. Today, her computer setup includes a 14 x 24-inch touch screen that lets her draw and paint with her finger or a stylus.

Her latest computer also lets her incorporate images into her art quilts more easily, something she started doing in 1987 using silk screens and photocopiers. She shared her knowledge of using photography in quilts in her book *Quilt Savvy: Fallert's Guide to Images on Fabric*, published in 2004 by American Quilter's Society.

"Naturally, the switch from film to digital photography has made everything easier, and the latest generation of digital cameras makes it possible to print very large-scale images at high resolution." The rise of on-demand print services that use archival inks or pigments also expands her options well beyond the limitations of a desktop printer.

Many of Fallert-Gentry's recent quilts were inspired by photos taken on trips with Gentry before the pandemic, and one art quilt, *Plunge*, represents a collaboration with her husband. More may follow, using macro photography of blossoms in their garden.

"In all these quilts I have used the photos as a jumping-off place and have done substantial digital editing and digital painting." In many cases, she has used parts of several photos to make a composite design, as seen in *Northern Harrier*.



**Zigzags & Circles #2**  
41 x 18 inches, 2021

Fallert-Gentry notes that most of her pictorial pieces are quilted almost to the level of machine embroidery. "At one point I got tired of quilting feathers and fur and decided to try something that was pure fantasy. This led to my most recent experiment, drawing and painting graphic designs with geometric shapes on my computer and having fun quilting the printed designs with lots of different free-motion patterns."

### Style staples

As the subjects and techniques have changed over the years, elements of her style have remained intact.

"One of the things almost all my quilts have in common is luminosity. As early as 1983, I began using color and value gradations to create the illusion that the quilt is glowing from within."

In addition, her construction techniques have remained fairly consistent. She developed her curved seam technique, Applipiecing, in 1989 and still uses it

see "Bryer Fallert-Gentry" on page 97

# Art Quilts in Hawaii

by Phyllis Cullen

What does contemporary quilt art look like in beautiful Hawaii? Seduced by the natural abundance of color, foliage, sand, and sea, artists abound in the islands. In fact, there are probably more artists per capita on Hawaii island (known as the Big Island) alone than in New York or Santa Fe. Of course we have far fewer capita, but every other person you talk to seems to be an artist.

Artists who prefer the textile medium of quilting are part of this wonderful milieu. Few have come from a mainland practice of traditional quilting. Although quilt artists are a breed apart from the many skilled traditional Hawaiian quilters, their diverse

styles, influences, and interests reflect the exhilarating melting pot that is Hawaiian life, with its numerous indigenous myths and legends, immigrants bringing their own stories, and nature, island style.

Precille Boisvert, who moved to Hawaii island from Quebec, derives her inspiration from the Hokule'a, a Polynesian sailing canoe replica, to create her endemic "canoe plants" series. She prints directly with the plants on her gelatin plate to produce accurate botanical forms but often uses the colors of the surrounding ocean in her work, as in 'Ulu, depicting the foliage of the breadfruit that represents sustenance to Hawaii.

Paulette Clayton loves the sea, her garden, and her Croatian heritage. She also loves to travel, but especially to come back to Hawaii island. Her quilt



**Precille Boisvert**  
**'Ulu**  
41 x 39 inches, 2021



**Paulette Clayton**  
**Falkusa**  
31 x 26 inches, 2021



**Catherine Wynne**

**Mo'o Wahine**

35 x 29 inches, 2018

*Falkusa* depicts a fishing boat indigenous to her home village of Komiza, a coastal town in the Adriatic Sea. This artwork reflects her embracing of two cultures, of the sea between, of her family's fishing heritage, and her passion for fishing.

Also on Hawaii island, Catherine Wynne's strongest inspiration is from Hawaiian myths and legends, and she brings them to life in a style reminiscent of Hawaiian folk art painting. *Mo'o Wahine* are mythical supernatural beings who dwell in ponds, fiercely guarding them with their magical powers. Shapeshifters, they are said to change from fearsome water-dragons into beautiful young women. They cause damage to those who disrespect them, but treated well, they are thought to ensure sufficient rain and productive harvests.

Margaret Teruya of Oahu creates abstract machine-stitched artwork using commercial batiks and heavyweight interfacing. Her quilts are inspired by her socio-political concerns: COVID-19, environmental issues, civil unrest, wildfires, etc. She begins with doodles and shapes, and then does, in her words, "what the fabric suggests" with meticulous machine quilting. Strongly influenced by the color and light of Hawaii, *Umbra* is fashioned to move with the Hawaiian breezes.

Glorianne Garza says she has always been a maker. She designs her own fabrics with eco printing, shibori, monoprinting, and sun printing. She structures her



**Margaret Teruya**

**Umbra**

48 x 23 inches, 2021



**Glorianne Garza**

**Every Day Sacred**

15 x 15 inches, 2020

Photo by Stephen Davies



**Amy Allen**  
**Rise**  
 32 x 45 inches, 2019

**Valerie Brewer**  
**At Home in Hawaii**  
 31 x 26 inches, 2020

photo by William Zwick

work with hand stitching and ornamental embroidery, often in a muted, soft palette, as in *Everyday Sacred*. Materials for this piece include eco-printed silk and wool, fabric from antique linens and kimono, hemp, and kappa (bark cloth), embellished with shells and weaving. Garza is inspired by living in the rain-forest, in Volcano Village on the Big Island. The soft handwork brings her peace and serenity.

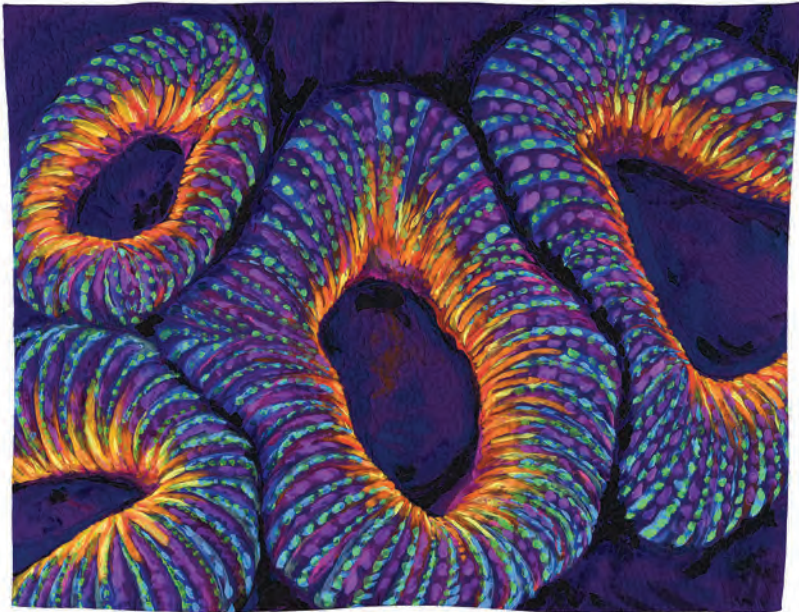
Valerie Brewer's often-whimsical quilts are inspired by Hawaiian life and stories, by her beloved basset hounds, and by the fabrics themselves, especially upholstery fabrics, with their interesting bold textures. She wants her work "not to look like a painting" and prefers that the fabric and design not be overshadowed by the quilting stitches. *At Home in Hawaii* nicely captures the laid-back feel of Big Island living (and includes, of course, a basset hound).

Despite the exquisite detail of her appliqué on pieced backgrounds, Amy Allen, another Big Island artist, says she likes the back of her quilts better than the fronts. Her quilting and appliqué designs are inspired by what is happening on the island. She loves to use bright colors, saying "We don't have taupe in Hawaii!" *Rise* is a tribute to the protectors of the Mauna Kea volcano, and her quilting design is a medley of traditional Hawaiian tattoos.

Ellen Crocker loves to combine different materials and embellishments from her surroundings. She



has an abundance of Japanese influence in her work, along with her love of sumi-e painting. *The Many Together Make One* is an amalgam of Hawaii's riches, composed of silk painted by hand to represent piles of shells being strung into leis and printed with the stem of a taro leaf (the taro tuber is a staple of traditional Hawaiian food). Commercial shells and beads embel-



clockwise from top left:

**Phan Nguyen Barker**

*Birthing: The River Within*

18 x 40 inches, 2015

**Ellen Crocker**

*The Many Together Make One*

57 x 29 inches, 2017

**Kathleen Kastles**

*Coral*

33 x 43 inches, 2021

photo by Jose Morales, Xinia Productions

lish the top and bottom. Three shells from Pupukea Beach on the island of Oahu are sewn on the bottom of the silk. The background fabric is commercial mud cloth, and the backing is commercial tapa (bark cloth from the mulberry tree) with sashiko-style hand stitching and machine stitching. Finally, the hanging rods are made of coffee wood branches from Crocker's own farm.

Kathleen Kastles, a Maui islander, is well recognized for her painted portrait quilts, ranging from realistic to deconstructed. Her art is now taking her in other directions, as she loves to paint. Her quilt titled *Coral*, painted with fluorescent acrylics, reminds us of the technicolor treasures beneath our waters.

For Phan Barker, all kinds of materials are fair game, and their significance in her native Vietnam is of considerable importance to her. Bamboo surrounds her in her Volcano Village home, but also references her heritage. Her work is intensely personal, yet universal. *Birthing: The River Within* is direct-dyed batik on China silk, and hand stitched. Barker's work is

constantly changing. With a motto of "move or stagnate," she is always seeking new materials and forms with which to experiment.

A great many other Hawaiian quilt artists, creating work ranging from the typical Hawaiian snowflake design to the variety we see here today, can be appreciated in the pages of Linda Arthur's book, *Contemporary Hawaiian Quilting*. She includes the amazing artistry of traditional Hawaiian quilters such as Elizabeth Akana, the work of Joan Davis, who now threadpaints endangered animals, and the work of Ric Stark and Lisa Louise Adams, who adapt the style of

see "Hawaii" on page 100

# A commission can be a learning process

by Darlene Bayley

I began quilting in the early 1990s and by 1997 was working in a local quilt shop. A few years later, I discovered fabric painting through Mickey Lawler's 1997 book *Skydyes: a Visual Guide to Fabric Painting*. I was hooked.

After becoming the store manager, I was able to attend several Quilt Markets. Here, I was able to meet other quilt artists, take a few workshops, and discover SAQA. Back home in Canada, I started a Fibre Arts Club, which led to teaching more workshops and teaching for Continuing Education (adult courses through our public school board).

My personal style has been research-based: books, books, and more books, along with *Quilting Arts Magazine*, the continued influence of my students, and some informative workshops. At one point, I was teaching two different fiber art clubs a month, plus a needle-felting club. There was a lot of pressure to stay one step ahead of my students, introduce something new to them every month, and have great samples with which to excite them. As time went on, I found my favorite tools and techniques, which include fabric paint, collage, mixed media, and thread play. I now prefer to dye or paint my own fabrics and seldom follow a pattern. I love working on landscapes, city scenes, and works with a positive attitude that celebrate the best that life has to offer us.

One day, quite out of the blue, I received a phone call from an old friend who taught me Russian in my first year at university. David Prud'homme and his wife, Linda, had retired to Vancouver Island. Their housing code required that the electric fuse box had to be indoors, and their large box was right above where David wanted to place his keyboard. David was

not even sure what kind of art I did, but knew that I made "some sort of tapestries." He asked if I could design something that would cover the fuse box. We discussed some basic concepts, and other than the size, I could pretty much create whatever I wanted.

I worked alone on this project, but my students at the time provided lots of encouragement and support. The patrons for this commission are two very important people in my life, and I think that this fact alone pushed me to create something well out of my normal comfort zone. I had to be proud of it and it had to be spectacular, encompassing David and Linda's main interests.

These included our mutual love of the Russian language (and the fact that David did his Ph.D. research in Moscow), their love of music, especially jazz, their history of being ballroom dance teachers, and more. I thought of the title early: *The Winds of Change*. I incorporated cheesecloth to represent the wind blowing across the sky. No fee or deadline — except for "soon" — was determined at the start of the commission. My materials would be paid for, along with something for my time. After a few months and more telephone conversations, they were beginning to fear that I was spending *all* my time on their commission, and what *would* the final bill be?

I believe I threw the project into the trash at least three times out of frustration. This quilt was larger than my usual format. I had painted the sky on canvas and somehow had to attach it to the woven cotton piece while keeping everything flat and even. *The Winds of Change* grew heavier and heavier as I added the more layers. I lost count of the number of sewing machine needles I broke because of the weight of the



### The Winds of Change

43 x 40 inches, 2014

photo by David Prud'homme

piece. How would it ever be hung? The final technical problem was that I did not measure the quilt correctly, and at first it was too narrow. But the addition of a side border not only solved that problem, but also served to shift the imagery out of the center in a more informal style.

I have since learned to state a base price up front, write up a contract, and attend to all such business details. When agreeing to do commissions, I want a contract, a firm deadline, and more of a description of what the client is looking for. Many, many hours went into this quilt, as well as a lot of supplies, not all of which were used.

In some ways, this piece was the work that first got me thinking of myself as an artist. My confidence grew, as the piece was very well received by the Prud'hommes and their community. My friends took me to several galleries in their area, introducing me as their artist friend from Edmonton. Since then, I have tried new ideas and pushed my boundaries. I confidently price my artwork and sell pieces, and I look forward to whatever my next commission might be.

*Darlene Bayley is a mixed-media artist located in Edmonton, Canada. She is inspired by nature, color, and the architecture of the world. This artist loves working with people and inspiring them to express themselves artistically. See her work at [darlenebayley.wix.com/fibre-art](http://darlenebayley.wix.com/fibre-art) and on Instagram @darlenebayleyartist.*

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

# Judith Ahlborn

Littleton, Colorado

Judith Ahlborn’s art quilts bring together a perfect blend of artistic and technological know-how. Designed in Photoshop, printed by a commercial print-on-demand service, and carefully detailed at the sewing machine, her style is undeniably her own.



**April's Bird**  
10 x 8 inches, 2016



photo by Carla Lynn



Top of the Leaning Tower  
36 x 24 inches, 2017

### Creative start

I was fortunate to grow up surrounded by creativity. My grandmother was a quilter, my father an artist, and my mother a seamstress. My mother taught me to sew when I was in junior high school, and I took art classes throughout school. At the University of Kentucky, I earned a degree in textiles and clothing.

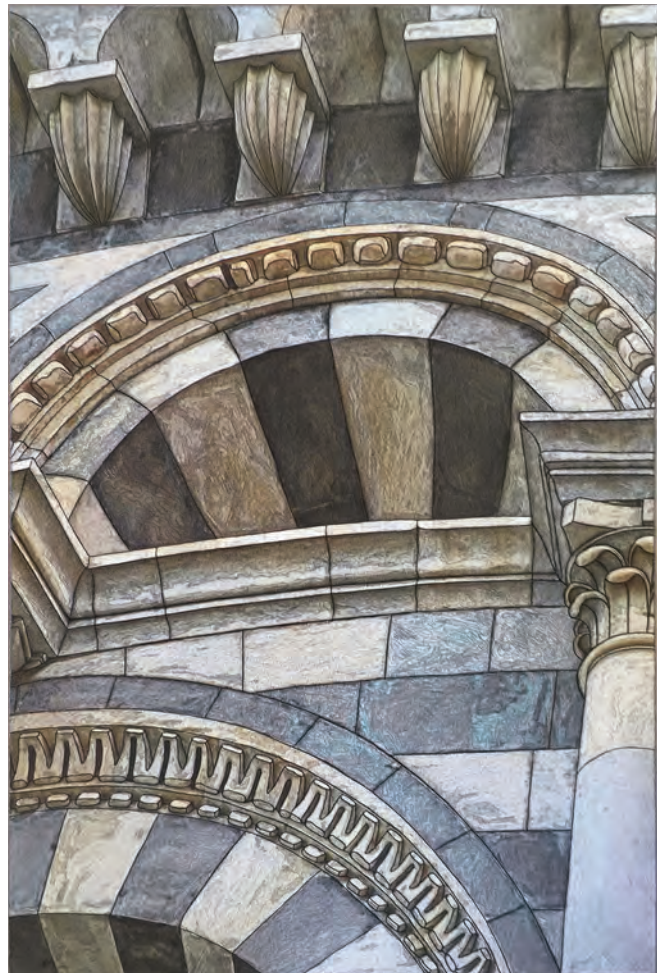
After graduation, my design background allowed me to begin a career in advertising design and layout for a small newspaper, where I became captivated by computers and technology. I switched careers to systems and database administration. During twenty-five years in the field, I wore many hats but was always drawn to the creative side of technology. My favorite roles were designing applications and web pages. As a PC applications developer, I used my creative skills to design user input screens and to write user manuals.

After retiring, I knew I needed to return to more artistic pursuits. I started taking art quilting classes because I saw them as a great way to incorporate my sewing skills into my art. Not wanting to lose my technical skills, I decided to learn Photoshop to integrate my artistic nature with computers. Today, I use Photoshop to design my quilts before printing them on fabric, and I've used my background in writing user manuals to create guides for students in the Photoshop classes I teach.

There are many creative software tools that are fun to use along with Photoshop. I've used Kaleidoscope Kreator, Electric Quilt, vector-based drawing programs, and various photo effects programs. I'm currently learning Procreate on an iPad.

### Inspirational sources

I'm influenced by travel—particularly in Europe—along with studies of art and famous artists. I see



Carolina Pigeons  
20 x 16 inches, 2018

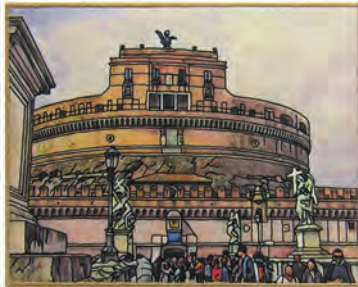


**Portofino Shops**  
16 x 16 inches, 2017



**Santa Margherita Italy**  
16 x 16 inches, 2016

**Castel Sant'Angelo Rome**  
8 x 10 inches, 2021



**Street Scene Rome**  
8 x 10 inches, 2021



**Night Life New Orleans**  
8 x 10 inches, 2020



inspiration everywhere, from details in architecture and designs on tiles to paintings of the Impressionists and Art Nouveau patterns and styles. I have also created pictures of birds since I was in high school, so Audubon's *Birds of America* and other bird images also inspire me.

When travelling, I gravitate to city scenes, architecture, and maritime scenes. A few of my pieces show everyday life in the places I've visited. Since I love pattern, I have created many kaleidoscopes as well as repeatable patterns in my whimsical bird pieces. I have also done a few portraits and plan to do more of those in the Art Nouveau style.

Every year since 2013, I have created a calendar using my art. I started with Kaleidoscope designs but now create a themed series of art quilts exclusively for the calendars. The first calendar series featured birds; now they are sets of pictures from places that I love. The pieces for my 2022 calendar are images from my trip to Rome.

I grew up doing gymnastics and aerial acrobatics, which I still do, so I have created a few pieces based on those sports. A number of aerial acrobatic and dance pieces are already designed and on my list to be printed and stitched.



## Beyond the Kaleidoscope

30 x 30 inches, 2015



## Merlin Falcon

18 x 18 inches, 2017

### Main messages

I love to create works that are beautiful, detailed, and interesting to look at. My pieces of places I've been bring me joy and memories. I hope others experience the same feelings or recall fond memories when they view them.

With my bird pieces, I want to remind viewers to stop and look at the beauty of nature and to take a closer look at the birds they encounter. For my whimsical patterned pieces, I hope they bring to the viewer a smile and an appreciation of a unique view of something real.

### Style defined

Outside of my kaleidoscope designs, I consider my work to be representational. My travel pieces start with photos I have taken. My bird quilts range from whimsical to realistic, and I rely on images from the public domain to create them. I want these pieces to look like paintings, so I don't reproduce the photos. Instead, I remove visual distractions and move elements around to enhance the composition. I apply artistic effects and draw out my stitching lines to mimic the look of pen and ink. I love seeing the clarity that emerges as I add outline stitching to each piece.

I used to recreate what I designed on the computer with commercial fabrics, but I felt limited with the

things I could print myself on small fabric sheets. In 2013, I discovered Spoonflower, a print-on-demand service that offers multiple fabric substrates in any size I request. That's when my world changed. The materials I use now are commercially-printed custom images that I have designed either from photos or from scratch. I apply my batting with fusible web, and when I have completed my quilting, I fuse a stiff backing and a backing fabric from my home supply.

### What's ahead

I'll continue my calendar series, and there's always another bird series on the horizon. I want to do more portraits and complete the acrobatic and dance pieces I've designed. I would also like to scale up my kaleidoscope and tile design pieces.

I will continue to blog and write more about my art, processes, and knowledge I've gained along my journey. I also hope to present my work in a solo exhibition.

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

# Margaret Black

Boswell, Pennsylvania

Margaret “Peggy” Black is by turns a planner, piecer, and quilter. Her traits come together in the form of wonderful improvisational works that pay homage to the power of color.



## Exclamation Suesical

40 x 40 inches, 2016



### Getting started

I have sewn since I joined 4-H when I was eight years old. I love the texture, the softness, and the enveloping warmth of fabric, and I would feel lost without my sewing machine. From time to time I've tried working in other art mediums, including jewelry making, but I didn't like the coldness and hardness of the materials.

For most of my life, I have made and tailored clothing. In the late 1990s, I started making traditional quilts, but by 2010, I decided I was old enough to toss out the rule book and make my own designs. For me, that meant creating abstract art quilts. I had no idea where to begin as I had no formal art training. I found focused direction when I took several online classes from quilt artist Lisa Call, who introduced me to working in series and



Crittter 2

55 x 80 inches, 2019

taught me how to set up a strong studio practice. She was also instrumental in giving me the self-confidence to show my work publicly.

Another major force in my art career is Nancy Crow. I study with her every year at the Crow Timber Frame Barn in central Ohio. I have also studied with Jan Myers-Newbury, Claire Benn, Carol Soderlund, and David Hornung.

### Process details

I love that I do the same thing every day in my studio yet always achieve new and different results. My studio is my refuge. Piecing is my passion. I am so fortunate to have my very own peaceful hideaway.

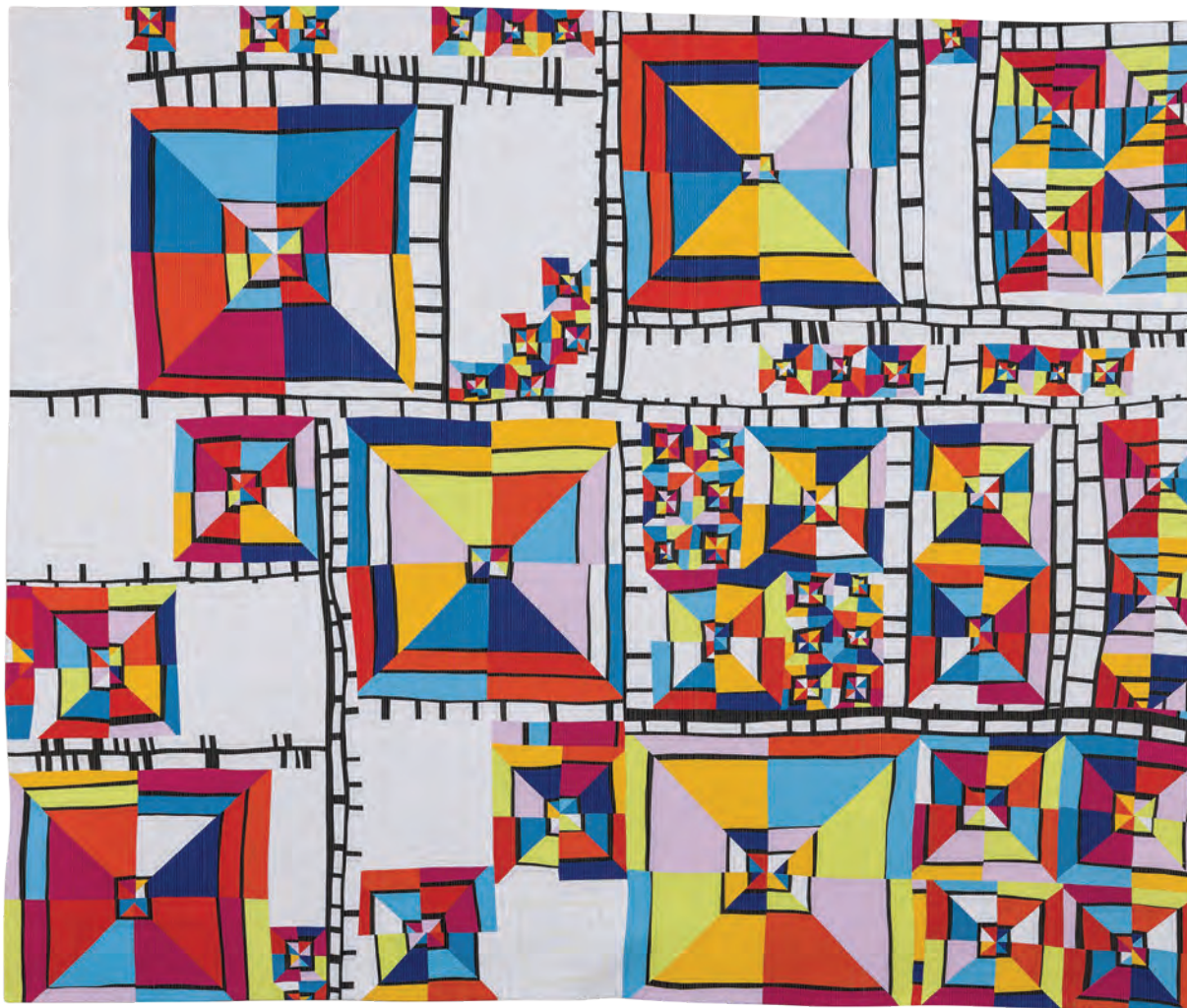
The first step in my design process is to pick a fabric palette based on value. I take this approach to control my tendency to want to include every color in every quilt. As I review my value selection, I keep an open mind about which colors will be the best fit for each design.

I'm a planner by nature. Even though my work is primarily created using irregular grids,

### Line Study 6

48 x 45 inches, 2016





**Line Study 17**  
70 x 80 inches, 2016

Marbaum collection

I design with an all-over composition in mind, knowing that my plan will change as I work.

I am extremely drawn to line, although I used to have no idea why. Upon reflection, I realized that this fascination is due to the fact that I'm a farm girl. Crops are planted in rows — lines — even when a farmer is contour planting. When hay is cut down, it's lined up in rows. The order and pattern found in the fields translate into the linear grid lines in my art quilts.

The construction of each piece is joyful, because I'm an avid piecer. I like sewing and pressing each seam. It's so rewarding to start with yardage, cut it into smaller pieces, and sew those pieces to still more pieces. No two units are ever identical.

I machine quilt my own compositions on a longarm. While I'm walking the machine back and forth, I get new ideas for my next art quilt. I fall in love with my work as I quilt it. I fall out of love as I face it and add the quilt sleeve. That job has gotten so tedious as my fingers have aged!

### **Influential world**

The outside world influences my work. I abstract the world and make it my utopia. I check out the color, the shape, the texture, the sound, the harmony, the discord, the movement, the silence. I embrace it, love it, hate it, accept it, reject it. I make art.

My style evolves every day. It's exciting and thrilling to continue learning, and I do so through online research, critiques with



### Critter 3

55 x 78 inches, 2019

fellow artists, visiting museums and art centers, taking classes, or contemplating in solitude. New knowledge brings new ideas, which in turn bring freshness to the design wall.

#### What's ahead?

I'm exploring surface design and classes in color theory. I now have a wet studio where I can dye fabric or add original surface design to fabrics in my stash.

My latest series is a body of work combining stitched shibori techniques and surface design. Works in this series are, of course, cut up and pieced back together. The series debuted in a June 2021 exhibition at Peninsula Gallery in Lewes, Delaware, curated by Sarah J. Pavlik.

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



### Curb Appeal 26

68 x 64 inches, 2020



**The Lovers**  
58 x 45 inches, 2020

### Leap into art

In 2010, project management dominated every aspect of my life. I had a stressful job coordinating development work in two countries in an industry regulated by the U.S. Food and Drug Administration. I also had a new blended family with five teenagers. As Christmas approached, I secured precious me-time by making a traditional table runner.

This simple star-block project triggered my creative spirit. With the basic sewing skills learned from my mother and school lessons, it was a short leap to making art quilts. My next project was a 6-foot-tall interpretation of New York City based on a sketch of mine that included perspective and curves. I had never pieced fabric and did not know about fusing, so I struggled.

As I groaned and swore one evening, my husband said: “I think this is too hard for you. I hate to see you so upset. I don’t think you should do this.”

Using fingers to enumerate my points, I said: “Are you kidding? (One) It doesn’t argue back,

photo by Michael Eckstrom

# Libby Cerullo

**Elverson, Pennsylvania**

The winsome artwork of Libby Cerullo puts transparency center stage. Her art quilts, with their straightforward and personal messages, speak to the artist and the viewer, and it isn’t long before deft storytelling reveals bare truths.





(two) there's no timeline, and (three) I don't have to listen to anyone tell me if it's any good or not."

To me, art quilts are satisfying to produce because they're something I can control. And today, I listen to the right community of people.

### Ladies in trees

We live in a rural area in an isolated neighborhood with fewer than ten homes. To keep all the balls in the air and work three days a week in another state, I have very little time for friends or community.

One lonely winter day, I sat on my back stoop and stared at a dogwood tree. The trunk and branch pattern struck me as having a celebratory posture — arms raised in power, maybe praise. I grabbed my camera and tromped through the snow to take pictures of trees with "attitude." I thought they could look like models at a photoshoot if I took out the background. Models need clothes, so I looked at couture eye candy and sketched costumes for them. The trees became paper dolls, companions, and self-portraits, some reflecting my experiences and relationships.

### A different view

The flip side of the series *Portraits of Women as Trees* is a very different series, *Seven Modern Sins*. The emphasis is on my sins versus a traditional list of trespasses, and the series uses various techniques to explore what's below the surface. The *Trees* artworks are digital images layered with transparent fabrics so that you can see the tree underneath. In *Sins*, the viewer accesses what lies below the surface through the surgical removal of the top and bottom layers. Each work in the *Sins*



**Aurora**  
55 x 38 inches, 2017

quilt photos by John Woodin

**Exhaustion**  
41 x 36 inches, 2019





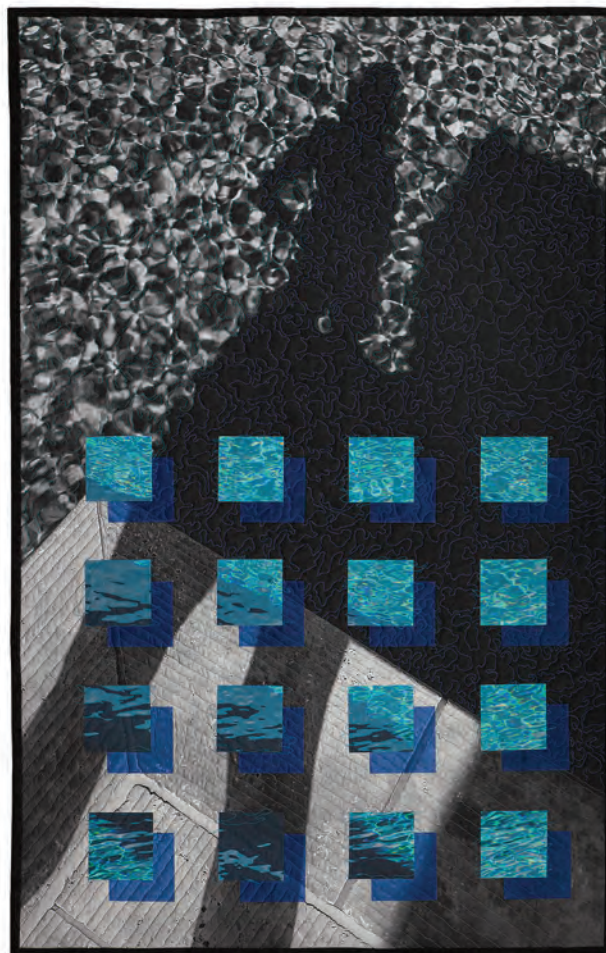
above:  
**Elle Grieve**  
 62 x 40 inches, 2017

above right:  
**The Narrator: This is going to be awesome**  
 65 x 41 inches, 2020

series includes multiple cutouts that are replaced with organza pouches filled with tangles of fabric strips and ephemera. The contents and colors of these pouches represent the complexity of issues that lie under the sin.

Transparent fabrics play an important role in my work because they can be layered without obscuring what's underneath. I love layering and transparency as metaphor for how we gain access to ideas, character, and information that is usually hidden under wraps.

These two very personal series revolve around my desire to show how good and bad, insides and out-sides, and objective and subjective experiences can be different, yet co-exist and make us whole.



While these series are ongoing, yet another has emerged that uses digital photographs of portraits and still lifes under water. I still use layering, transparency, distortions, and reflections, but this time the techniques force dissonance between subject matter and its context; specifically, they explore dissonance between ordinary people going about our activities of daily living in the context of climate change. Mismatches between reason and absurdity are powerful ways to evoke questions and to challenge thinking. *I'll Get My Shoes and be Ready in a Minute* presents a mismatch between an everyday reality and its setting to invite and provoke those perhaps best able to affect climate change.

I am also currently obsessed with shadow portraits. I completed three self-portraits with water and am working collaboratively with another artist who has created shadow portraits based on earth images.



**I'll Get My Shoes and be Ready in a Minute**

33 x 51 inches, 2021

### Rhythmic style

My style changes with each new concept. Someone pointed out that my work has a lot of rhythm and movement. Another person noted that the *Trees* and *Water* series involve nature studies. Sometimes I think I'm a photographer, sometimes I think I'm a textile artist. I believe that combining media has the potential for more interest than any one medium has alone.

A turning point in my work came when I admitted and explored the fact that it contains self-portraits. I first saw this as I worked on *Seven Modern Sins*, and then the same truth became apparent in the *Portraits of Women as Trees*. Creating deeply personal artwork is scary. It was a surprise to discover that the more honest my work is, the more viewers see themselves in it. That is the moment that messages can be heard: we are strong, we are connected, we are hopeful, we are more than what we wear. What is underneath is important, and I'm willing to show it to you. Let's take another look at how we live and that climate change thing.

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

### Shame

35 x 34 inches, 2017



# Sarah Ann Smith

## Hope, Maine

Sarah Ann Smith harbors a creative soul. Her portfolio includes memorable art quilts and an inventory of designs based on her photography that she hopes to license to fabric lines and other manufacturers. Always, more art quilts are in the works.



### A humble start

I made my first quilt in 1988 while living in Bolivia and working for the U.S. Foreign Service. It was a baby quilt that featured Churn Dash blocks and appliquéd images. Then later, in Washington, D.C., between overseas assignments, I discovered quilting magazines. I subscribed and bought every back issue I could find of *Quilters Newsletter Magazine* and fell in love with the artistry of all quilts.

Twelve years after that, I left the Foreign Service and lived on San Juan Island, Washington. There, I took a one-day workshop with artist Joan Colvin, and I can still feel the elation and liberation of picking up cloth and scissors and cutting freeform. I have worked on my art and skills ever since. Cloth provides an experience like no other medium, simultaneously touchable, shapeable, textural, and dimensional.

### Finding inspiration

My “next” subject matter comes from whatever inspires me and what hollers the loudest to be let outside of my head. When I became serious about making art, I thought that portraits would be the hardest challenge. *Bijagos Warrior* (using Hollis Chatelain’s dye-painting technique) was my first art quilt where I felt like I nailed it. It is based on a photo I took in Guinea-Bissau in West Africa in 1982, and it marks the true start of my art journey.

After a lifetime of living all over the world, I yearned for a place to call home. I found it when we moved to Maine in 2004. Living first in a small town, and then in a smaller, very rural town, I am close to nature. I go on walks every day, whether it’s hot and humid or blowing snow. The beauty around me has focused my work in the past several years. My dream is to create a solo exhibition of twelve to sixteen pieces that showcase the seasons.

### Bijagos Warrior

60 x 40 inches, 2004



## Honing a style

In the Joan Colvin class, I learned about free-hand cutting; I now use an 18mm rotary cutter and micro-serrated scissors. At about this time, I approached Janome America to ask if they had an artist-teacher loaner program. I have been affiliated with them ever since and appreciate Janome's support, which has been instrumental in my being able to do what I do.

In 2004, I took a workshop with artist and product innovator Esterita Austin, who was beta testing her Mistyfuse fusible. It is no exaggeration to say that Mistyfuse changed my life. "Painting with cloth" became more spontaneous with pre-fused fabric, as it can be cut, placed, removed, replaced with a better choice, and then fuse-basted into place.

But sometimes the "right" fabric isn't available. This led me to take workshops with Carol Soderlund and Sue Benner. I learned how to dye fabric with the exact colors, appearances, and marks that I wanted. I also added direct painting, stamping, and thermofax screens to my skill arsenal, all of which make it fast and easy to modify existing fabric.



**I Love, Therefore I Am**

20 x 20 inches, 2019



### **Material benefits**

As I developed my style and artistic voice, I tried assorted “stuff” on my quilts. I found that I tend to be a minimalist on the minimalist-to-encrusted spectrum. I might use yarn or a few beads, but I mainly stick to cloth, color, fusible, dye, and paint. It is color that shines through in my work. I almost never use white-white or black-black, but everything else. I hope to play with dyeing silks, short-napped velvets, sheers, and more for a new twist to the usual fabric.

### **What's new**

The COVID-19 shutdown affected how we look at the world and how we spend our time. After many years of traveling to teach, I am considering scaling back, then replacing that income with a portfolio of designs that could be used on cloth and/or licensed for use on other products. I've taken two workshops that I hope will help me overcome my lack of business savvy. My goal is to approach a half-dozen companies by the end of 2021 and to continue to create new designs.

I love to create new surface designs. Nothing is more fun than creative problem solving and learning. My skill with Adobe Illustrator is growing, and I'm learning to use an Apple pencil, iPad, and several apps. Digital tools speed up the testing of colorways and layouts for new designs. I envision creating digital imagery, printing it on fabric, and completing physical collages and the direct printing that I love to do on the substrate.

### **What's ahead?**

If I work hard enough to learn the business end of design and enjoy some tossed-in luck, maybe my name will be on the selvages of multiple fabric lines. While that goal bubbles along, I will con-

**Eli, Cross Country 2013**

60 x 24 inches, 2014

## Milkweed No. 2

39 x 16 inches, 2016

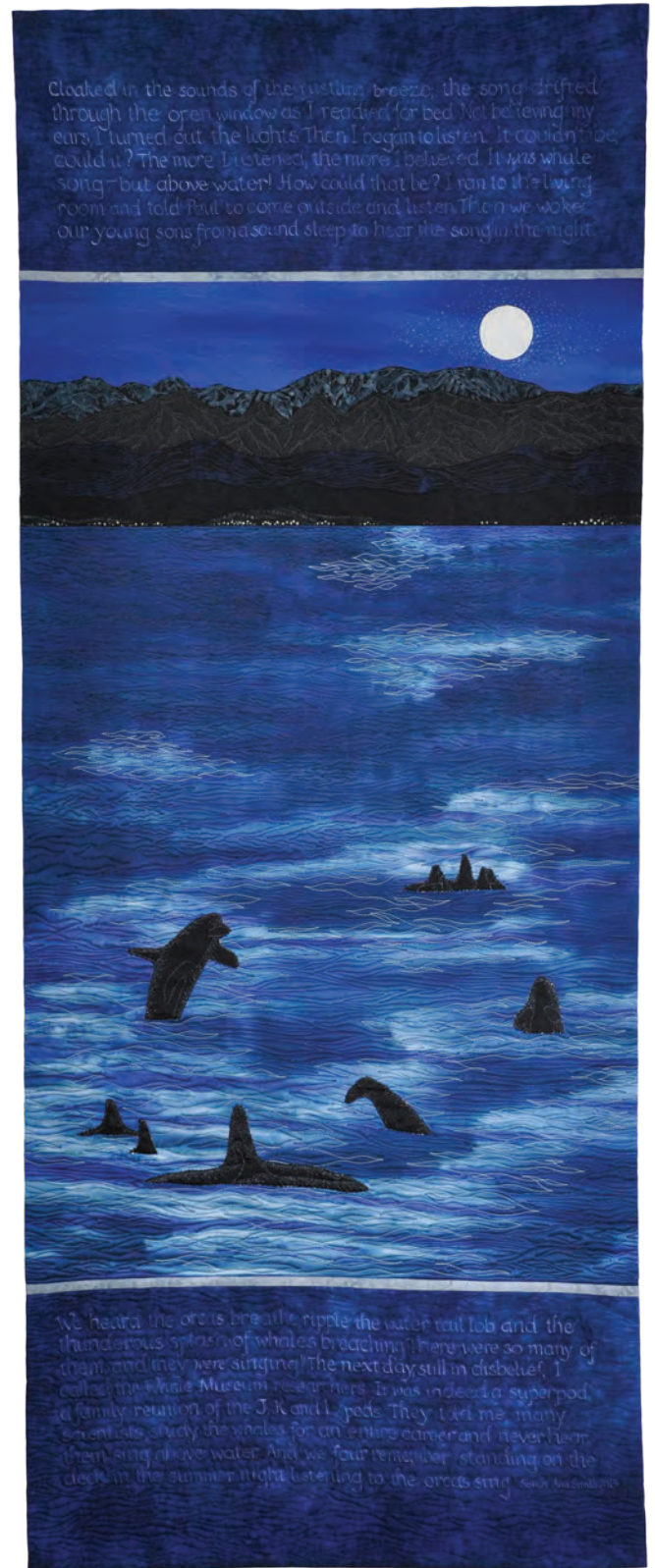
The Frank Klein Collection



tinue to work on the Select Board [town council of Hope, Maine], which I currently chair.

In all that free time that I don't have, I'm making more art quilts and working on a nature series that depicts Maine in four seasons. Perhaps *Finding Home* will be a good working title.

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

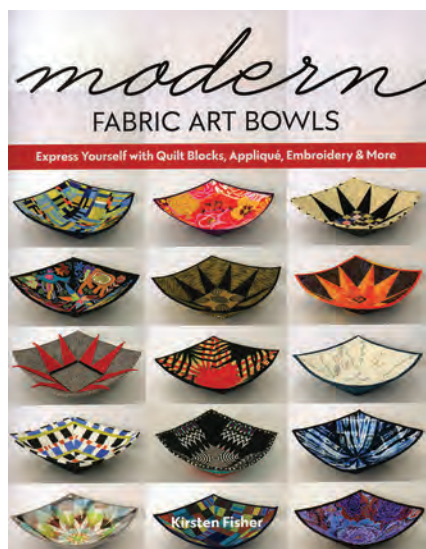


## Listen to the Song in the Night

60 x 24 inches, 2013

# the bookshelf

reviewed by Patty Kennedy-Zafred



## Modern Fabric Art Bowls

By Kirsten Fisher

Published by C&T Publishing, 2021  
79 pages, softcover, full color,  
\$24.95  
ISBN 978-1-64403-029-5

Textile artists are always looking for new and innovative ways to present their work, especially quilt artists, who are already skilled in the layering of fabric, batting, and thread. In

*Modern Fabric Art Bowls*, Kirsten Fisher takes the reader through the exacting process of transforming a quilt block into a three-dimensional shape, providing inspiration for further development and innovation.

Motivated initially by the desire to create a fabric bowl to contain her mother's keys, Fisher took the traditional Ohio Star block and created a bowl. This process led to the perfection of her techniques, varying in size and design, for a multitude of bowls that were to follow.

The instruction process for fabric bowls, based on Fisher's designs, are clearly presented, in a step-by-step, easy to follow manner, with options for size, types of fabric, finishing the edges, and accommodating varying levels of technique and expertise with the materials. Designed for both the beginner and advanced quilt artist, Fisher's book presents options that will challenge any maker.

The bowls can be made by hand or by sewing machine, consisting of two layers of fabric and a fusible heavyweight interfacing in the middle. The

bowls can be quilted or not, bound traditionally or not. Fisher's beautiful examples inspire the maker to adapt the instructions to individual taste in style, pattern, and design.

General instructions are included for a wide variety of bowls, along with specific instructions for each size and type of bowl presented in the pages of this colorful book. Basic supplies, patterns, and clear full-color images are presented, with illustrations for cutting the fabric, forming the curved seams, and finishing.

*Modern Fabric Art Bowls* is a starting point for any quilt maker desiring to move work off the wall to create a sculptural, free-standing piece of art. Making Fisher's bowls will lead to innovation in design and concept, working with the simple yet elegant bowl shape.

## Resilient Stitch

By Claire Wellesley-Smith

Published by Batsford, 2021  
128 pages, hardcover, full color, \$34.95  
ISBN 978-1-84994-607-0

Resilience can be defined in many different ways, whether from an emotional or physical point of view, yet tends to be interpreted as the concept of recovery or returning to an original shape. In a thoughtful and beautifully presented publication, *Resilient Stitch*, Claire Wellesley-Smith explores resilience in textile art, including not just the finished and in-process works, but also from



the viewpoint of individual makers, and finally through the connection of community projects.

Building on the ideas examined in her first book, *Slow Stitch* (Batsford, 2015), Wellesley-Smith examines fabric creations passed through generations and historical aspects of the textile industry — particularly in her own community — along with environmental issues. She presents straightforward exercises to encourage the reader to develop the mindful experience possible with the regular practice of stitch.

Materials and quilt culture are just a few chapters investigating the beauty of cast-off material objects as potential substrates for additional stitch, whether plentiful or spare in the final embellishment. She revisits unfinished projects, stitch samples, and secondhand textiles, considering their potential for reuse, while enjoying the meditative quiet of each basic stitch.

*Resilient Stitch* features the work of internationally recognized textile artists, including Amy Meissner, Lynn Settington, and Alice Kettle, whose works engage the reader through full-page illustrations accompanied by each maker's background, engagement with the process, inspiration, and motivation.

The author has been involved in community-based textile practices for many years, allowing her to engage others successfully in a sense of creation, conversation, and exploration of stitch. She believes that art activities can result in a positive sense of wellbeing simply by the makers sitting quietly alongside others and sharing skills.



*Resilient Stitch* reflects on the changing textile industry and historical clubs that existed many years ago, while presenting contemporary work that addresses issues of climate change, gender, and impacts of the COVID-19 pandemic. Wellesley-Smith is an eloquent and engaging writer, evoking a personal, relatable story. As she encourages the daily practice of stitching, she presents her position clearly: “My engagement with the cloth offers me a calm space, a way of thinking through making.”

*Resilient Stitch* is a treasure to read and revisit for inspiration and exploration, inviting all textile artists to search for more meaning in their work and to reap the benefits inherent in the making.

# Portfolio

*Studio Art Quilt Associates (SAQA)* is pleased to present our Portfolio gallery. Each issue of *Art Quilt Quarterly* features a selection of artwork by juried artist members of SAQA, the world's largest organization devoted to art quilts. We hope you enjoy this opportunity to immerse yourself in these pages of wonderfully innovative artwork merging the tactile, technological, and traditional aspects of quilted art.

*Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt through exhibitions, publications, and professional development opportunities. We host an annual conference, publish a quarterly Journal, and sponsor multiple exhibitions each year.*

## Regula Affolter

Oekingen, Solothurn, Switzerland

[www.regaffolter.ch](http://www.regaffolter.ch)



### **Nordlichter #61, Serie Interpretationen 2021 (Northern Lights)**

42 x 56 inches (107 x 142 cm) | 2021

private collection | photo by JEA

**Linda Anderson**

La Mesa, California, United States  
www.laartquilts.com



**Force of Nature**

58 x 44 inches (147 x 112 cm) | 2020

photo by Jamie Hamel-Smith

# Geneviève Attinger

Arradon, Morbihan, France  
[www.attinger-art-textile.odexpo.com](http://www.attinger-art-textile.odexpo.com)



## Memory Lane #1 – Chanig in Spring

47 x 35 inches (119 x 89 cm) | 2018

**Bobbi Baugh**

DeLand, Florida, United States  
[www.bobbibaughstudio.com](http://www.bobbibaughstudio.com)

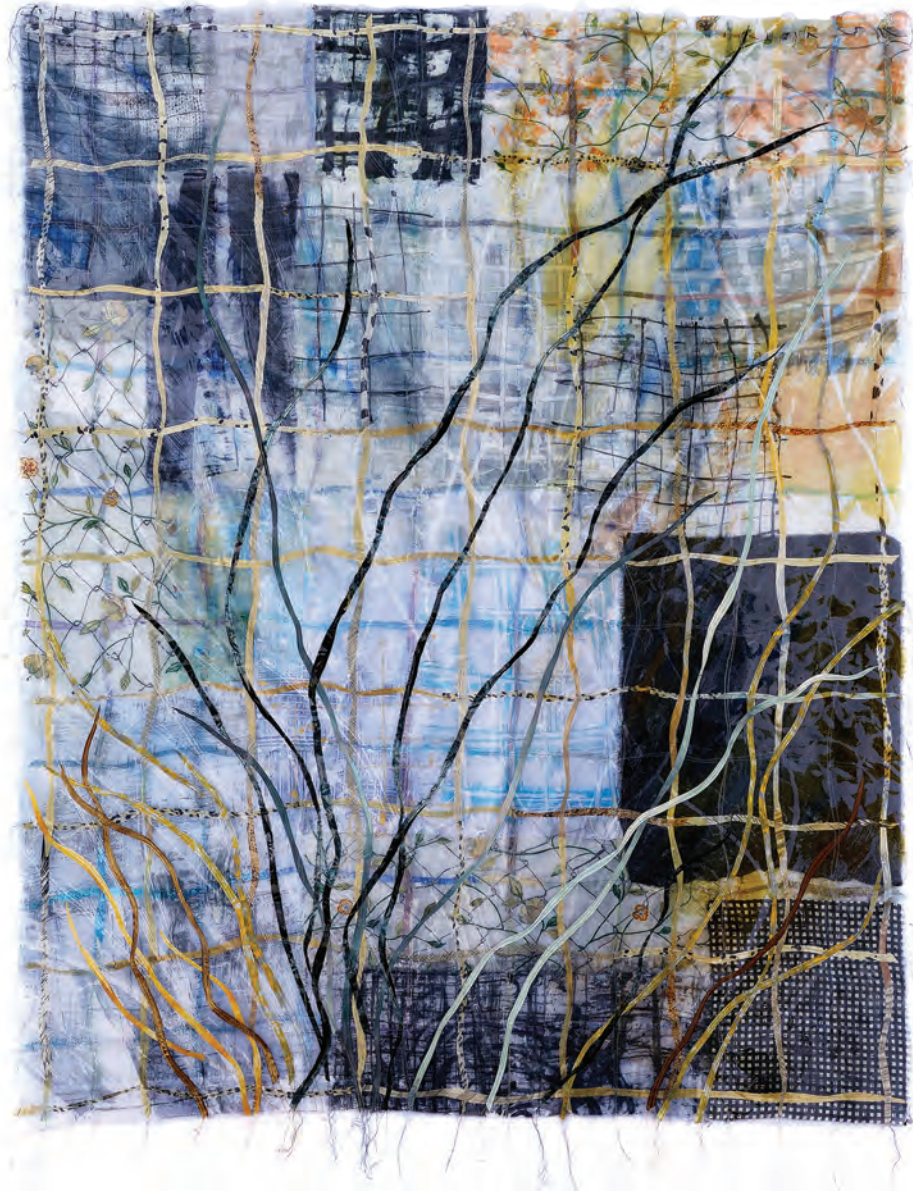


**Overlooked**

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

# Sue Benner

Dallas, Texas, United States  
www.suebenner.com



## Mesh 12

63 x 51 inches (160 x 130 cm) | 2020

private collection

## Pat Bishop

Shawano, Wisconsin, United States  
[www.patbishop.info](http://www.patbishop.info)



### Cardinal Down

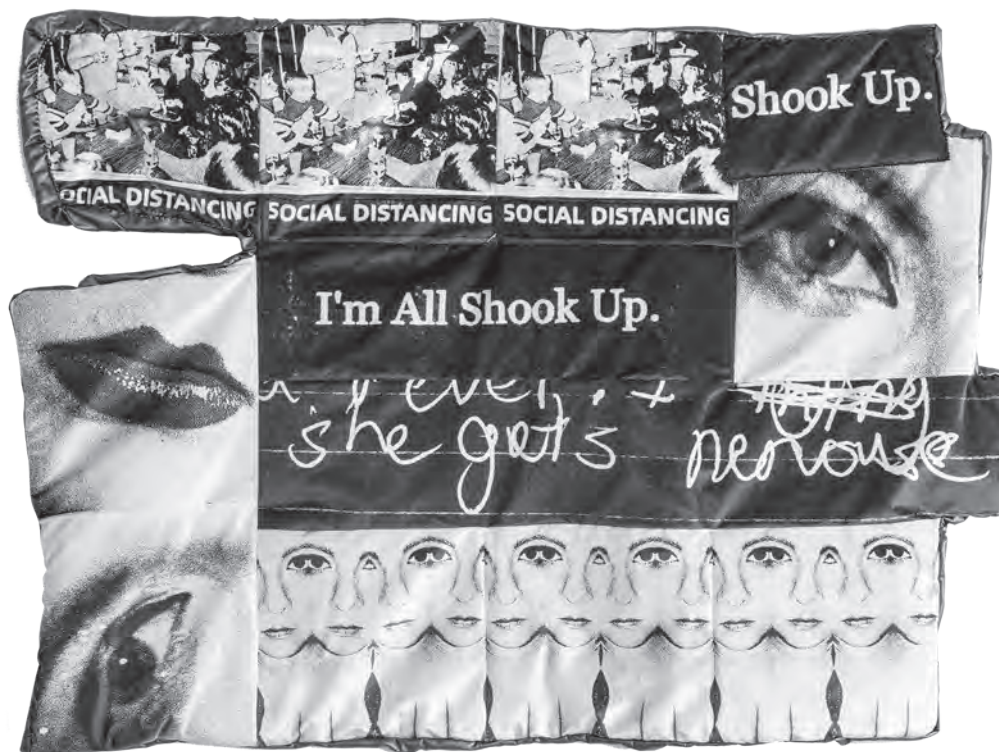
15 x 30 x 2 inches (38 x 76 x 5 cm) | 2019



# Sarah Catherine Blanchette

Rochester Hills, Michigan, United States

[www.sarahcblanchette.studio](http://www.sarahcblanchette.studio)



## All Shook Up

48 x 67 x 2 inches (121 x 169 x 5 cm) | 2020

photo by Sarah Catherine Blanchette

**Sandra Bruce**

Grass Valley, California, United States  
[www.sandrabruce.com](http://www.sandrabruce.com)



**Matteo in the Time of Covid**

47 x 39 inches (119 x 99 cm) | 2020

# Lisa Call

Paraparaumu, New Zealand  
lisacall.com



## A More Perfect World than the Universe

30 x 30 inches (76 x 76 cm) | 2017

**Erika G. Carter**

Berkeley, California, United States  
erikagcarter.weebly.com



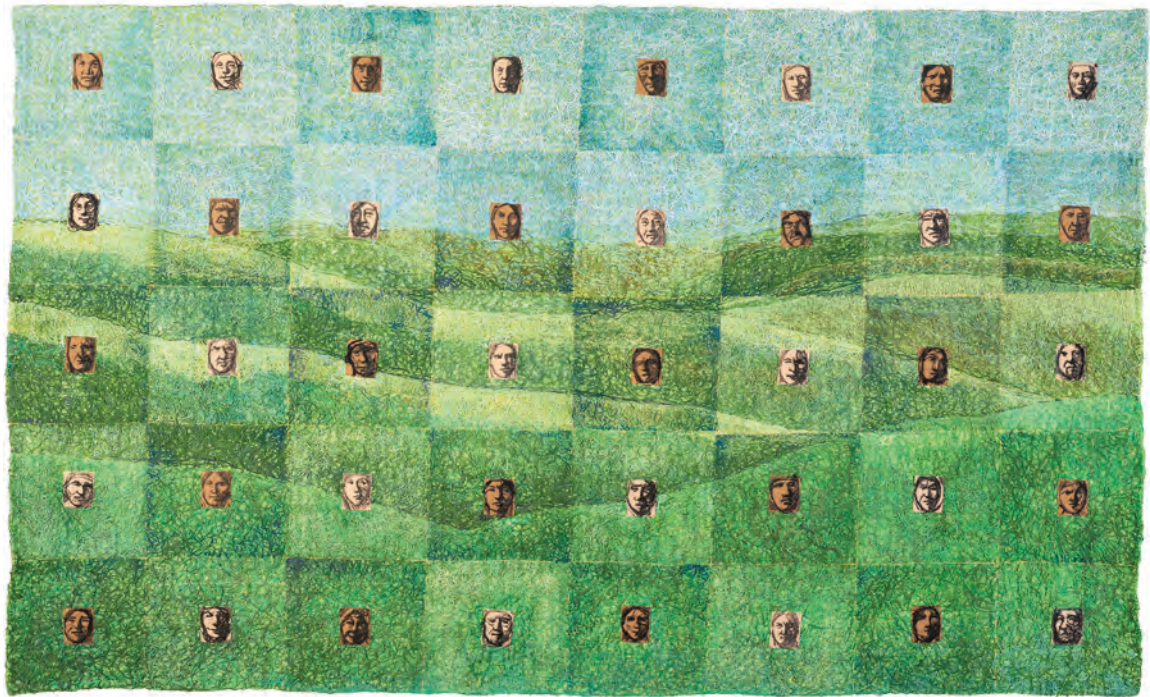
**Weight of Wonder: Buoyancy**

43 x 42 inches (108 x 105 x cm) | 2019

## Shin-hee Chin

McPherson, Kansas, United States

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



### People of the Wind 2

45 x 76 inches (114 x 193 cm) | 2016

photo by Jim Turner

## Maryte Collard

Siauliai, Lithuania

[www.marytequilts.eu.com](http://www.marytequilts.eu.com)



### **Symphony of Water**

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

## Vicki Conley

Ruidoso Downs, New Mexico, United States

[www.vicki-conley.com](http://www.vicki-conley.com)



### Tree Rings

52 x 69 inches (132 x 175 cm) | 2021

photo by Doug Conley

**Sherri Culver**

Portland, Oregon, United States  
[www.sherriquilts.com](http://www.sherriquilts.com)



**The Yellow Rose of Texas**

58 x 32 inches (147 x 81 cm) | 2019

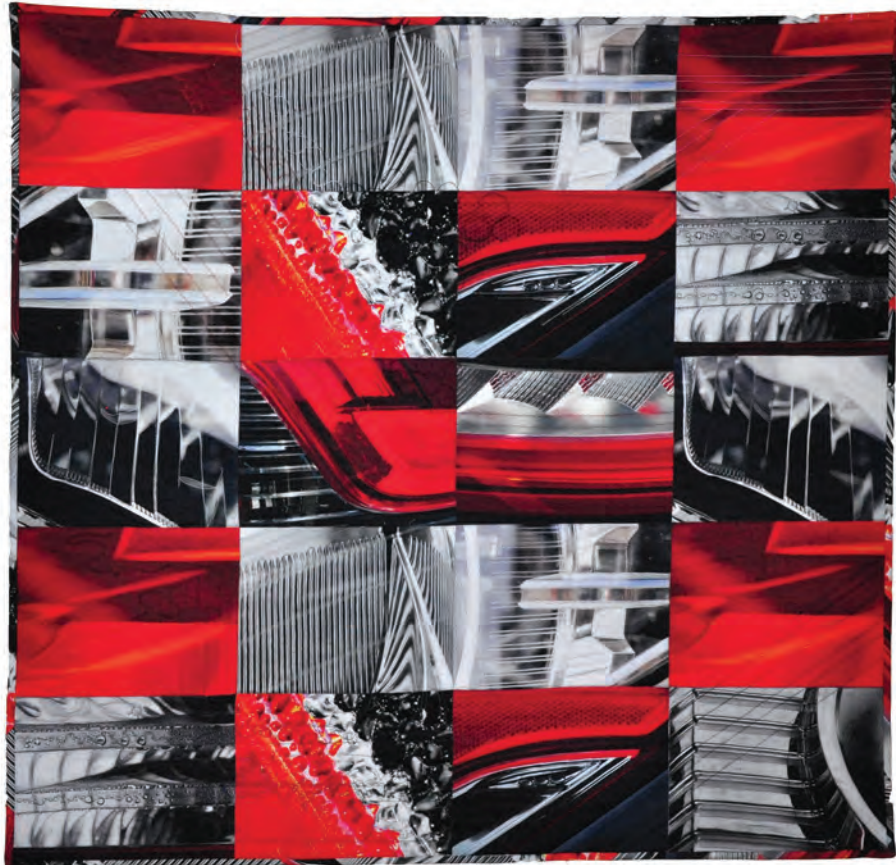
photo by Hoddick Photography



# Rosalind Daniels

Cabot, Vermont, United States

[www.rosalindsdaniels](http://www.rosalindsdaniels)



## Twenty Taillights

34 x 36 inches (86 x 91 cm) | 2020

**Marcia DeCamp**

Palmyra, New York, United States  
[www.marciadecamp.com](http://www.marciadecamp.com)



**Mango Salsa**

75 x 74 inches (191 x 188 cm) | 2020

## Chiaki Dosho

Kawasaki-shi, Kanagawa-ken, Japan  
[www.chiakidoshoart.com](http://www.chiakidoshoart.com)



### **The Crossing Times 14**

79 x 53 x 1 inches (200 x 135 x 3 cm) | 2018

private collection | photo by Akinori Miyashita

## Jane Dunnewold

Kyle, Texas, United States  
[www.janedunnewold.com](http://www.janedunnewold.com)



### Matisse's Bird Feeder

44 x 37 inches (112 x 94 cm) | 2018

# Sarah Lykins Entsminger

Ashburn, Virginia, United States



## Morning Fog

56 x 68 inches (142 x 173 cm) | 2020

## Linda Filby-Fisher

Overland Park, Kansas, United States

[www.lindafilby-fisher.com](http://www.lindafilby-fisher.com)



### From The Outside In 5

24 x 22 inches (61 x 55 cm) | 2014

## Katriina Flensburg

Storvreta (Uppsala), Sweden

[www.katriinaflensburg.se](http://www.katriinaflensburg.se)



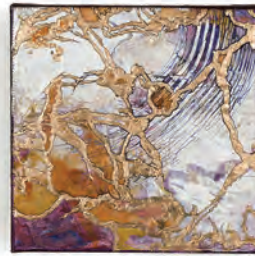
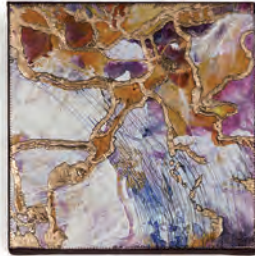
### Earth Calling II

39 x 33 inches (98 x 85 cm) | 2020

private collection

## Judith Quinn Garnett

Portland, Oregon, United States  
[www.blackdogdesignpdx.com](http://www.blackdogdesignpdx.com)



### **Atomic 29**

57 x 12 x 2 inches (145 x 30 x 4 cm) | 2020

photo by Sam Q. Garnett



## **Doria A. Goocher**

San Diego, California, United States

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



### **Aqua Caliente (Hot Water)**

49 x 76 inches (124 x 193 cm) | 2007

collection of San Diego State University

**Debbie Grifka**

Ann Arbor, Michigan, United States  
[www.debbiegrifka.com](http://www.debbiegrifka.com)

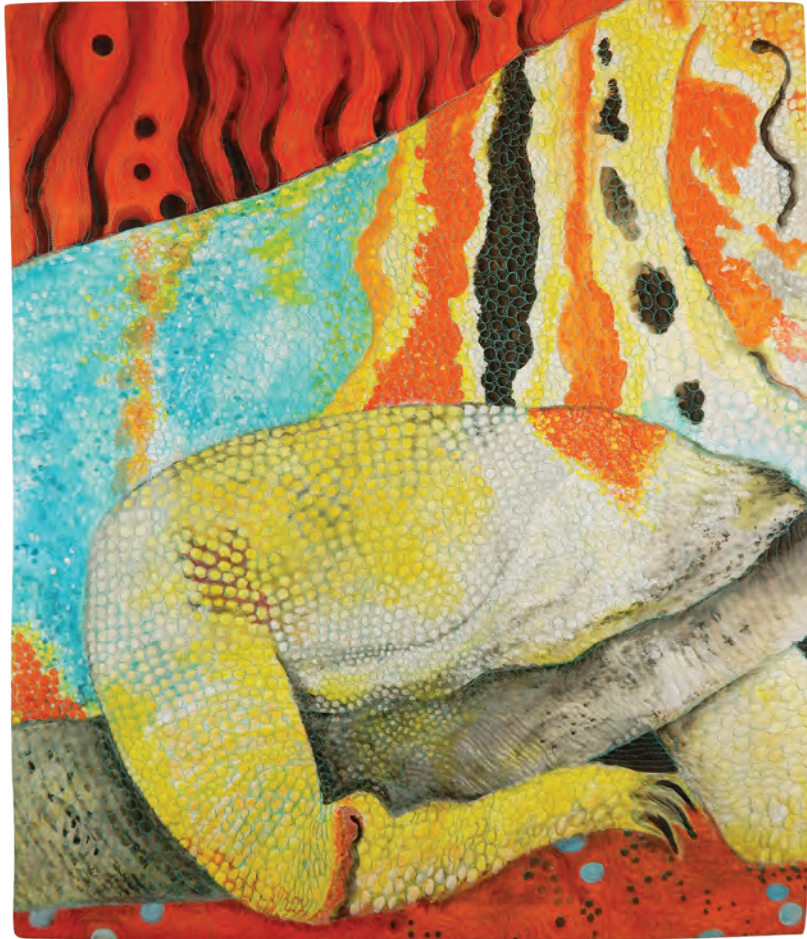


**Notre Dame**

78 x 57 inches (198 x 145 cm) | 2019

## Betty A. Hahn

Sun City, Arizona, United States  
bettyhahnfiberart.com



### Thinking of Getting Another Tattoo

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

## Lynne Harrill

Flat Rock, North Carolina, United States  
lynneharrill.weebly.com



### **Blue/Brown**

31 x 46 inches (79 x 117 cm) | 2019

# Maggy Rozycki Hiltner

Red Lodge, Montana, United States  
[www.maggyrhiltner.com](http://www.maggyrhiltner.com)



## Patchwork Skulls

25 x 26 inches (64 x 66 cm) | 2020

private collection | photo by Kevin Kinzley

## Judy Hooworth

Morisset, New South Wales, Australia  
[www.ozquiltnetwork.org.au](http://www.ozquiltnetwork.org.au)



### **Future Tense**

56 x 68 inches (142 x 172 cm) | 2020

## Leslie Tucker Jenison

Shavano Park, Texas, United States

[leslietuckerjenison.com](http://leslietuckerjenison.com)



### Interstitial # 6

66 x 46 inches (166 x 116 cm) | 2020

## Kathleen Kastles

Wailuku, Hawaii, United States

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



### Jaipur Street Scene

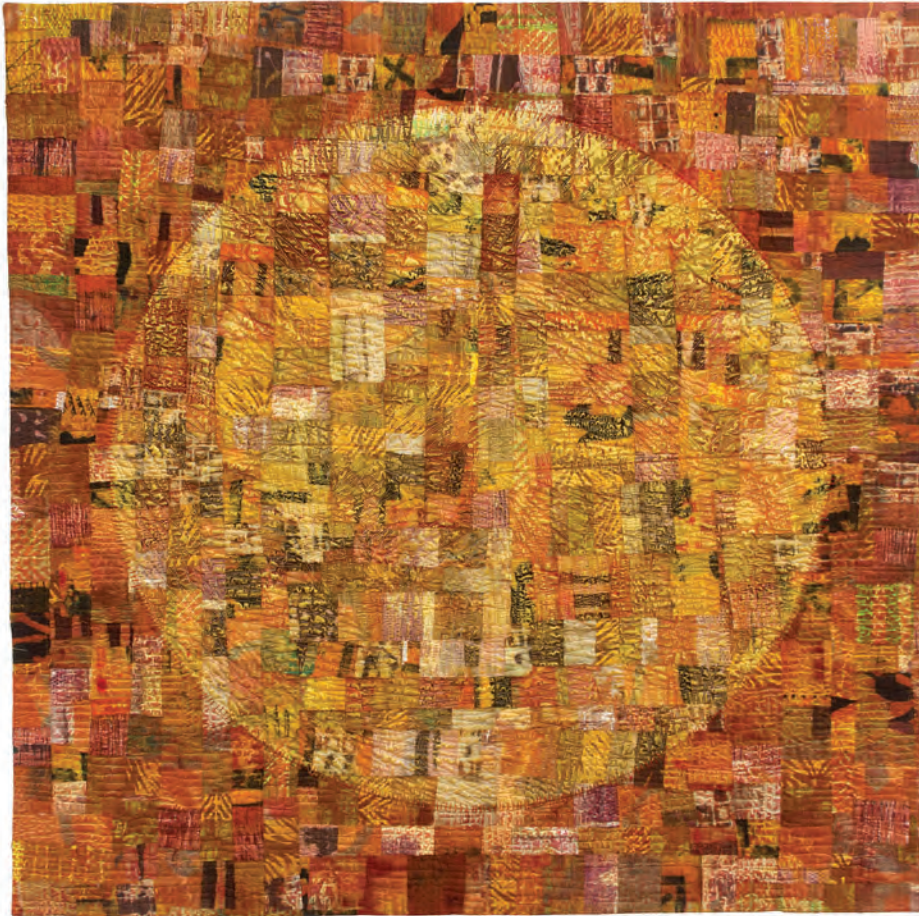
61 x 24 inches (154 x 60 cm) | 2019

photo by Xinia Productions, José Morales



## Catherine Kleeman

Ruxton, Maryland, United States  
[www.cathyquilts.com](http://www.cathyquilts.com)



### Daystar

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

## Irene Koroluk

Taroona, Tasmania, Australia

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



### Traversing the Night

31 x 46 inches (79 x 117 cm) | 2020

photo by Bruce Champion

## Karol Kusmaul

Inverness, Florida, United States

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

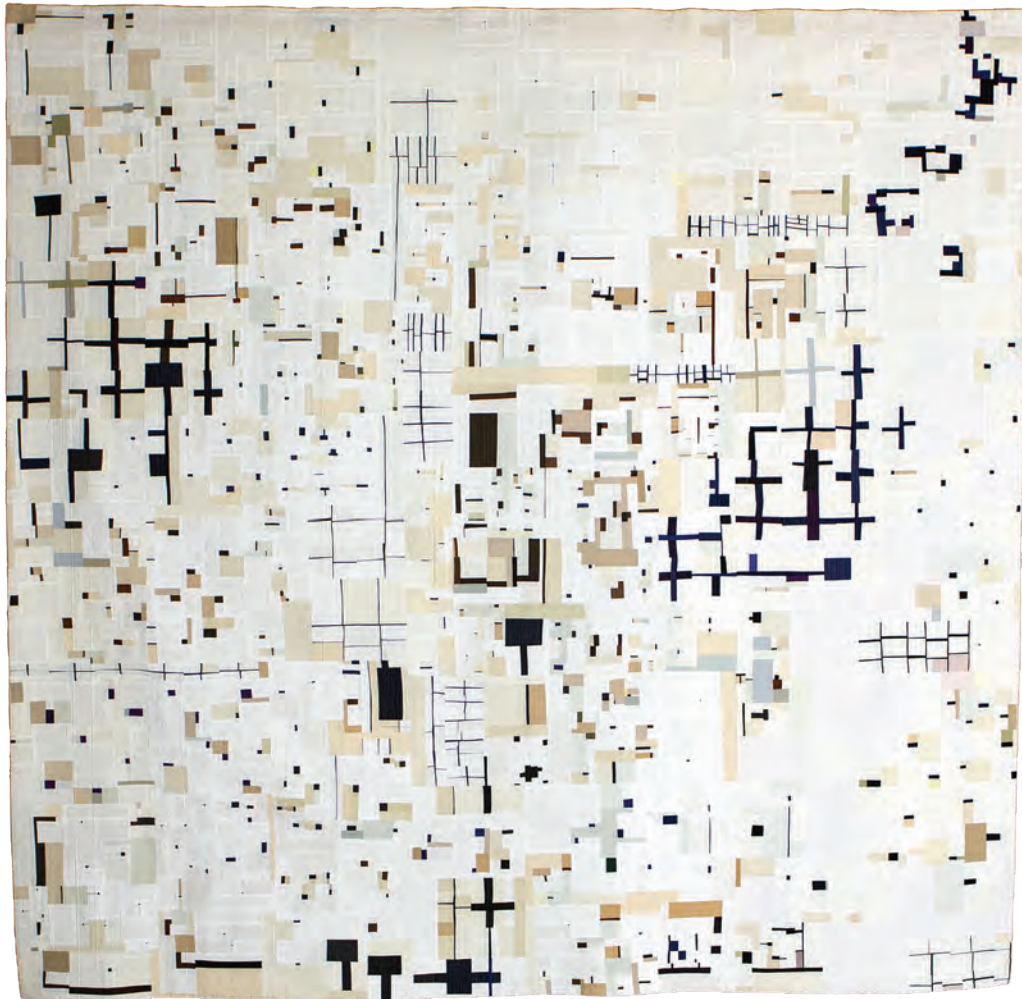


### Focus

40 x 33 inches (102 x 84 cm) | 2020

## Susan J. Lapham

Vienna, Virginia, United States  
[www.susanjlapham.net](http://www.susanjlapham.net)



### Playland #1

82 x 81 inches (208 x 206 cm) | 2020

## Sandra E. Lauterbach

Los Angeles, California, United States  
[www.sandralauterbach.com](http://www.sandralauterbach.com)



### Broken-Hearted Woman

60 x 35 inches (152 x 89 cm) | 2021

## Kay Liggett

Monument, Colorado, United States  
ridgewaystudios.org



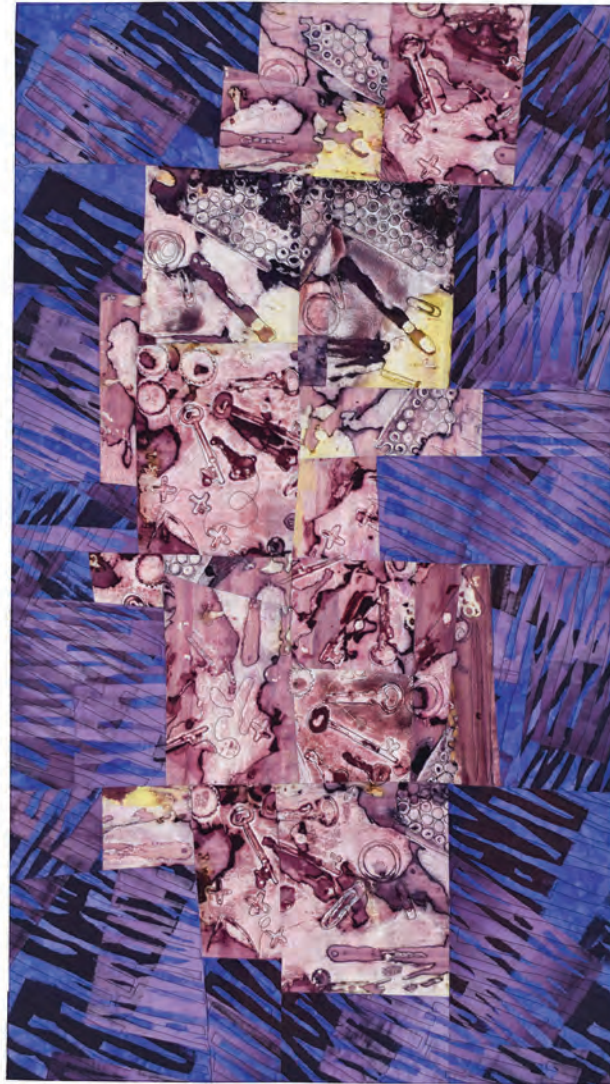
### And She Was

35 x 23 inches (89 x 58 cm) | 2020

# Jeanne Marklin

Williamstown, Massachusetts, United States

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



## Consider

33 x 20 inches (84 x 51 cm) | 2021

**Barbara McKie**

Lyme, Connecticut, United States



**Blue and Gold Macaw**

40 x 31 inches (102 x 79 cm) | 2015



# Karen I. Miller

Corvallis, Oregon, United States  
[www.nautilus-fiberarts.com](http://www.nautilus-fiberarts.com)



## The Octopus's Garden

27 x 40 inches (67 x 100 cm) | 2020

## Hilde Morin

Portland, Oregon, United States  
hildemorin.com



### 2020, As I See It

40 x 18 inches (102 x 46 cm) | 2021

# Paula Nadelstern

Bronx, New York, United States

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



## Kaleidoscopic XXXVIII: Millifiori

82 x 82 inches (208 x 208 cm) | 2014

photo by Adi Talwar

**Stephanie Nordlin**

Tucson, Arizona, United States



**SilkenVera**

13 x 10 inches (32 x 26 cm) | 2020

## Claire Passmore

Chalgrove, Oxfordshire, United Kingdom

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



### In Loving Memory

58 x 40 x 6 inches (147 x 102 x 15 cm) | 2020

**Laura Petrovich-Cheney**

Marblehead, Massachusetts, United States

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



**Entanglement**

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

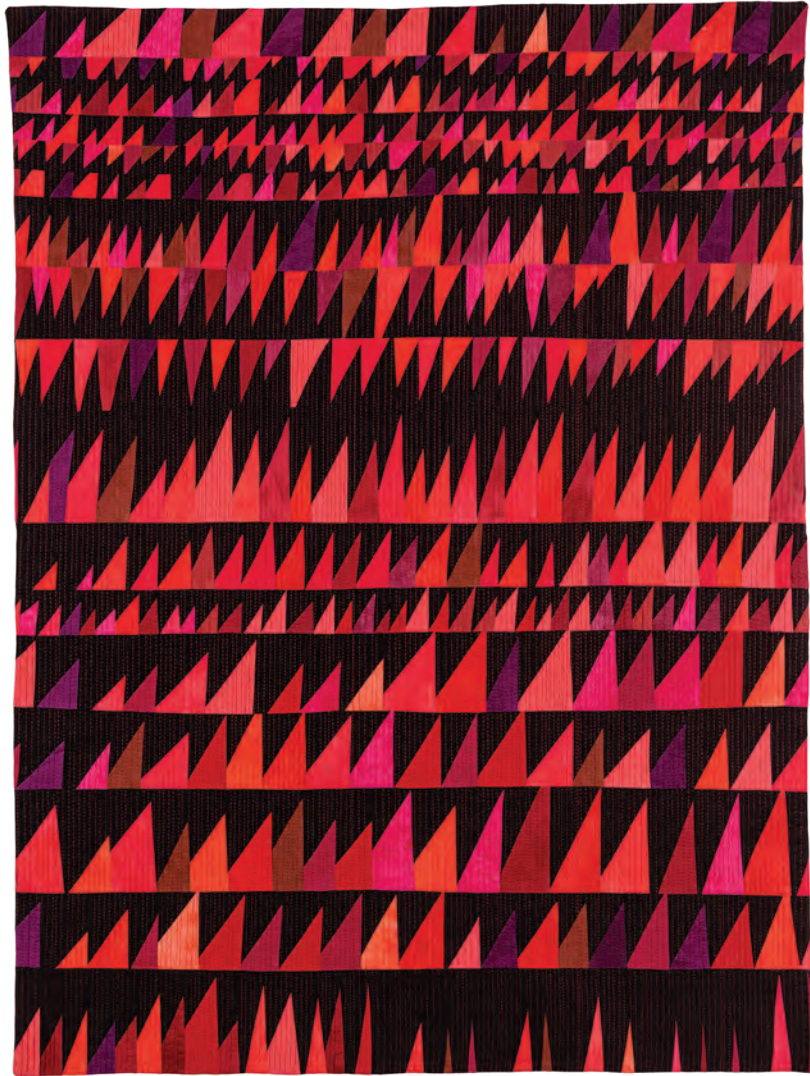
private collection | photo by Jerry Russo



## Heather Pregger

Fort Worth, Texas, United States

[www.heather-quiltz.com](http://www.heather-quiltz.com)



### **Brûler (Burn)**

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

photo by Jason Voinov



## Martha E. Ressler

Hamburg, Pennsylvania, United States

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



### Mysteries of Solitude and Joy

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

photo by Jay M. Ressler

**Helena Scheffer**

Beaconsfield, Quebec, Canada

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



**Light of a Thousand Suns**

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

photo by Maria Korab-Laskowska

## Alison Schwabe

Montevideo, Uruguay  
[www.alisonschwabe.com](http://www.alisonschwabe.com)



### Pandemic Pattern

37 x 29 inches (94 x 72 cm) | 2020

photo by Eduardo Baldizan

**Teresa Shippy**

Santa Ana, California, United States  
[www.teresashippy.com](http://www.teresashippy.com)



**1956 Pontiac Front**

25 x 19 inches (64 x 47 cm) | 2017  
private collection

## Sarah Ann Smith

Hope, Maine, United States  
[www.sarahannsmith.com](http://www.sarahannsmith.com)



### Harvest Moon Rabbit

20 x 20 inches (51 x 51 cm) | 2020

## Elena Stokes

Clinton, New Jersey, United States

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



### **Infinity VIII – Pas de Deux (Dance for Two)**

46 x 91 inches (117 x 231 cm) | 2020

## Tiziana Tateo

Vigevano, Pavia, Italy  
[www.tizianatateo.com](http://www.tizianatateo.com)



### **Because ... we are Icons!**

33 x 34 inches (84 x 86 cm) | 2016

Civic Collection of Fiber Art, Town Council of Chieri

## Gwyned Trefethen

Cohasset, Massachusetts, United States

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



### **Turbulence**

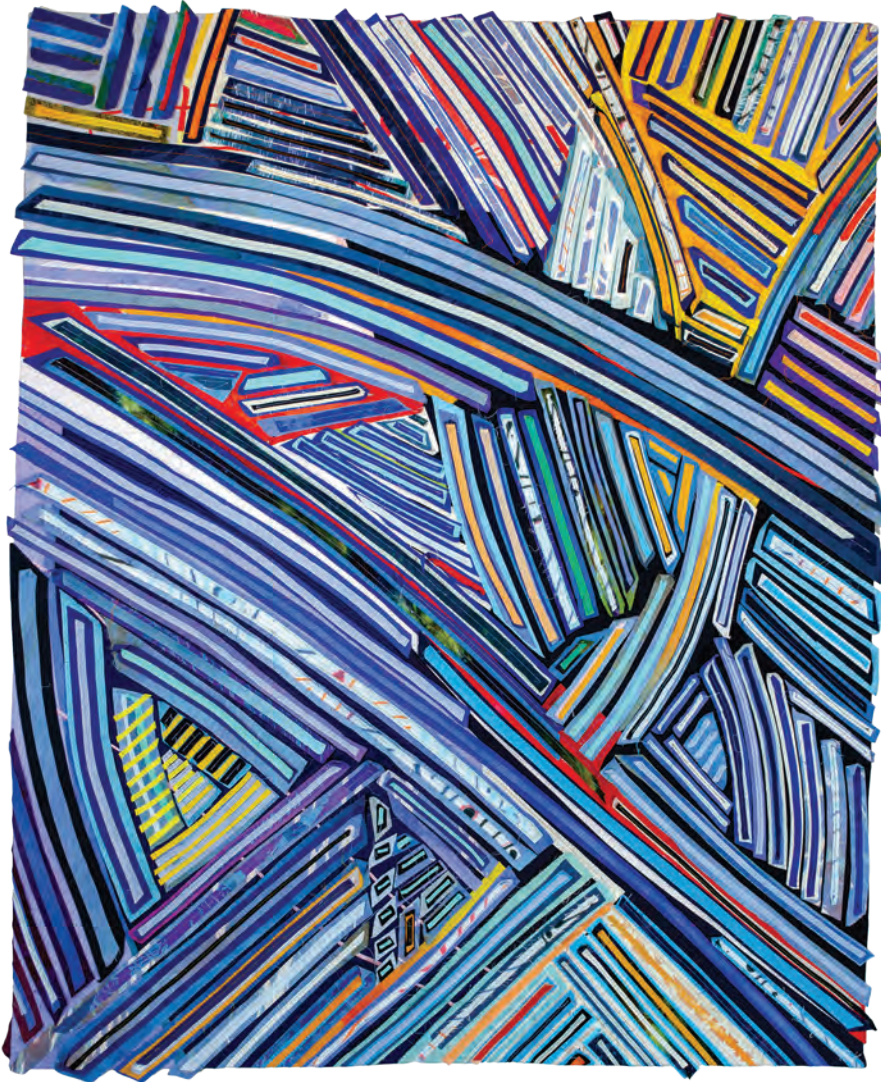
38 x 24 inches (97 x 61 cm) | 2021

photo by Dana B. Eagles



## Kit Vincent

Ottawa, Ontario, Canada  
[www.kitvincent.com](http://www.kitvincent.com)



### **Fastwater debacle: what lies beneath**

53 x 44 inches (135 x 112 cm) | 2020

photo by Paul Vincent

## Jean Wells Keenan

Sisters, Oregon, United States  
jeanwellsquilts.com



### **It's Not Black and White**

49 x 38 inches (124 x 97 cm) | 2021

photo by Gary Alvis

## Bryer Fallert-Gentry from p. 15

in almost all of her pieced works. Her quilts almost never have raw edges, and they are finished with bindings, sometimes custom bindings.

“In all my work, whether abstract or representational, I have tried to reflect my idea of beauty. I seldom make work that comments on social ills, and even when I do, I attempt to make the piece itself beautiful.”

### Today and tomorrow

Fallert-Gentry remains committed to sharing what she’s learned. Many of her patterns, publications, workshops, and recent tutorials are available as free downloads on her website, [www.bryer-patch.com](http://www.bryer-patch.com). This outreach keeps her in step with her most satisfying accomplishment, knowing that she has helped others tap into their own creativity.

Making quilts is what she has always done for fun. Because her first husband was unable to work after 1995, and she retired from corporate life in 1997, managing her online merchandise sales and organizing her traveling workshop schedule became her full-time occupation until 2014.

“My next quilt is almost always the one I think will be the most fun to make. While I’m making one quilt, I get ideas for what I would like to try next, and my style of quilting has evolved to match my interests.”

Her next goal is to travel to southern Spain, the Maritimes on Canada’s east coast, and Iceland. Images of these trips will no doubt foster more art quilts.

“Since that first exhibition and award in 1983, I have entered as many shows as possible. I make my quilts to have the fun and adventure of making them. After that, they need to be shared with others.”

*Diane Howell is the editor of SAQA Journal; she resides in Arizona.*



**UNCOVER THE WORLD**



[www.internationalquiltmuseum.org](http://www.internationalquiltmuseum.org)



### RMQM’s 16th Biennial Men’s Rocky Mountain Mile High Exhibit January 17—April 16, 2022

This exhibit celebrates quilts made by men and showcases just how diverse and talented men’s quilting is.



### Maynard Westlake Solo Show

An exciting group of quilts in vibrant colors and design, both traditional and inspired quilt works by artistic masterpieces.

### Evolutions 2022

#### Looking Back—Moving Forward April 18—July 16, 2022

Evolutions 2022 celebrates quilters’ journey in quilting arts. Looking back at their first quilt to where the quilter is currently is in the evolution of their quilting.



**What Did Ming Miss? | Kathy Suprenant Solo Exhibit** presenting Kathy’s latest creations in her Ming Collection.

## Upcoming Exhibits at RMQM

July 18—October 15, 2022

### Jeanne Wright Solo Exhibit

*Sew Many Pieces: 3,000 and Counting*  
Antique quilts containing over 3,000 pieces.

### Valerie White Solo Exhibit

*Roots, Refuge, and the Second Migration*  
The series encourages one to consider roots as metaphors.

October 17, 2022—January 14, 2023

### Front Range Contemporary Quilters

#### *Complements to the Chef*

A juried open challenge to FRCQ artists to explore food topics and complementary colors.

### Denise Labadie Solo Exhibit

*Stone Portraits and Stonescapes*  
Contemporary art quilt portraits of non-contemporary structures: megalithic Celtic stones, monoliths, and monastic ruins.

### Rocky Mountain Quilt Museum

200 Violet St. #140  
Golden, CO 80401  
[www.rmqqm.org](http://www.rmqqm.org) - 303-215-9001



**VIRGINIA QUILT MUSEUM**

**SPRING 2022**

**MINI QUILT CHALLENGE**

*“Flora & Fauna”*

*Quilts should be 15"x15" and include a 4" finished sleeve for hanging*

Deadline to submit is <b>APRIL 16</b>	<b>\$10</b> per entry	Quilts on display from <b>APRIL 19 – JULY 9</b>
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**Find more info at: [vaquiltmuseum.org](http://vaquiltmuseum.org)**

## Changing the narrative

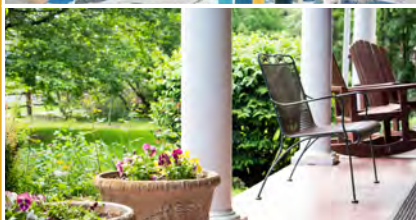
from p. 9

pleasantly surprised by several quilters whose work reads as more traditional. I'm thinking of Willia Ette Graham. Eli turned to her frequently to do the finishing work for some of the quilts that he purchased, but she was also a very accomplished quilter in her own right. So, while she did work improvisationally, some of the quilts are clearly a Log Cabin or a Nine Patch pattern, precisely constructed.

I know it was Eli Leon's wish that the collection remain intact, but it's difficult to place 3000 plus quilts in any single institution because of the weight of custodianship: cataloging, conserving, housing, exhibiting. And given how deeply he acquired the work of specific artists, does BAMPFA have a higher level of responsibility to these artists?

# Hudson River Valley Fiber Art Workshops

*Create, experiment, and learn with us at our historic Victorian property in New York's inspiring Hudson Valley.*



2021	
May 2-8	Ann Shaw
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




[www.fiberartworkshops.com](http://www.fiberartworkshops.com) | (518) 966-5219 | @HudsonRiverArt

As a public research university, one of our top priorities is to make this material accessible. This goal includes digital access initiatives, so not only the quilts, or images of the quilts, are available, but their stories and the research that Eli collected and accumulated around them as well. The bequest included Eli's entire archive: his letters, collecting records, and slide collection. The University of Nebraska at Lincoln, which has the International Quilt Museum and a quilt archive, has transferred Eli's oral history interviews with quilters to the Berkeley Art Museum. I think there's a great interest in touring the collection, but we want to be sensitive to conservation needs. We are discussing all these possibilities as I'm working on this upcoming exhibition.

Your question pinpointed the tremendous amount of staff resources and funding necessary to carefully conserve and properly house the quilts. It's the sort of responsibility that is really challenging for a museum of our size. And in thinking of the fact that Eli also collected, not just in California, but also in Texas, Arkansas, and Louisiana, there are audiences — including the quilters' families and descendants — who I think of as co-stewards of this material. And so, how can we share this amazing collection as widely as possible, but also specifically with audiences whose cultural, historical and geographical points of reference would really be interested in the works? We want to have programs that invite as many audiences as possible to engage with the quilts directly, whether it's welcoming the

campus community or having the quilts travel and go elsewhere. I'm fully aware that my voice is not the one that should take precedence, nor does it have to be the final authority. The more scholars, quilters, practicing artists, and public that can be engaged by the quilts, the more the collection's richness will come forth.

*Stacy C. Hollander is an award-winning curator and writer, and an authority on American self-taught art. She served as Deputy Director for Curatorial Affairs, Chief Curator, and Director of Exhibitions at the American Folk Art Museum until 2019. During her tenure, Hollander curated and co-curated numerous critically acclaimed exhibitions, including War and Pieced: The Annette Gero Collection of Quilts from Military Fabrics (2017). She was project coordinator of Infinite Variety: Three Centuries of Red and White Quilts at the Park Avenue Armory (2011).*



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**Hawaii** from p. 19

the Hawaiian paper-cut snowflake, but ignore the traditional “kapus” (prohibited subjects, colors and designs), to bring them into today’s aesthetic. In addition, the Hawaii Quilt Museum, created and curated by Karen Barry in Kona, includes traditional and art quilts from the islands. She is helping the world to see that contemporary quilts, imbued with the spirit of aloha, comprise a thriving art form in the islands.

*Phyllis Cullen, Hawaii SAQA representative and a SAQA juried artist member, has won several awards, exhibits internationally, and has taught worldwide. She has written several articles and co-authored a book, It’s All About the Face: Quilted Fabric Portraits. She conducts online classes, hosts study groups, and has curated several exhibitions. She especially loves creating art with her grandchildren. A retired physician, she is inspired by the vivid colors of her Hawaii home. See her work at [www.phylliscullenartstudio.com](http://www.phylliscullenartstudio.com).*



**UPCOMING EXHIBITIONS**

**3D Expression**

Midland Center for the Arts  
Midland Michigan: February 8 - April 24, 2022

**Forced to Flee**

Bedford Gallery at the Leshner Center for the Arts  
Walnut Creek, California: February 26 - June 19, 2022

**Fur, Fangs, Feathers & Fins**

Arizona-Sonora Desert Museum  
Tucson, Arizona: April 2 - June 17, 2022

**Musical!**

Texas Quilt Museum  
La Grange, Texas: January 7 - May 1, 2022

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



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spotlight on collections new acquisition

Marilyn Henrion



**Disturbances 10**  
79 x 59 inches, 2013

photo by Karen Bell

Permanent collection of the  
Central Museum of Textiles,  
Lodz, Poland

At the heart of certainty, there is turbulence. In this pieced silk construction, the artist takes Josef Albers' *Homage To the Square* on a wild ride through a series of dazzling permutations, reflecting various forms and degrees of turbulence. The viewer is invited to interpret these metaphorical images anywhere on the scale from the cosmic ("big bang") to the terrestrial (tsunami), to the personal ("the little disturbances of man" exemplified in a collection of short stories by Grace Paley).

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Members of Studio Art Quilt Associates, Inc. (SAQA) celebrate wild animals in their natural environments through the various materials and techniques of the art quilt. From amphibians to apex predators to wild birds, fish, mammals, and reptiles will be presented doing what comes naturally. SAQA is a nonprofit organization whose mission is to promote the art quilt: "a creative visual work that is layered and stitched or that references this form of stitched layered structure." Over the past 30 years, SAQA has grown into an active community of over 4,000 artists, curators, collectors, and art professionals located around the world.



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