

Studio Art Quilt Associates

art quilt QUARTERLY

2022
Issue No. 27



Fabric of a Nation
Sales of Art Quilts
Fur, Fangs, Feathers & Fins

115 art quilts

\$14.99US / \$17.99CAN

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AQQ goes digital

Yes, we are definitely continuing the printed version of *Art Quilt Quarterly*. But our magazine is now also offered as a digital subscription, exclusively via the Issuu platform. Each issue is \$9.99 or you can purchase a subscription for \$29.95, which includes the most current issue plus the next three. This digital subscription rate saves non-U.S. subscribers the cost of paying extra for postage for the printed magazine. But more importantly, all digital subscribers will receive their AQQ several weeks before the printed magazine appears in subscribers' mailboxes, bringing you reviews and features such as Petra Fallaux's article in this issue on sales of art quilts, Pamela Weeks reviewing *Fabric of a Nation*, and a report on newly commissioned acquisitions by John M. Walsh III. Occasionally we cover art quilt exhibitions, and wouldn't it be nice to learn about a show



while it's still on view where you might be able to go see it? This issue of AQQ also showcases four talented makers in "Artists to Watch," Ellen Lindner's narrative in "Focus on Commissions," and a beautiful new acquisition by the International Quilt Museum. Our "Spotlight on Collections" is an ongoing feature, and I hope you might let me know if you are a collector who recently has donated a quilt to a non-profit institution, or if you are an artist whose quilt has recently been acquired.

Sandra Sider, Editor
editor-aqq@saqa.com



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

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Managing editor: Martha Sielman

Artists to watch contributing editor: Diane Howell

SAQA Global Exhibitions contributing editor:
Patty Kennedy-Zafred

Designer: Deidre Adams

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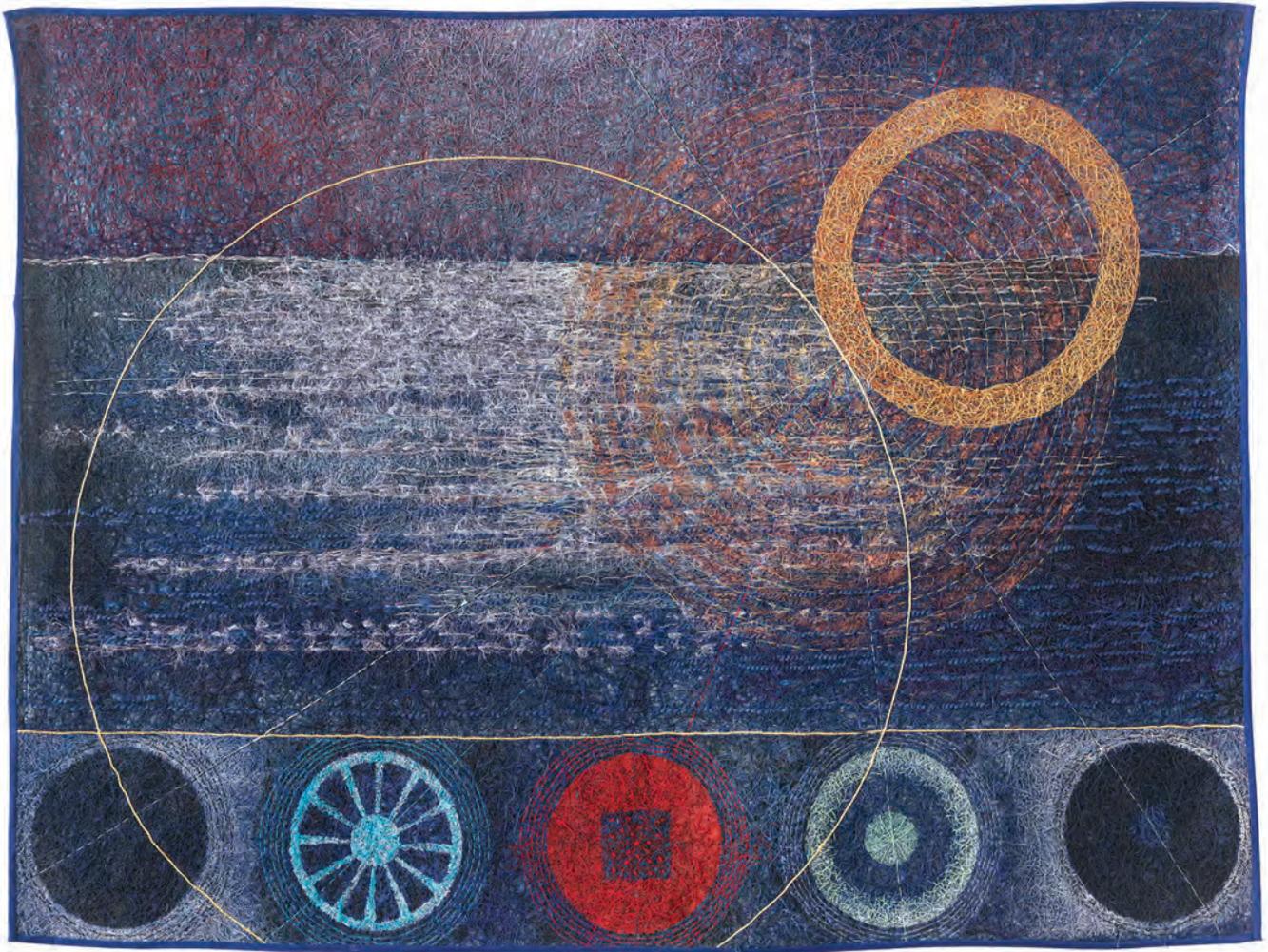
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Questions: aqq@saqa.com

Cover: **An Appreciation of the Genetic Palette**
by Joan Schulze

115 x 58 inches, 2018 (see page 5)

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Shin-hee Chin
Kairos and Chronos
48 x 60 inches, 2018

All photographs by Joseph Coscia.

Fibers of Change

New commissions by John M. Walsh III

by Sandra Sider

Jack Walsh has been commissioning and collecting art quilts since 1992. His world-class collection now has more than 110 quilts, and he continues to commission pieces, especially adding quilts by artists whose work he knows and appreciates.

Walsh comments about his most recent commissions, "Artists in the world of art quilts and the works they create are a continuous source of energy to me. In 2017, I offered a commission to several artists whose works are in my collection and who had previously dealt sensitively with social, historical,

and personal issues. The purpose of each would be to create an art quilt on the theme of our changing times. Eleven artists accepted. My initial communication with each artist stated, 'In light of the angst created by many changes currently occurring in social values, world and national politics, religion and technology, I have decided to commission a body of work expressing artists' views of changes now occurring and artists' visions for the future. While there are plenty of reasons to be concerned about what is going on in America and the world today, not all of the



Linda Colsh

Frost on the Wall

58 x 132 inches (diptych), 2018

changes currently occurring are creating angst. Some changes, such as advances in medicine, are giving new hope. Others, such as the discovery of far-away planets which might support life as we know it, excite the imagination.”

The quilts, all in relatively large format, focus predominantly on human communication, politics, and environmental issues, utilizing an impressive variety of materials, techniques, and processes. Shin-hee Chin’s *Kairos and Chronos* was inspired by the Bob Dylan song, “The Times They Are A-Changin’,” visualizing time as the tide, with ebb and flow. The five circular motifs reference the moon and the five stanzas of the song. She created the work by unraveling threads and stitching them down by hand in this beautifully textured piece suggesting the balance of permanence and transformation. *Frost on the Wall* by Linda Colsh addresses her deep concerns about migration and political barriers. Screen printing images from her photographs, Colsh asks the viewer to consider on which side of the walls the figures are located — are they insiders or outsiders? Are the walls protective or prohibitive?

Political movements and social conflict inform the works by John Lefelhocz, Arturo Alonzo Sandoval, and Robin Schwalb. *The Many Layers of a Relief Map for the Explorer Seeking Clarity of Distance* by Lefelhocz, an interactive quilt with a multi-color light array, changes colors randomly and also as viewers move from one side to the other. When viewers are standing five feet or closer to the piece, the animation tempo increases. As viewers move to their left, the colors shift to a monotone blue; they change to monotone red as viewers move to their right. But if viewers are standing on both sides, the entire map flickers in multi-color harmony. The recent work of John Lefelhocz deftly combines microprocessor technology with textile art. In this piece the opaque triangles are dark gray fabric and the lighter triangles are semi-transparent white fleece that diffuses the light behind it.

In Sandoval’s *The Times They Are A-Changin’: Removal of Confederate Monuments*, the materials include holographic paint, Mylar, glitter paint, ribbon, and polymer medium. This shaped art quilt continues the artist’s decades-long interest in projecting his monumental textile art into the gallery space. The



John Lefelhocz
 The Many Layers of a Relief Map for the Explorer Seeking Clarity of Distance
 51 x 80 x 3 inches, 2018



Arturo Alonzo Sandoval

The Times They Are a-Changin': Removal of Confederate Monuments

84 x 108 inches, 2019

Robin Schwalb

I'm With Her

58 x 97 inches, 2018



theme was inspired by a vote held in his home of Lexington, Kentucky, to relocate two statues to a cemetery. The statues represent a Confederate general and a Confederate secretary of war, and were installed more than a century ago near what had been one of the largest slave markets in the south. The statues in *The Times They Are a-Changin'* topple, obscuring a Confederate battle flag, while a quote from Abraham Lincoln's Gettysburg address is written across the U.S. flag, inverted to signal distress. Fourteen gold stars in the field of stars indicate the fourteen cities that have removed or relocated Confederate statues.

In *I'm With Her* (the motto of Hillary Clinton's 2016 presidential campaign), Robin Schwalb used a double image of the Statue of Liberty from her film school days. Schwalb, who is best known for combining text and image, contrasts the traditional Statue of Liberty plus the text of Emma Lazarus's famous poem welcoming immigrants, stenciled and stitched on the left, with Lady Liberty raising her fist before a collage of notes in support of today's immigrants and women's empowerment. She says, "As the iconic embodiment of welcome, the Statue of Liberty is a perfect shorthand for idealistic and hopeful American values, not to mention a symbol of my beloved hometown."

An Appreciation of the Genetic Palette by Joan Schulze celebrates the diversity of the human species using "surrogate colors" for skin tones created from strips of tape ripped across magazine pages. This new process resulted in a quilt-like work of art, myriad strips of tape covering a canvas foundation, cascading down like a waterfall as the colors mix and match. Schulze shares her poetic aesthetic, "small stories flow over the surface," in which shades denoting privilege are irrelevant.

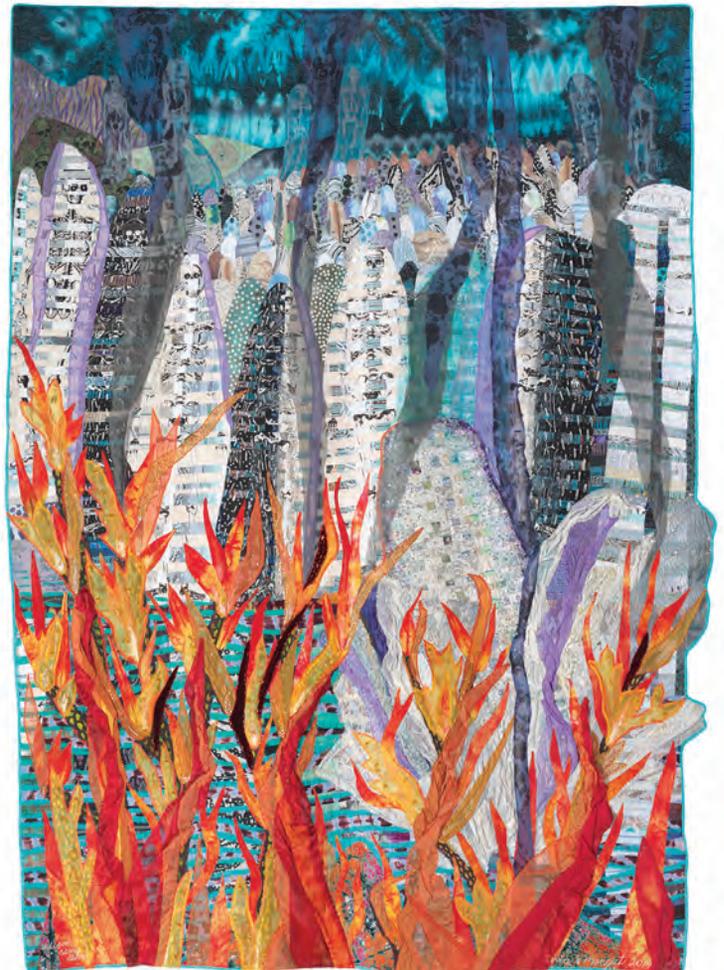
In her quilt *Wildfire – Calving Glaciers*, Terrie Hancock Mangat connects two alarming signs of global climate change, out-of-control wildfires,

see "Fibers of Change" on page 92

Terrie Hancock Mangat
Wildfire – Calving Glaciers
 120 x 90 inches, 2019



Joan Schulze
An Appreciation of the Genetic Palette
 115 x 58 inches, 2018



Fur, Fangs, Feathers & Fins

by Patty Kennedy-Zafred

F*ur, Fangs, Feathers & Fins* challenges the viewer, presenting realistic portrayals of the animal world, abstract visions, and compositions that are as unique as the individuality of each participating artist. Forty-two works by members of SAQA reflect diversity in presentation, size, dimension, materials, and technique.

Located on the west side of Tucson, the Arizona-Sonora Desert Museum is a hybrid art and nature

facility consisting of multiple indoor exhibitions along with a lush outdoor environment of gardens, trails, and live animal settings. SAQA's newest exhibition, *Fur, Fangs, Feathers & Fins*, will find this site the ideal premiere setting for its intriguing theme. Beginning April 2, 2022, and running through June 19, 2022, in the Museum's Ironwood Gallery, this exhibition will treat viewers to a variety of innovative art quilts juried by artist Emily Jan, born in the U.S. and now residing

Mary Lou Alexander
Geometry of the Herd #7
 56 x 69 inches, 2016



Sherry Turpenoff
Celebrate the Beauty of
Diversity
30 x 37 inches, 2018



in Montreal. As a maker of handmade creatures wondrous and fantastical, she produces work that stretches the boundaries of human imagination.

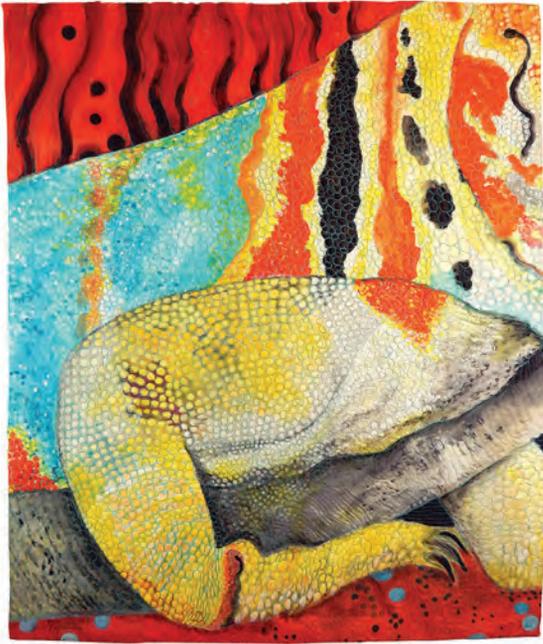
The stripes of the zebra inspired two works in the exhibition. Mary Lou Alexander's *Geometry of the Herd #7* is an abstract representation of color and movement based on a photo taken in South Africa, with colors and shapes arranged in a dizzying yet

organized array. Sherry Turpenoff reflects on freedom and diversity in her quilt, *Celebrate the Beauty of Diversity*, featuring zebras in entirely new colorways of brilliant, crayon-like colors.

An alligator appears nearly domestic, sporting a toothy grin as it soaks up the Florida sun, surrounded by butterflies, in *Beauty Queen* by Kestrel Michaud. The textured skin and colors of a lizard, enlarged close

Kestrel Michaud
Beauty Queen
36 x 48 inches, 2020





Betty Hahn
Thinking of Getting Another Tattoo
36 x 35 inches, 2020



Sue Reno
Mole and Fern
57 x 40 inches, 2021



Carolyn Skei
Poverello and the Birds
30 x 40 inches, 2021

up, seem to repel human touch in *Thinking of Getting Another Tattoo*, hand painted by Betty Hahn.

Composition bordering on collage is key in some quilts, including *Mole and Fern* by Sue Reno, which utilizes macro photographic images, cyanotype, and monoprints, resulting in disparate motifs merged into a cohesive work. Abstraction of a photographic image partnered with a quiet color palette in Carolyn Skei's *Poverello and the Birds* engages the viewer to participate in this simple gesture of feeding birds.

see "Fur, Fangs" on page 94

Shannon M. Conley

The Armadillo and the Cow

35 x 49 x 4 inches, 2021

photo by Mike Cox



Rhonda S. Denney

Eagle – The Eyes Have It

30 x 40 inches, 2015

photo by Michael Arterburn



Libby Williamson

Disentangled

72 x 24 inches, 2021



Sara Sharp

Coastal Cousins

38 x 28 inches, 2021

Thriving art quilt sales

by Petra Fallaux

More and more art quilts are finding their way into private collections, museums, and other public collections. Museums make purchases from juried exhibitions and art fairs, while private collectors often build personal connections with their favorite artists and exhibition venues. The market for art quilts is thriving.

As I began my research into recent art quilt sales for this article, I kept hearing that *Quilt National '21* had record sales; it was rumored that a third of the juried quilts had been sold. *Quilt National* director Holly Ittel confirmed that sales had indeed been swift, and the actual numbers she provided confirmed that the rumors were true. Twenty-eight of the eighty-four exhibited quilts have sold.

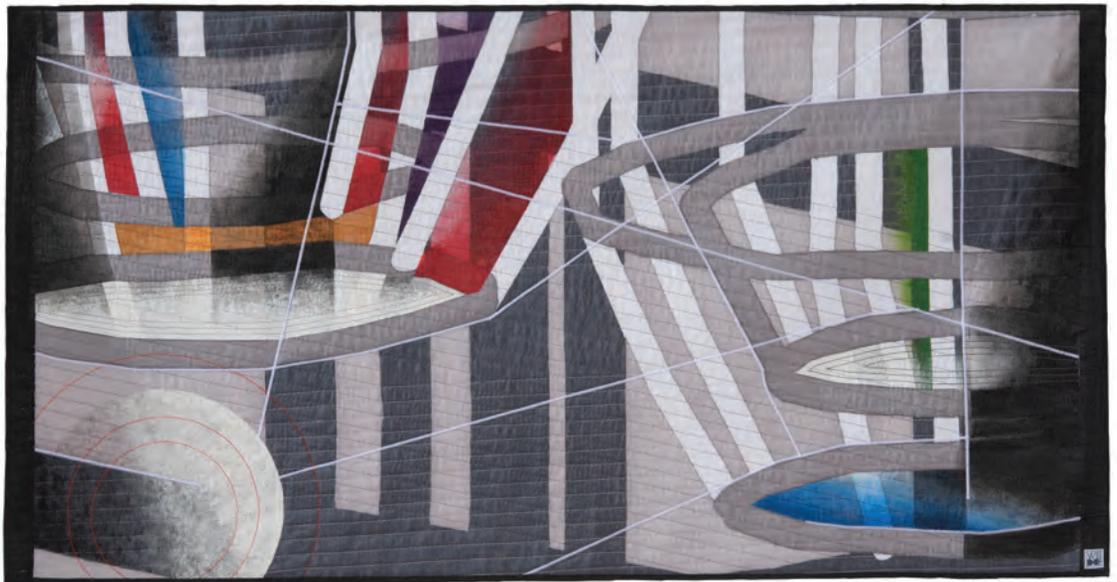
Four of the quilt sales received purchase awards for the permanent Quilt National Collection at the International Quilt Museum at the University of Nebraska, Lincoln. Eighteen quilts were purchased by five collectors who are acquiring quilts to add to their already well-established collections, three were

purchased by fiber artists, and three by new collectors. Excluding the four Purchase Prize quilts, the average sale price was \$3,360.

When asked how The Dairy Barn Arts Center achieved these results, Ittel said, “We now offer our repeat collectors an in-person early preview of the exhibition or provide them with the catalog and price list if they are unable to travel. We typically find new collectors to add to this select group by word-of-mouth from our returning collectors and artists.” She also considered other reasons for the increase she has witnessed in all Dairy Barn art sales numbers. “My take-away is that private buyers were eager to buy art as an item that will remain in their homes, a place where everyone has spent much more time during the pandemic. With no opportunity to spend money on travel and dining out, discretionary funds evidently became available to buy art.”

Juried exhibitions offer collectors and artists an opportunity to buy and sell new work. However, because most museums and galleries that organize

Willy Dorreleijers
Interspace
20 x 37 inches, 2021
QN'21 purchase prize





Quilts=Art=Quilts exhibition at The Schweinfurth Art Center

these annual juried art quilt exhibitions enjoy non-profit status, they focus on educating the public about the art, not on selling the works. The Schweinfurth Art Center in Auburn, New York, which holds the annual *Quilts=Art=Quilts* exhibition, is one such organization. Program Director Davana Robedee says there is no emphasis on marketing the show for the purpose of sales through targeted previews or otherwise. Yet, the Schweinfurth typically sells more artworks at higher prices from the annual *Q=A=Q* exhibitions than from any of their other exhibitions. For the last couple of years, the number of quilts that

sold from *Q=A=Q* has more than quadrupled without any focused sales efforts.

Commercial art galleries have been slow to take on full representation of fiber art and artists, but there are exceptions. LaFontsee Galleries has been a leader in the art scene of West Michigan. They invited Elizabeth Brandt to become an official “LG artist” in 2017, after working with her the previous year. Since representing Elizabeth Brandt’s quilts, the gallery has sold twenty-one pieces through working directly with clients and designers.

Elizabeth Brandt
Escapade
 35 x 54 inches, 2019
 private collection





**Jan Myers-
Newbury**
Ladders II
56 x 86 inches, 2013
private collection



At James Gallery, a full-service fine art gallery in Pittsburgh, knowledgeable staff focuses on building long-term relationships with artists, clients, and interior designers. Clients are corporate and residential based, as well as hospitality, healthcare, governmental, sports, and specialty venues. James Gallery's goal is to go beyond the typical and expected into areas that challenge preconceived images of art and the predictable gallery experience. Paul Cicozi, James Gallery's longtime gallery director and talent scout, reports that they represent Jan Myers-Newbury's quilts and have sold more than twenty of her works since 2007. They have placed Myers-Newbury's work in residences and offices and have commissioned a series of circular works for the new Children's Hospital of Pittsburgh.

In 2018, *Artnet News* featured sales of Bisa Butler's quilts from the art fair PULSE in Miami by Harlem's Claire Oliver Gallery. Ahead of the VIP opening, the gallery had sold four of Butler's quilts to public collections, including The Art Institute of Chicago.

Karen Schulz
Improvisation Two Circles
51 x 30 inches, 2014

photo by Mark Gulezian/Quicksilver
private collection

Heather Pregger
Shock Melt
60 x 47 inches, 2019
private collection

To gain further insights into sales, I contacted a few individual artists to see how they themselves approach selling their work. I gathered some anecdotal but enlightening information. For nearly twenty years, Karen Schulz has been an engaged, highly regarded artist working in fiber and occasionally in acrylic and mixed media on paper. She summarized the history of sales of her work, seventy-two pieces so far, as follows: thirty-four pieces were sold through her open studio events, and twelve through direct personal connections. Eight pieces were commissions, while five works sold through representation on the Artful Home website. Six pieces were sold from juried exhibitions, four pieces from solo exhibitions, and three pieces from invitational shows. Museums bought her work solely from juried exhibitions, while collectors purchased her work through the Artful Home website, studio visits, and direct personal connection.

Similarly, Peggy Black has sold her work to collectors from juried exhibitions. Solo, duo, and invitational shows have further resulted in most sales of her work, sixteen quilts in all, to private collections. Heather Pregger sold three quilts this past year despite COVID-19 restrictions, which she says is pretty much her annual average, all from juried exhibitions.

The most popular place for established collectors to buy art quilts is clearly from juried exhibitions. But when looking for a place to exhibit work in a solo fashion, some artists think outside the box of galleries and museums. Architects, interior designers, or real estate developers might exhibit a body of work in their offices or mount work in model homes. Libraries, community centers, and restaurants are other places where work can be put on public display, priced to sell.

Nevertheless, the fact remains that many people still do not think of quilts as works of art that they might want to purchase. The entrenched tradition is one of functional quilts — lovingly and painstakingly made piece by piece — and given as gifts to family



Helen Gaglio
Anxiety Shield: Force Field
48 x 34 inches, 2021
private collection

see "Thriving sales" on page 91



Fabric of a Nation

reviewed by Pamela Weeks

Two strong impressions stick with me as I write this, weeks after my second visit to the Museum of Fine Arts, Boston, exhibition *Fabric of a Nation: American Quilt Stories*. First, that the exhibit provided the visitor with excellent lessons in quilt style history, from North American Bedding 101 to today’s art quilts. Second, that every textile tells a story, and quilts have long been used to tell difficult ones.

After a patriotic red, white, and blue introduction that included Irene Williams’ *VOTE* (1975) quilt, a Diné/Navaho handwoven presentation blanket from the middle of the nineteenth century, and a suffragist fundraising quilt from the early twentieth century, we had our minds blown



Bisa Butler
To God and Truth
 2019

All images from *Fabric of a Nation: American Quilt Stories* exhibition at the Museum of Fine Arts, Boston, Oct. 10, 2021 to Jan. 17, 2022

Ann and Graham Gund Gallery.

All but one item: Collection of the MFA, Boston

Photographs © Museum of Fine Arts, Boston, except for Mazloomi image

opposite, left to right:

Tomie Nagano

Indigo Color Mixture

2004, Japan

Rowland Ricketts

Unbound Series 2 No.3

2017-18, Indiana

Attributed to Eunice Williams

Metcalf

Bed rugg

Lebanon, Connecticut, about 1793

Paul Family Quilt

late 1830s, South Solon, Maine

Quilt

late 17th or early 18th century, India



Carolyn Mazloomi

Strange Fruit II

67 x 64 inches, 2014

photo by Jay Yocis

as we turned the corner and were presented with *To God and Truth* (2019), a monumental Bisa Butler portrait quilt of an African-American baseball team. These first two sections told us that quilts and blankets are an important part of United States history, and that textiles are integral to telling that history.

The exhibit took us through galleries mounted with seventeenth, eighteenth, and nineteenth-century luxury quilts in cotton, wool, and silk. There was an embroidered blanket from colonial Mexico, exhibited for the first time since its donation 120 years ago. The whole-cloth wool and silk quilts, as well as the printed textiles imported from India, once graced the bed chambers of the wealthy. Bed ruggs (“ruggs” in the 1700s, still used today to differentiate them from floor rugs) — a form of heavily embroidered or tufted blankets — overshot coverlets, and an extraordinary embroidered Maine wool quilt featuring family portraits testified to the importance of wool for early bed coverings, and the artistic abilities of their makers.

Patchwork and appliqué masterpieces completed the chronology into the 1860s. A Baltimore Album Quilt showed the creativity of the designers and makers of this nearly ubiquitous mid-century art form created for celebration and presentation. Opposite hung a woven coverlet from the same period, whose

patterning begs deeper research on shared design elements with patchwork and appliquéd quilts of the era.

To prepare for this review, I revisited curator Jennifer Swope’s excellent “Textile Talk” (<https://www.youtube.com/watch?v=9bEv5WebA40>) and was reminded of the explanation of the exhibition’s abrupt chronological interruption that follows the section titled “Conflict Without Resolution.” Of three quilts from the Civil War era, I doubt that two of them were made for use as bedcoverings, but rather for display on the wall as works of art. Swope theorized that the wool quilt appliquéd with Civil War figures may have been made for a United States Sanitary Commission Fair, used to raise funds for providing the goods needed to support the war effort.

The aftermath of the Civil War — freedom for enslaved people, followed by suffering from segregation, discrimination, and violence — was represented eloquently in the works that followed. We were introduced to art quilts that make strong and disturbing statements. Dr. Carolyn Mazloomi’s *Strange Fruit II*



above, left to right:

Molly Upton

Watchtower

1975, Manchester, New Hampshire

Agusta Agustsson

Blanket of Red Flowers

1979, Boston, Massachusetts

Virginia Jacobs

Krakow Kabuki Waltz (patchwork orb)

1987, Philadelphia, Pennsylvania

Sabrina Gschwandtner

Camouflage

2021, Los Angeles, California

Gio Swaby

Love Letter 5

2021, Bahamas

(2020), a graphic statement about the murder of African Americans by lynching, executed in stark black and white, riveted my attention. Faith Ringgold's *Dream 2: King & the Sisterhood* (1988) is inscribed with the text of a speech given by Ringgold's daughter, Michele Wallace. The words surround a portrait of Martin Luther King, Jr., whose image is surrounded by portraits of African-American women who worked tirelessly for the Civil Rights Movement but who generally remain anonymous.

The next three galleries were all about quilts made as art, or now considered as art. Much has been written about the display of the two known Harriet Powers quilts, *The Bible Quilt* (1885-86) in the collection of the Smithsonian, and the *Pictorial Quilt* (1895-98) given to the MFA in 1964. They were presented side by side for the first time, and I will add only that viewers stood in awe-filled wonder in front of this display. To see these two historic quilts in person, to appreciate the use of fabric and the placement of the symbols and figures, was a once-in-a-lifetime experience.



The next-to-last gallery was filled with the color and innovation of quilters working in the first few decades of the twentieth century. These included Amish quilts and an eccentric Double Wedding Ring quilt. Gee's Bend quilts clearly showed the genius of improvisational piecing, but I found most interesting two quilts made for the 1933-34 Century of Progress Exposition staged in Chicago. They were made for a national quilt competition sponsored by Sears, Roebuck and Co., and are innovative in their designs. Unfortunately, the final prizewinners were traditional quilts—so much for art and innovation as far as corporate America was concerned in the 1930s.

The exhibit ended in a huge white gallery nearly overstocked with fifty years of art quilts. Most were huge, full of color, some with humor, and the combination was nearly overwhelming. Hanging together were large-scale works by early 1970s artists Susan Hoffman and Molly Upton. These women were in their early twenties when they began creating art quilts, or in their preferred term, “quilted tapestries.”

above, *left to right*:

**Creola Bennet Pettway, or possibly
Georgianna Bennett Pettway**

Bricklayer or Courthouse Steps quilt
about 1955, Gee's Bend, Alabama

Unidentified maker

Double Wedding Ring
about 1940, Possibly Missouri

Edith Morrow Matthews

Spectrum Quilt
1933, Los Angeles, California (Private Collection)

Lily May Pettway

Log Cabin
1965, Gee's Bend, Alabama

see “Fabric of a Nation” on page 93

Navigating commissions

by Ellen Lindner

As an emerging quilt artist, I was in awe of the artists who were commissioned to make art for others. That seemed to me like the ultimate compliment for an artist. I hoped that I would one day get the chance to give it a try. And, finally, I did. My first commission came to me by way of an art consultant who saw my work as a Juried Artist Member of SAQA. She wanted to purchase a particular piece. However, that piece had already sold, so I agreed to make something similar.

Thanks to articles I had read in the *SAQA Journal*, I knew some of the ins and outs of commissions. With that in mind, I quoted a price that was 50 percent higher than my usual rate. I felt that this was fair compensation for the additional paperwork, approval process, and diminished creative control. All parties quickly came to an agreement and a contract was drawn up.

The piece was for a children's hospital in Orlando, Florida, and I was excited about the possibility of lifting the spirits of children and parents with my art. Interestingly, I was told to avoid "juvenile" colors. Since the parents were more likely than the children to notice the art, it was to be geared more toward them. Soft or subdued colors were requested, along with uplifting themes. Since I was inspired by my original piece, this was easy.

This commission went very well. There was a clear concept, partial payment up front, and manageable deadlines. One of those was an intermediate deadline. At this point, the consultant wanted to see the work-in-progress to confirm that I was, indeed, on track. *Blessings Underfoot* is the finished quilt.

Several years later I was approached by a different art consultant after she saw my work on Pinterest. This work, two companion pieces, would also be for a hospital, this time in Minnesota. The request was very specific, asking that I duplicate earlier work. I would not agree to that, but I did agree to make something very similar. In this case, the consultant wanted the two pieces to hang with a 9-inch gap between them. I kept that in mind as I designed the pieces.

As before, this commission went very well and the consultant was quite happy with it. As a matter of fact, she contacted me just a few months later asking for a third piece. This time she wanted me to work from a particular photo, which was not a good fit for my working style at the time. After considering her request, I declined. Then, she asked me to make a larger piece nearly identical to the first two and I agreed. She wanted a very quick turnaround time, but I knew that I could not meet it. I suggested a deadline that could work for me, and she accepted it. I raised my price a little on that one and set to work. Because she trusted me, there was no intermediate deadline.

After quilting the piece, I sent her an in-progress photo. Unfortunately, she was not happy with it! She thought the background color was a little off. I was shocked, since I thought I had matched the colors very well. After studying it, though, I had to agree because the fabrics I used on the first two were not available when I needed to purchase more.

Well, I learned my lesson. I had to redo large sections of the background, adding fabrics with a hint of blue-green. I had to fit new background pieces perfectly into small spaces between flower petals. The work was very tedious and no fun at all. I was so exas-



Blessings Underfoot

24 x 36 inches, 2012

perated with this quilt that I did not even take a photo of it completely finished. I wished that this contract had included an intermediate deadline. If so, I would have known much sooner that I was heading in the wrong direction.

As you can see from my experience, commissions have good points and bad points. They are definitely worth considering, and if they appeal to you, I suggest the following:

- **Make great work.** Post it everywhere and label it in such a way that you are easily identified as the artist.
- **Consider your pricing structure.** Commissions are more work and it is fair to reflect that in your pricing.
- **Make sure all details fully spelled out in the contract.** Of particular interest is a detailed description of the desired result or — even better — a reference photo.

- **Determine an intermediate deadline.** This not only ensures the clients that you are making what they want, but also ensures that you are not wasting your time heading in the wrong direction.
- **Be realistic.** Being asked to do a commission is flattering. But don't let that entice you to do something that isn't a good fit for your process or your schedule.

*A former flight instructor, Ellen Lindner did not try her hand at art until her forties. Completely self-taught, she creates fabric collages with bright colors and vivid contrasts, frequently dyeing her own fabric. Lindner teaches in person and online; you can see her in recorded episodes of Quilting Arts TV and The Quilt Show, or find her two books on her website. She says, "I consider making art to be an adventure filled with challenges, joys, frustrations, and surges of adrenalin."
adventurequilter.com*

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

Susan Callahan

Silver Spring, Maryland

Susan Callahan has expertly entwined her careers as chef and quilt artist, the artistry of one portrayed in the other. Her kitchen stories blend rich, satisfying ingredients into beautiful stories rendered in cloth. What could be more fun?



Kitchen Conversation
80 x 62 inches, 2017

Art that sizzles

As a nontraditional quilter, I want to push the art quilt medium to be seen as “Big A” art. I love the tactile experience of using cloth and threads. New fabric excites me to stitch, just like fresh ingredients entice me to cook.

I love the breadth of the medium, and since I was never a traditional quilter, I have nothing holding me back. I’m comfortable painting over the finished surface, and I like nontraditional materials. Just as when I make a meal, I get to tell a story with a quilt.

A chef’s tale

I turn everything into a food metaphor. I am a classically trained chef, spending years teaching and appreciating the nuanced flavors of French cuisine, but my heritage is Mexican. I love chilies and bold flavors. And the culinary world is global. Chefs are excited by travel, new foods, and a new season. As we learn about new cuisines, we’re



Crab Feast on the Potomac
72 x 70 inches, 2021

inspired to learn more in the practice of our craft. For the past decade, I have supported the local foods of my region. The challenge is how to combine the heritage of my region with new twists.

I make quilts about my life as a chef because that's what I know best and it's a story I want to tell. Spending so many years working on *Kitchen Stories* taught me to focus on narrative. This work also taught me to see the whole series as a unit; each quilt is important as an element in the overall series. I also learned I could make something again if I wasn't thrilled with the outcome.

It's easy to see that my *Kitchen Stories* series honors the life of the cook and the work done in a commercial kitchen. I love the life at a stove! But besides the stove, the life of the kitchen includes a farm, a garden, and the market. They all influence



Fruit Bowl
32 x 42 inches, 2020



Prayer Flag

Prayer Flag is a large piece measuring 20 feet in width. Each order ticket measures 18 x 11 inches. The piece was made in 2021

my work. Ideas are never a problem; channeling them and focusing them is my challenge. Right now, I want to work on a series titled *Life Around the Table*.

Style defined

I am a process person — I want to work with the quilt. Often, I let the materials tell me what the quilt is supposed to become. I enjoy that because I love being surprised. When I made *Stovetop*, I had great plans for the fabric. But in the end it was a simple quilt design — a log cabin — that worked to convey the message and see the piece accepted into a major exhibition.

I also learned a lot from the palette I chose for this series. I love bold, exciting, in-your-face color, but *Kitchen Stories* is predominately gray. As a colorist, I really missed telling my story in vibrant hues, but these works that are focused around the landscape of a commercial kitchen taught me that grey can have nuances, too.



Stovetop

55 x 55 inches, 2018

photo by Eric Reiffenstein

Art to be noticed

I have learned that I am competitive in my artwork endeavors, although I am not that way as a chef. As a cook, I make the meal, give it to the server, and watch while standing in the background. But I want my artwork to be noticed. I won Best in Show in 2020 in an all-media exhibition at the Torpedo Factory in Alexandria, Virginia, with my piece *Fruit Bowl*. I was excited that my fiber work was recognized as fine art.

I set a goal in 2010 to have a solo exhibition and worked to make it happen. I have had two exhibitions, one at the Latimer Textile Center in Tillamook, Oregon, and the other at the Torpedo Factory. My work also traveled in *Food for Thought*, a SAQA global exhibition, and I was juried into *Quilt National* in 2013 and 2017 and into *Quilts=Art=Quilts* in 2016.

Looking ahead

Now that I'm semi retired, my art making has changed. After spending four years making *Kitchen Stories*, I want to try new ideas, such as abstracting images more than I have in the past. But food and kitchen work will continue to be a major theme for me. This will take place in a new, larger studio in my new home in Frankford, Delaware, which is coastal, so expect fish to appear!

I was a university teacher for a long time. What I always wanted my students to remember was not to be afraid to fail. In the workplace there is a lot of implication about failure, but I wanted them and everyone to try, to be unafraid. What's the worst that could happen?

Lastly, never be negative about your work — your effort, your creation, is never "bad." Too many other people are willing to tell you that you can do better. You have to learn to talk about your work with a positive attitude.

www.susancallahanart.wordpress.com



Morning Tea

60 x 49 inches, 2017

Gabriele DiTota

Melbourne, Florida, USA

Gabriele DiTota's work is alive with color, a surprising turn given that many of her art quilts incorporate cyanotype. But a combination of techniques imbues her signature look with a range of hues and messages of hope.



Freedom in fiber

I learned to sew on the old treadle sewing machine that my mother brought from Germany. She was hopeful that, if need be, she would be able to earn extra money taking in sewing.

Today, fabric and fiber have become wonderful materials with which to express myself as an artist. Much like a blank canvas, unadulterated cotton fabric is just waiting to be transformed using dyes, paints, inks, and cyanotype chemicals. I can also fold and manipulate fabric to create additional patterns. Creating the raw material to work with energizes me. The process of transformation often leads to the inspiration for new work.

My career for many years was in early childhood education. Young children are free in their creativity. For them, it is all about the process of making

In the Darkness
46 x 36 inches, 2020



Bewildered
50 x 36 inches, 2020



Summer Solstice
44 x 18, 2019

art, of playing with the materials at hand. Their freedom of expression becomes restrained when we give them coloring books. Suddenly there is a “right” way to make art. I may be all grown up, but I still enjoy the process and prefer a blank length of cotton to start with.

Serendipity at play

My style is best described as embracing serendipity. I’m drawn to techniques that often give unpredictable or imperfect results. Deconstructed screenprinting with thickened dyes lets me explore color and texture. Low-immersion dyeing and ice dyeing add variety in the way color is laid down. Most recently, I have explored using cyanotype chemicals on fabric. The treated fabric is exposed to sunlight to create a

photogram. It is in pushing the boundaries of what is possible that I discover new creative fabrics that will be incorporated in my pieces.

Much of my recent work gravitates toward botanical images, driven in part by plants gathered from my garden or on walks for use in my cyanotyping. The rich blues that result from the process keep me coming back to explore what else can be done with this technique. I’ve done some indigo dyeing, which was satisfying, but I found the color range limited. With cyanotype, I’m able to play with moisture, light, and shadow, as well as time, to manipulate color.

The real fun comes from combining different techniques. Layering and masking over previously dyed or painted fabrics introduces color into the cyan blues. Using raw-edge appliqué brings the pieces together.



Kestrel's Scraps Too
29 x 36 inches, 2021



Daydreamer Art Doll
17 x 10 x 10 inches, 2015

New directions

Several years ago a quilter friend introduced me to art dolls. I fell down that rabbit hole! Using mostly thrift store repurposed fabrics plus odds and ends, I embarked on an art doll journey. Interestingly, I was watching the TV series *Game of Thrones* at about that same time. My dolls created during that period were characters pulled from my imagination, but influenced by that fictional world. Dolls cannot be rolled up and stored on a pool noodle, so storage capacity limits my doll making. A few favorite dolls remain on display in my home.

Most of my pieces are on a continuum and slowly evolve from one to the next. Yet within that continuum, there are definite series. Looking back later, I can identify a series, but there is no fixed, deliberate starting point. In most cases, series can be identified by a change in materials I use to create the fabrics rather than new subject matter. Last year, I started using my cyanotype fabrics in a new way, which led to new work. When my local art quilt group had a challenge based on a member's discarded materials, I had an opportunity to use those materials in a unique way while still using the cyanotype process. The resulting piece, *Kestrel's Scraps Too*, was the beginning of something new that may become a series.

Supportive statement

Hope is the message that runs through my work. We are more alike than we realize, and we have a responsibility to each other and to this world. In 2014, I had a piece in SAQA's exhibition *Food for Thought*. My piece, *What's for Dinner?*, was about poverty and hunger. We have the means in this country to feed everyone and my hope is that we will figure out a way to care for each other.

I was also fortunate to have a piece tour with SAQA's *Forced to Flee* exhibition. My piece, *Will be the Next Day Better*, was a compilation of children's art made by Syrian refugees. These children had suffered and witnessed unthinkable horrors, which they documented in their art. My hope is that by sharing these images, people will grasp how horrible war is, especially to young children.

One of my more recent pieces, *Bothered*, has palm fronds over a background of chaotic reds and oranges with embedded words such as "fear" and "freedom." This piece is a response to the chaos and fear of the COVID-19 pandemic. My hope is that nature can provide hope and solace from all of the unrest caused by fear of the virus. I find comfort when I'm out in the natural world, and that's why I gravitate to botanical images and use a preponderance of blues and greens in my work.

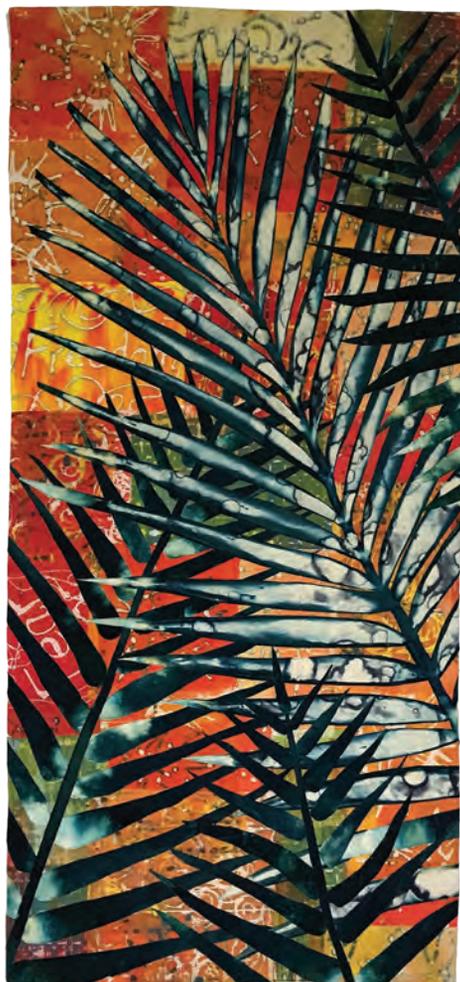
I'm always thankful for the opportunities that the United States afforded us [after we emigrated from Germany]. It's why I sometimes feel compelled to speak out by creating a piece to highlight issues. These quilts are not beautiful. These are not quilts that will adorn someone's family room walls, but when I feel that an issue is within my power to address, I need to do so.

Looking ahead

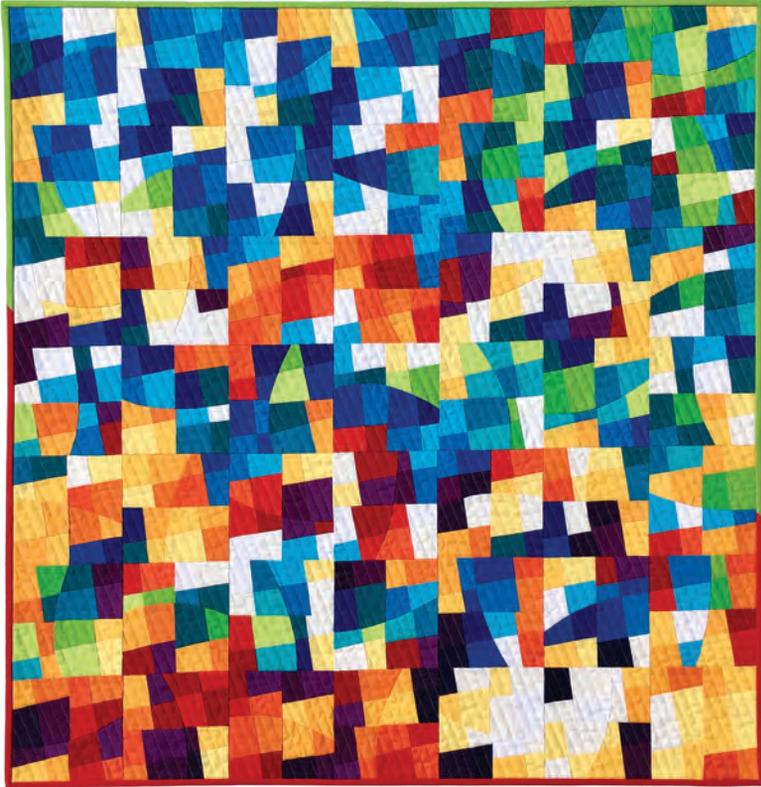
My immediate goal is to continue exploring the cyanotype process. The more I work with the process, the more ideas I get for further possibilities. I will also keep my mind directed to social justice issues and how to respond in fiber.



What's for Dinner?
24 x 33 inches, 2014



Bothered
54 x 26 inches, 2020



Memories of Summer
36 x 36 inches, 2021

Graphic design

I spent most of my career as a graphic designer. I loved the discipline of getting alongside clients to discern their real needs. But although I enjoyed being a graphic designer, I find that working with a tactile medium like fabric is much more enjoyable than creating with software.

I think my work could be described as a love affair with color. That deep love of color and its effect on mood and the colors around it, along with its communication qualities, is so intriguing. I start each piece with a feeling, a notion that's barely an idea. I may not even have an actual word in mind as I begin to choose colors.

A process story

My studio doesn't have ranks of lovely fabrics neatly folded and stacked on open shelves. I keep all my solid cotton fabrics in opaque containers away from direct sunlight so that

Alexandra Kingswell

Derbyshire, United Kingdom

The precision of math is behind the intriguing color arrangements in Alexandra Kingswell's art quilts. Using the Fibonacci sequence and pi, she sweeps viewers up in the emotion of color, disguising the foundation of the works in sparkling beauty.



there is always a surge of excitement when I open the lids. In choosing colors, I consider whether they work well together, how they influence each other, and how one color affects its neighbors. I also determine whether I want a lot of contrast in a piece or a calmer feel. These decisions help me create a color sequence.

From there, I work with numbers, as a lot of my work depends on the Fibonacci sequence. I also have had lots of fun giving visual expression to that fabulous number, pi. My piece, *Pi: 4*, is in the Contemporary Quilt Collection of the International Quilt Museum in Lincoln, Nebraska, along with *Fifth Day: Let the rainforest sing*. Allowing the numbers to inform the design thrills me. I trust the numbers — they produce beauty in nature, so why not in fabric art?

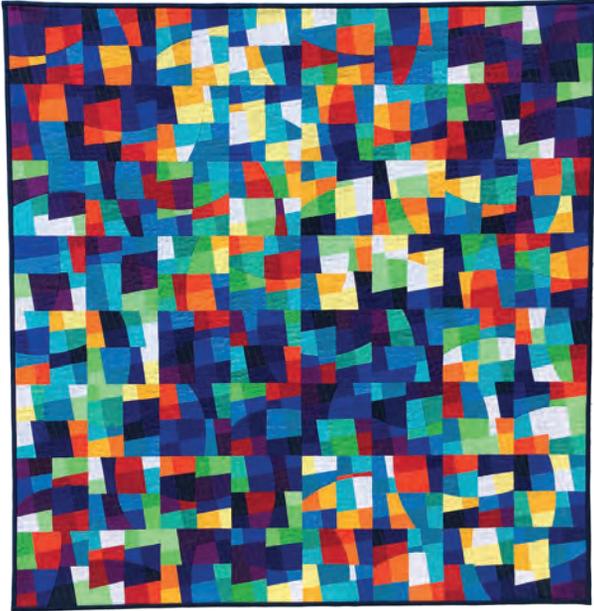
Because of the nature of my process, I never know what a piece will look like when I begin to work on it. Because I have carefully chosen the colors, I can tell if the “feel” of the piece will be right. Trusting the numbers and sequences I have chosen at every point in my process is like trusting the final piece to something bigger than me. Studies in neuroscience suggest that when we minimize cognitive control, our brain is at its most creative. Reducing our control allows us to silence our inner critic and enjoy the process of creating. Paradoxically, using sequences of numbers and strict constraints helps me to let go of trying to manipulate the design. It allows the piece to make itself. Using the numbers, I guide the design, but ultimately the piece becomes its own creation. This is how my process has evolved and continues to evolve. A lovely byproduct of this process is that it keeps me guessing, which holds my interest as the piece takes shape. By the



Pi: 4
35 x 35 inches, 2018

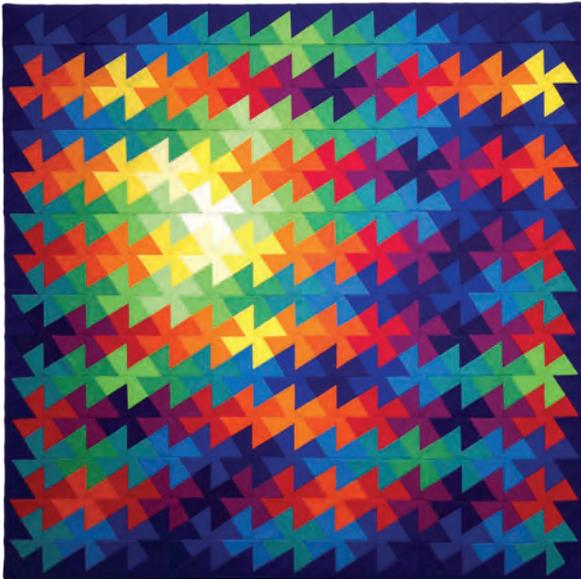
Fifth day: Let the rainforest sing
33 x 33 inches, 2018





Many voices. One song.
41 x 41 inches, 2021

Fifth Day: Let the waters teem 1
33 x 33 inches, 2018



time I know if the piece has achieved my hope for it, the final blocks are coming together.

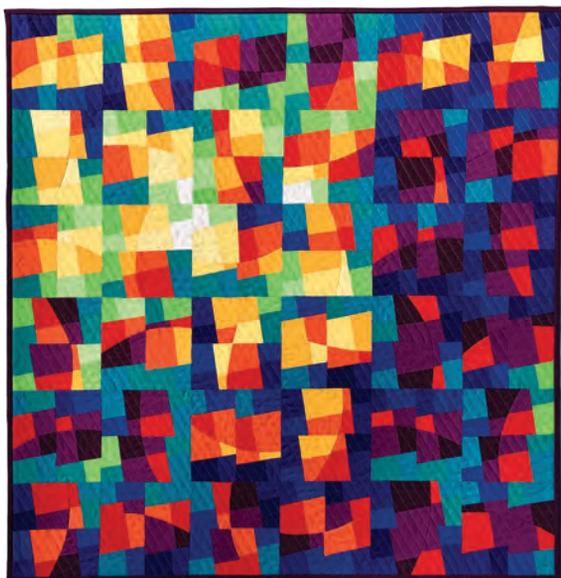
How I quilt the piece is always a design-led decision. Sometimes the work might be stretched over canvas stretchers, as in the case of the pieces in my *Fifth day* series and *Pi: 4*. My work is geometric, and I want the quilting, if visible, to echo that.

At this point in the creation of a quilt, I might have an idea of a title for the piece, but they sometimes surprise me and name themselves. I never give a piece a title until I see it as a finished product.

Scientists also tell us that when we see something that is apparently random, the human brain always tries to impose pattern and sequence on it. My work is not at all random, or improvisational, although it may appear to be so. I think that is why some people study it for long periods of time. Their brains are absorbed in trying to discern meanings and patterns.

Material goods

My actual physical methods are highly traditional. I usually produce work that is exclusively cotton, wadded, quilted, and finished with a binding or facing. I love the square format because the square is a solid and stable shape — a good vehicle for the riot of color and forms within. Almost without exception, new avenues of work come from ideas formed while making current pieces. So, I would say that my work is all one ongoing series.



Annunciation
32 x 32 inches, 2021



Reaching out. Tentative connections in an age of pandemic.
32 x 32 inches, 2021

If my muse leaves me, which, fortunately, is an infrequent occurrence, I give myself permission to disengage my brain and enjoy the process. Such play always results in new ideas that I incorporate into my practice. My love of color has led me to experiment with backlighting. I have had light boxes made for two of my works.

Future course

I love every aspect of my process. Someone once said that abstract art, being devoid of pictorial elements, can provoke a deep visual concentration, even contemplation. I'm happy if my work does this. I want my pieces to delight, intrigue, provoke, and leave people feeling better than they did before encountering my art. No messages, no politics, no persuading—just simple interaction between the piece and the viewer.

www.alexandra-kingswell.co.uk



Magnificat, Song of Mary
54 x 29 inches, 2019

Susan Polansky

Lexington, Massachusetts

Susan Polansky may have several art quilts in process at a time, but each tells its own story. Her works are the product of thought, research, and careful construction, a combination that results in measured responses to the world around her.



Stories in full

I view my art as souvenirs from creative travel. Some invite return — others, not so much. I don't feel obligated to work in a series, as I try to say everything that I need to say about a subject in one artwork.

Each piece is created on a continuum. I constantly ask myself about process and evaluate whether I should add a new factor in my approach or discard a technique that I did not enjoy.

Mixed media joy

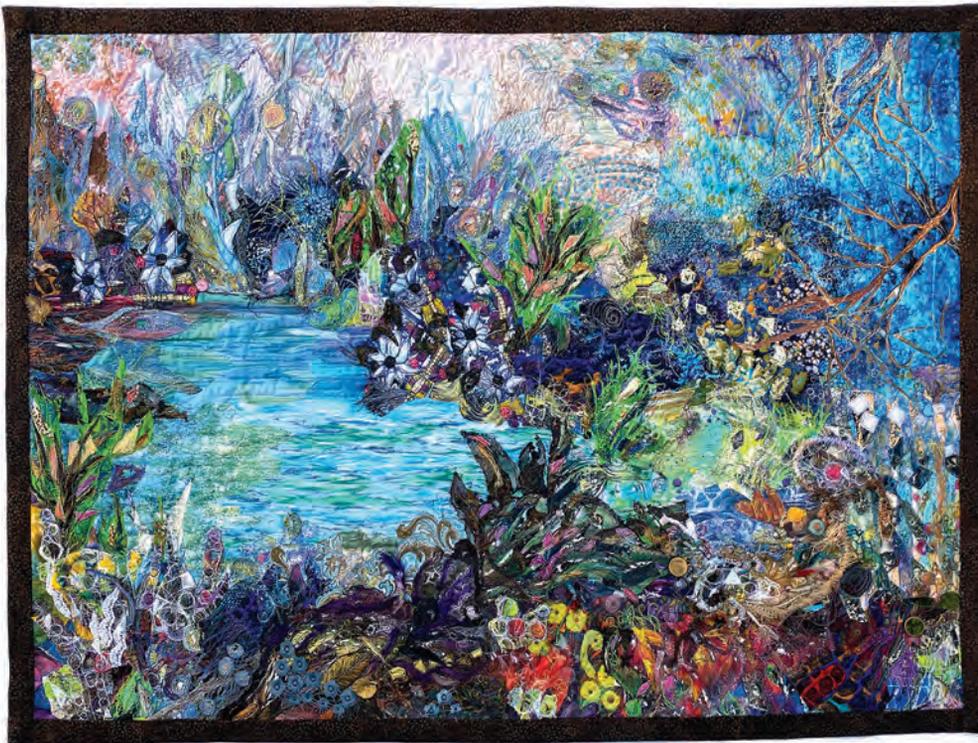
I recently finished *St. Christopher's Refuge*, an experimental, unplanned composition made on my longarm. I combined fabric collage, melted felt, found materials, and synthetic textural pieces made earlier with my midarm machine. This piece was a creative break from a highly detailed artwork that I was focused on — I always have several projects under way.

Another such diversion was *Point of Entry*. I became obsessed with creating a welcome mat that resembled a bed of nails, a reaction to the United States' immigration policies. The resulting mat weighs about fifty pounds and consists of more than 5,000 spray-painted masonry nails. I would never want to make another one, but I enjoyed figuring out how to put it together.

Mixed media presents intriguing construction challenges. *Barometer of Excuses*, with its many metal parts, failed spectacularly at first, crashing to the ground and shattering. My husband encouraged me, saying, "That was just proof of concept — you need to make it again, except better!"

Inspirational sources

An internal wellspring supplies most of my inspiration, but sometimes I'm driven by some external source, such as current events or a call for entry. An exhibition named *Threads of Resistance* appealed to



St. Christopher's Refuge
37 x 52 inches, 2021

Barometer of Excuses
43 x 11 inches, 2013

photo by Clements Photo Design

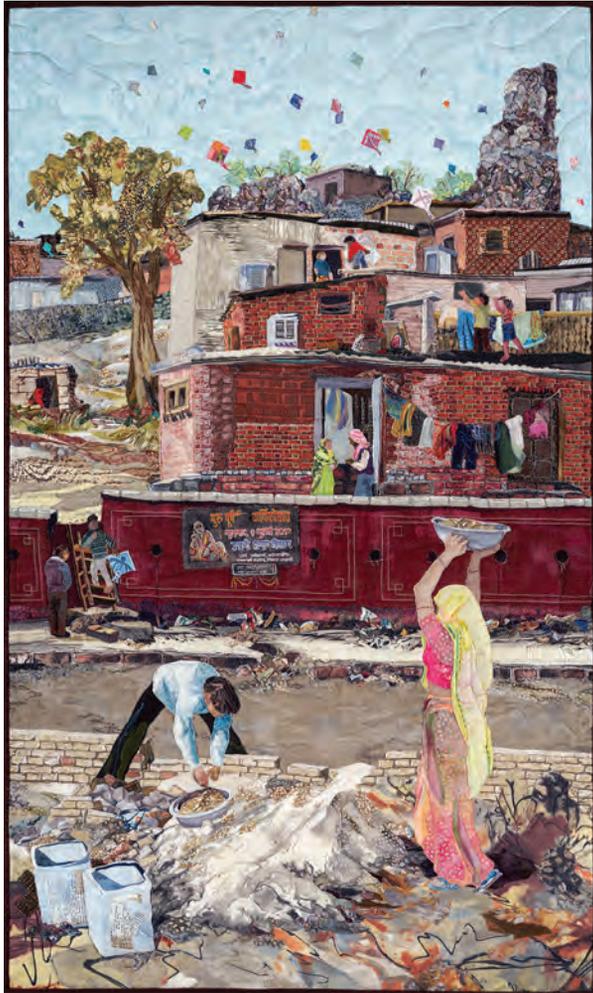
me because it sought responses to Trump administration policies. I did not know how to summarize my thoughts until one of my mother's vintage tablecloths printed with a map of the United States provided an ideal vehicle. I altered it by using black paint to add marching protestors, and along the outer edges, the First Amendment to the U.S. Constitution. I then added political buttons used in various marches. *Not to be Tabled* (not pictured) addresses the need for protest with the kind of positive messaging that I favor.

Technical prowess

Years ago, my husband convinced me to have a website, and now I'm more of a geek than I thought possible! I see so much potential in a combination of digital and fiber processes. My favorite technical



Point of Entry
18 x 30 x 1.5 inches, 2019



An Ordinary Day

50 x 30 inches, 2018

photo by Boston Photo Imaging

combo is a Wacom tablet and Photoshop Elements. I love to manipulate photos into compositions that I can use for my fabric collage. Color and detail in the photos inform my fabric work, but don't dictate my choices. *An Ordinary Day* is a perfect example of this approach.

Process in play

I have made swoon-worthy pieces that focused on beautiful representations, but they left me feeling a bit vacant. Why capture a beautiful apple just because I can? I'd like for that apple to say something unique.

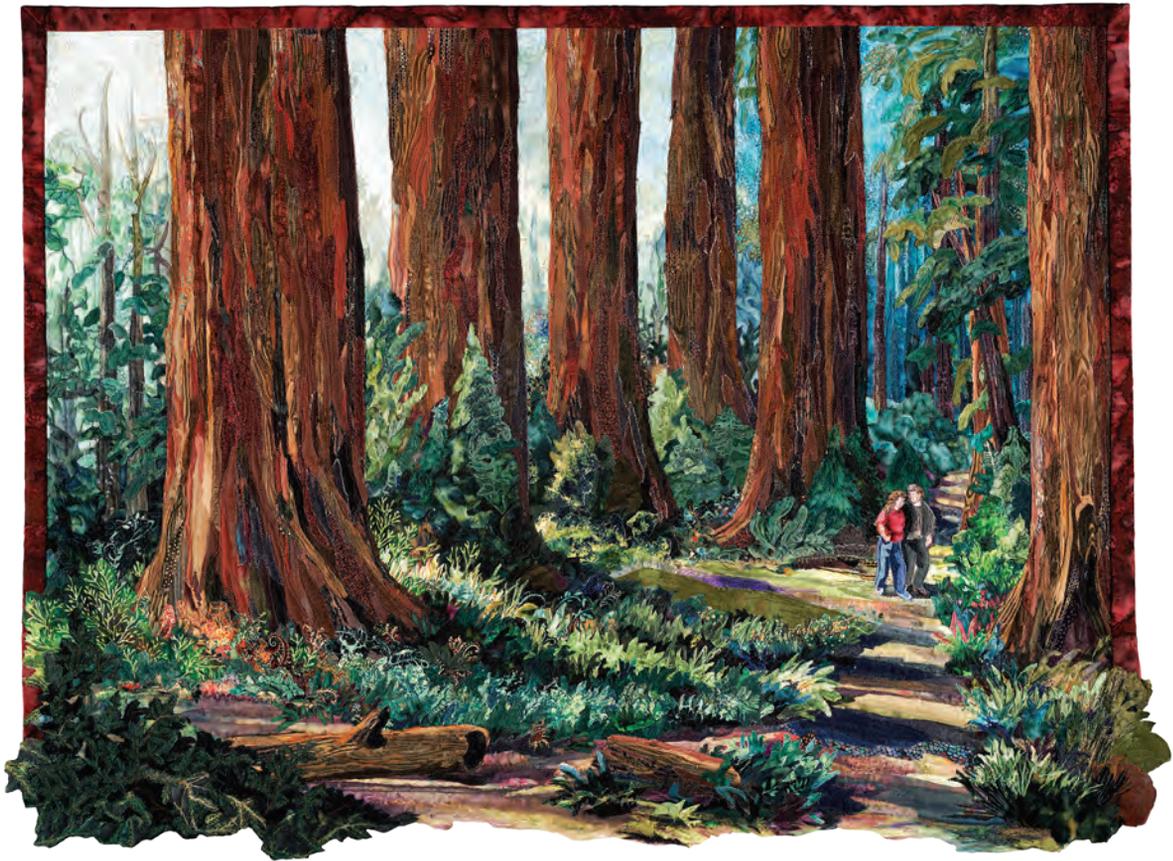
I relish diving into an intriguing idea. I look for the best way to express my thoughts and consider whether textile is the appropriate medium. I might jot down phrases, clip articles and pictures, or do some sketches. I research and look inward to examine personal meaning and connections. If the idea

When Time Runs Out

51 x 68 inches, 2014

photo by Clements Photo Design





Shadows Of The Divine

32 x 45 inches, 2018

photo by Boston Photo Imaging

is strong, I'm prepared to be with it for a long time. My detailed process does not allow for much revision, so I'm diligent about getting the composition right before I turn to fabric.

An extreme example is the prep work I did for *When Time Runs Out*. My brother passed away unexpectedly, leaving behind an unimaginable number of possessions, including more than 120 large, locked bank safes. There were no keys and no explanations. Thoughts of connection, possession, grief, and celebration of life coalesced into a compelling idea, but I struggled with it. I drew, photo-edited, hired a drawing coach, built a maquette, and did more drawings until I was satisfied. Then I translated the final line drawing into fabric collage.

Fresh outlook

One recent project began as a re-engagement with an unfinished work, but led to a major turning point in my studio practice. As I playfully added paint, a river began to meander through the scene. That necessitated some rafts floating lazily about. When the quilt was completed, I stepped back and understood

that this was my creative life — pleasant, but aimless. Where was I headed, where did I want to go?

I've taken a long time to reach a place where I no longer yearn for other artist's accomplishments. Changing "I should" thoughts to goal-oriented "I want" statements left me with blanks to fill in, self-critique led to answers and exposed a hindrance to achievement: fear. The topic for my next quilt was born. I want to talk about a very relatable, dark subject in an appealing, colorful way. I now have a vehicle to tackle some of my goals: become better at drawing, perspective, and figures; combine painting, collage, and free-motion quilting; and make something large in size and concept. It may take years to finish, and, at 3 x 11 feet, it will be too big for many venues. Doesn't matter. It's something I need to make. I began a blog on my website to explore my progress on this topic as soon as I came up with the idea.

Another goal is to connect with a larger audience. I want to be able to educate people about art in general and quilting as an art form, and to demonstrate that art arrives not by talent or luck, but through hard work, experience, and resiliency.

www.susanpolansky.com

the bookshelf

reviewed by Patty Kennedy-Zafred



Textures from Nature in Textile Art

By Marian Jazmik

Published by Batsford, 2021
128 pages, hardcover, full color,
\$34.99
ISBN 978-1-84994-670-4

The beauty and mystery of nature have eternally provided artists in all media with inspiration for their work, and in *Textures from Nature in Textile Art*, internationally recognized textile artist Marian Jazmik provides a practical guide

to creating unusual and imaginative stitched pieces every quilt artist will find compelling.

Jazmik reveals the multiple techniques she uses in her own work in a clear, step-by-step method, from initial photographic images to their translation into stunning three-dimensional finished pieces. Filled with crisp photographs, *Textures from Nature* begins with the taking and organizing of images, which are then transformed, often by cropping and enlarging, to reveal the details that may have been missed by the naked eye. Transferring those images to fabric, utilizing various readily available methods and materials, produces unusual, unique works of art.

Developing from recycled materials, including plastics, cellophane, wire, and mesh, the pieces evolve into shapes of varying sizes and dimensions. These types of three-dimensional works are increasingly a popular alternative for those working in contemporary quilt art and desiring to bring their work off the wall and onto the pedestal. Heat guns and soldering irons are used to create

heavily textured surfaces, often with the addition of paints or dyes.

Both hand and machine embroidery are added to the surfaces, as the macro images become vessels of intrigue, both large and small. Jazmik focuses on tree bark, growth and decay, or tree roots, from her own photos. Experimental samples are created, each explained and displayed in full color, translating the possibly mundane initial image into work that demands a second, closer look.

Foliage and the forest floor, according to Jazmik, provide an abundance of source material, including branches, stems, mushrooms, and moss, decomposing and often overlooked. The delicate nature of the added stitch presents what she calls a “creative journey” appealing to any textile artist attracted to the natural world. The abstract creations that result can be structured using wire, mesh, or screws to maintain the integrity of the vessel. Cacti and seed-head images inspire curves and arches, resulting in structures that are round or shaped in methods using heat, producing finished work that appears other-worldly. The details added can include multiple layers of fabric, beads, net, and feathers, as the objects become textural forms.

Jazmik’s stunning work is presented in lavishly photographed images. She encourages readers to try new techniques, manipulate images in innovative ways, and develop their own interpretations along the journey to a completed work. This beautiful book is a welcome addition for textile artists desiring to expand their technical arsenal and to utilize and further develop their love of the natural world, bringing that passion into the studio.

Quarantine Quilts: Creativity in the Midst of Chaos

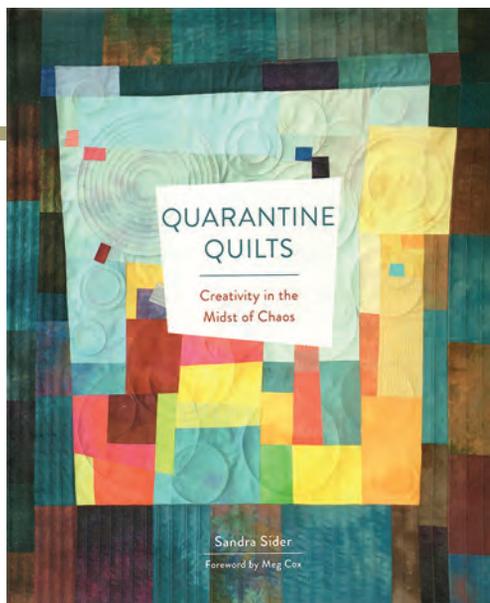
by Sandra Sider (Foreword by Meg Cox)

Published by Schiffer Publishing, 2021
160 pages, hardcover, full color, \$22.99
ISBN 978-0-7643-6201-9

The isolation from the people we love, friends, and artistic communities that occurred during COVID-19's first months brought inspiration to many artists, yet paralyzed others with concern, worry, and even despair. *Quarantine Quilts: Creativity in the Midst of Chaos* presents intimately personal contemporary art quilts, reflecting the stories of their makers during the pandemic — stories which, unfortunately, continue to be relevant today.

This beautifully designed book presents not only superb images of 97 quilts, but also additional insight into the makers' experiences with COVID, their notes, and their thought processes. Each chapter presents a visual perspective in which every quilt artist can find connections as part of a universal global community of artists and as quilters. Technology has encouraged artists from around the world to connect via Zoom meetings and various social media platforms, and among the artists presented in *Quarantine Quilts* readers are likely to discover familiar friends and colleagues from relationships forged during this challenging and historic period.

Organizing the material into six chapters, Sider categorizes the quilts into related subjects: Coronavirus Circling the Globe; Home is Where the Art Is; Be Smart, Be Vigilant; Pandemic Patterns; Pandemic Landscapes; and finally, Politics and Protest. At first glance, many of the quilts do not appear to be overtly representational of the COVID pandemic, but are visually and artistically appealing, whether in abstract or representational style. Some, upon closer inspection, reflect



the hidden story of the isolation, fear, or loss created by the pandemic. Reading each artist's statement is quite revealing, and in many cases, intensely personal.

Sider also reflects on her personal struggles with the pandemic, from her flight from New York City to her Pennsylvania mountain home, her fears for herself and her husband, and their isolation from children and grandchildren in California, which, during lockdown, felt like a world apart. She, however, continued to work, as a writer, curator, and artist, as did many of those featured in *Quarantine Quilts*.

Since many quilters have a ready stash of equipment and supplies, often the requirements invoked by quarantine gave them permission to isolate in their studios, with productivity increasing, barring the distractions of the outside world. Others were frozen in fear, lacking inspiration, yet continued to fill their days by sewing masks for friends, families, and front-line workers.

Sider describes other quarantine art projects that occurred during these turbulent months around the world, including the Getty Museum's Twitter challenge and the Quarantine Quilt Community Art Project originated by the Wisconsin Museum of Quilts and Textiles. Despite the lack of open exhibition space, artists became innovative online, documenting their work and processes, while withstanding the inability to

see "Bookshelf" on page 95

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.

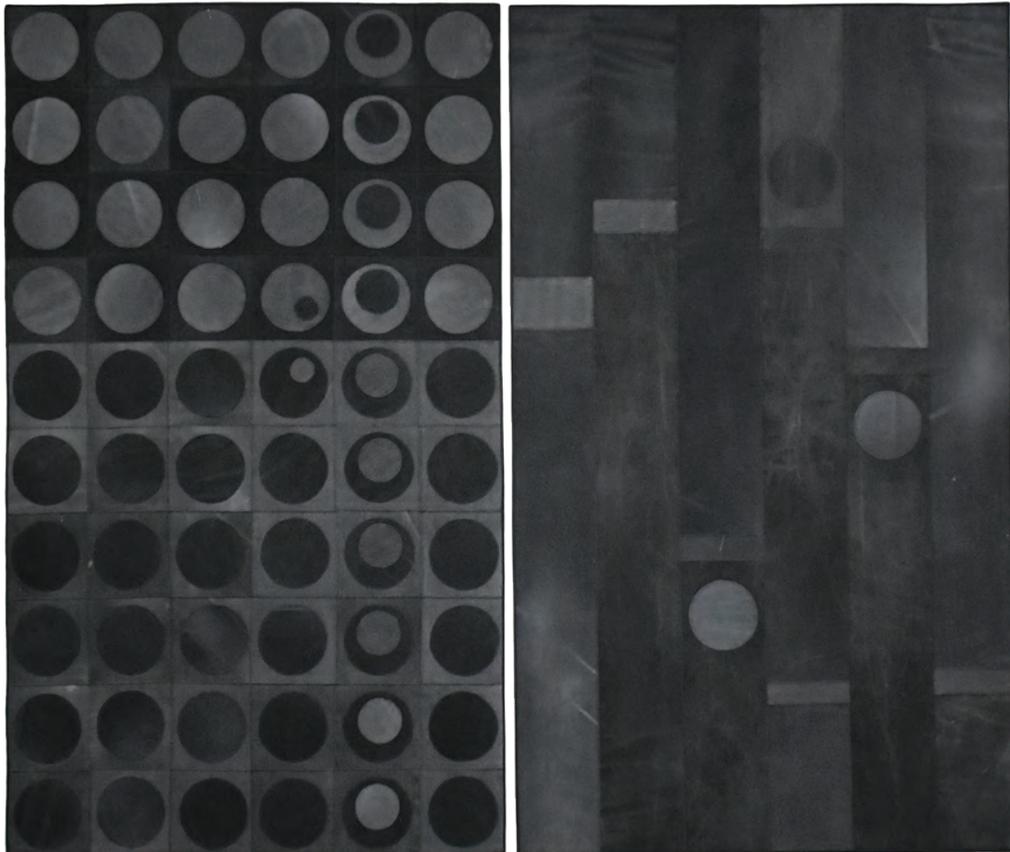
Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt through exhibitions, publications, and professional development opportunities. We host an annual conference, publish a quarterly Journal, and sponsor multiple exhibitions each year.

www.saqqa.com

Joanne Alberda

Sioux Center, Iowa, United States

www.joannealberda.com



Work/Rest — Tales from Working Clothes

50 x 60 inches (127 x 152 cm) | 2021

Britta Ankenbauer

Leipzig, Sachsen, Germany
Instagram: [britta_ankenbauer](#)

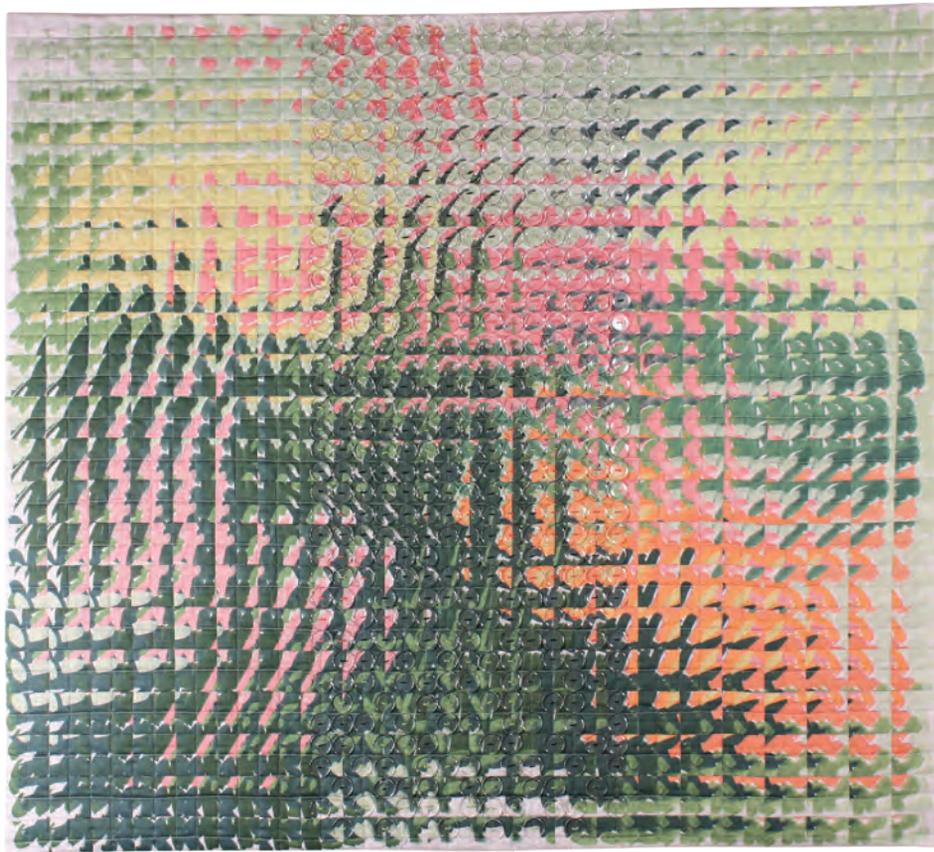


Le Manteau (Der Mantel) NEST 2020 Project

33 x 102 x 2 inches (85 x 260 x 6 cm) | 2020

Jill Ault

Ann Arbor, Michigan, United States
jillault.com



Summer Rain

43 x 39 inches (109 x 99 cm) | 2020

Alice Beasley

Oakland, California, United States

www.alicebeasley.com



In My Wake

57 x 38 inches (144 x 95 cm) | 2018

photo by Sibila Savage Photography

Regina V. Benson

Golden, Colorado, United States

www.reginabenson.com



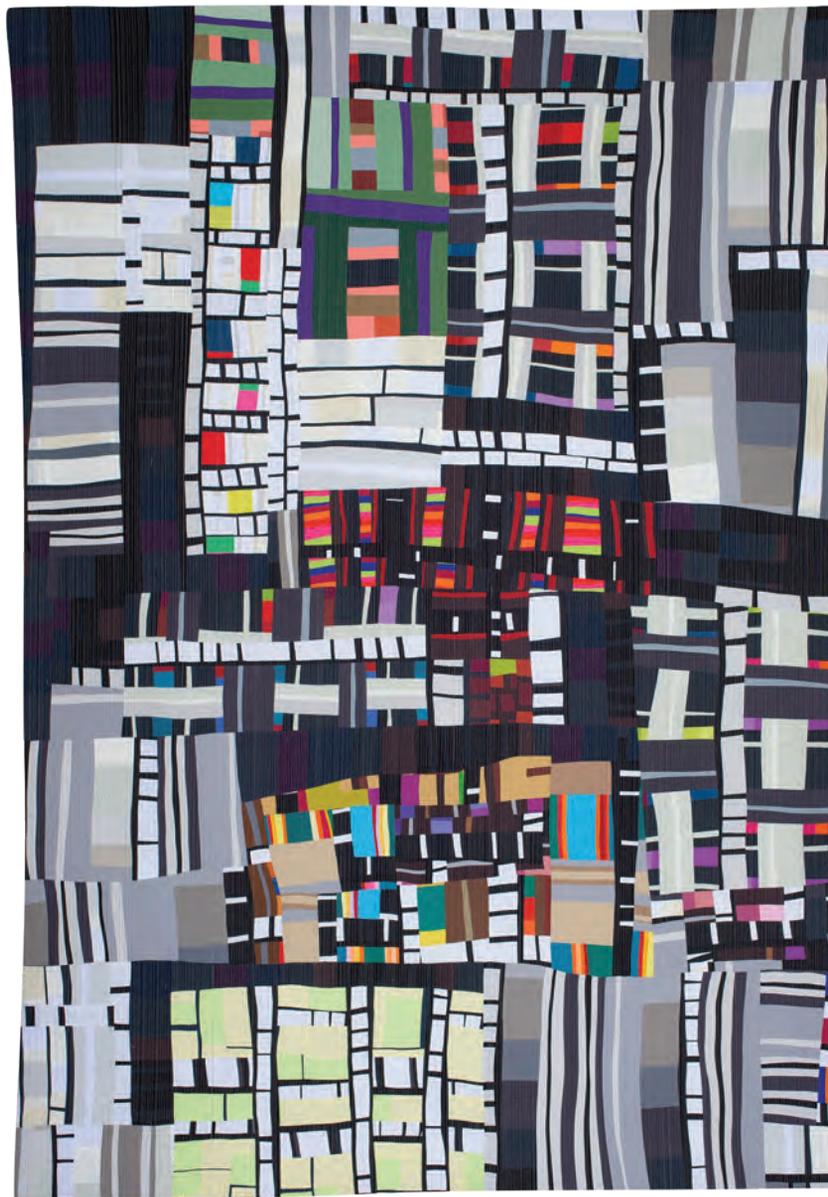
Restored Legacy

46 x 44 x 3 inches (117 x 112 x 8 cm) | 2017

photo by John Bonath

Margaret Black

Boswell, Pennsylvania, United States
www.peggyblackquilts.com



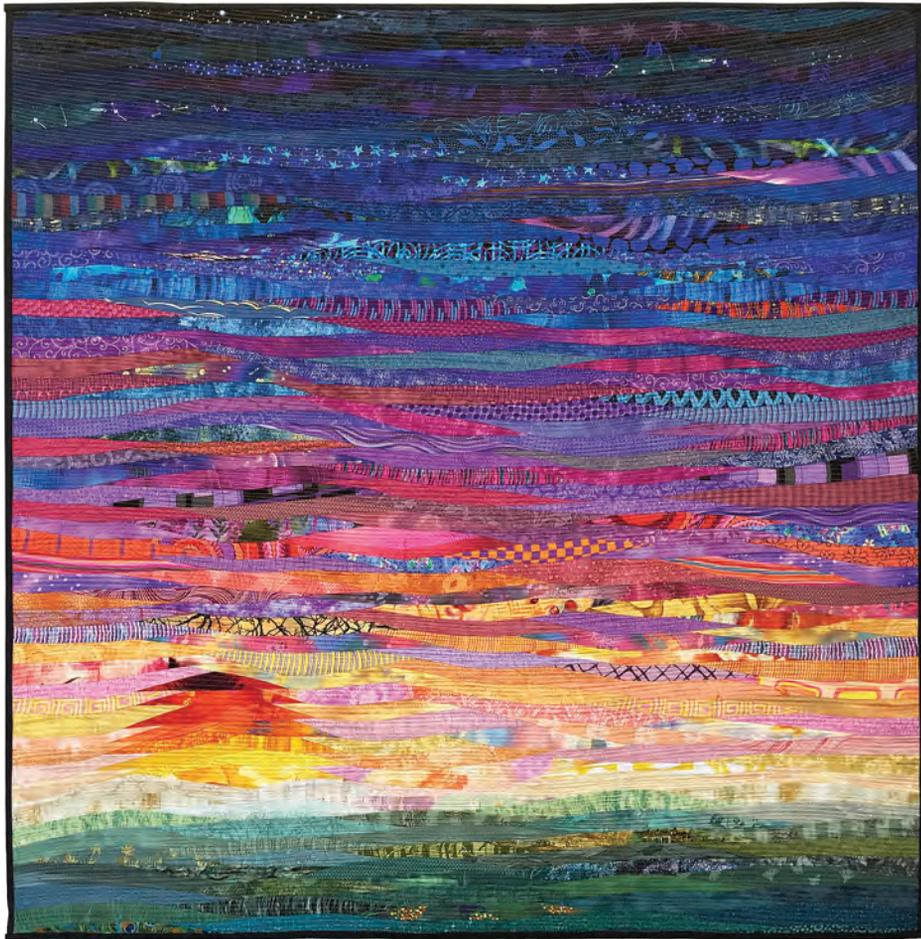
Curb Appeal 20

92 x 64 inches (234 x 163 cm) | 2019

photo by Chris Hay Photography

Ann Brauer

Shelburne Falls, Massachusetts, United States
www.annbrauer.com

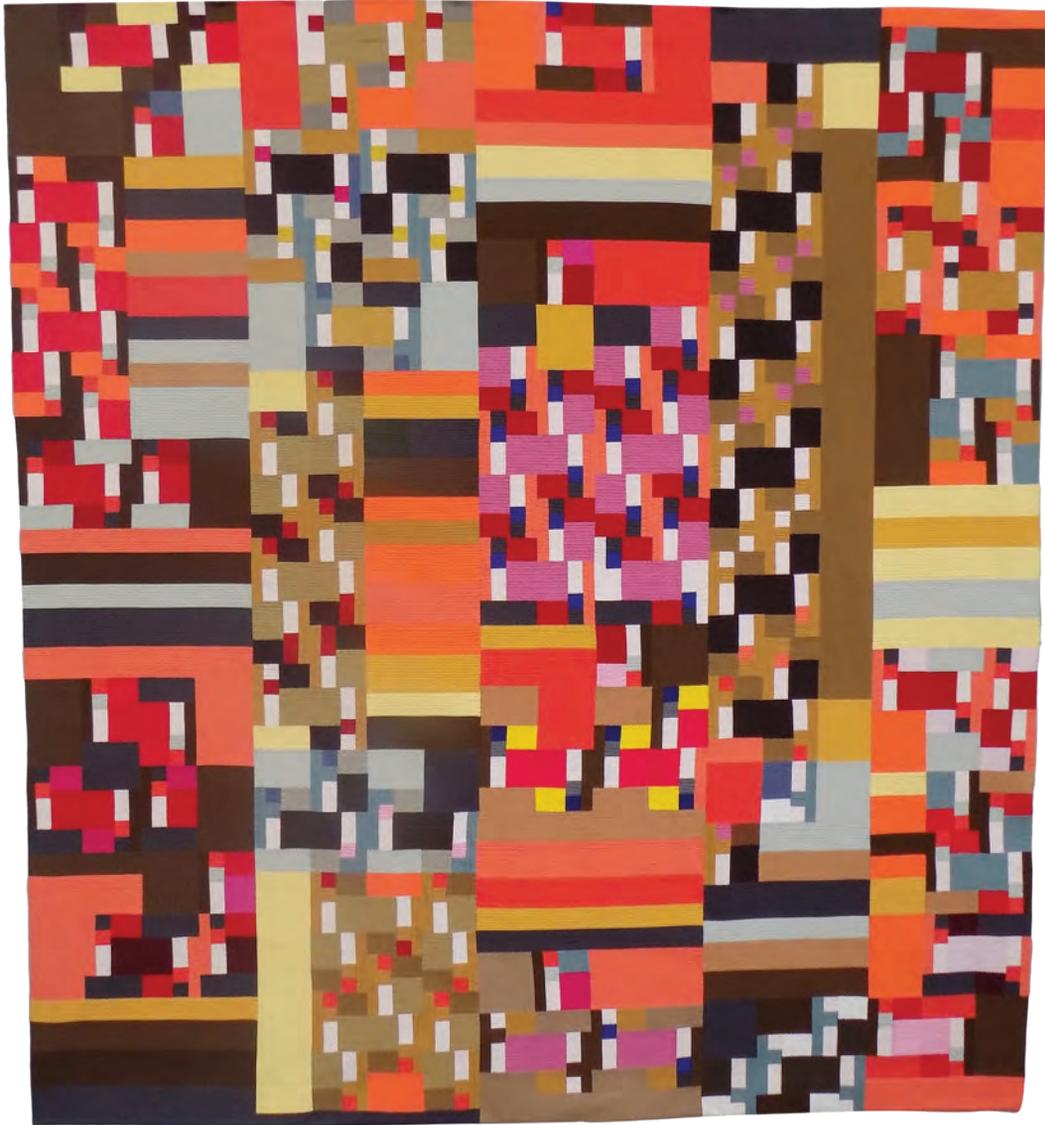


floating

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

Pat Budge

Garden Valley, Idaho, United States
www.patbudge.com

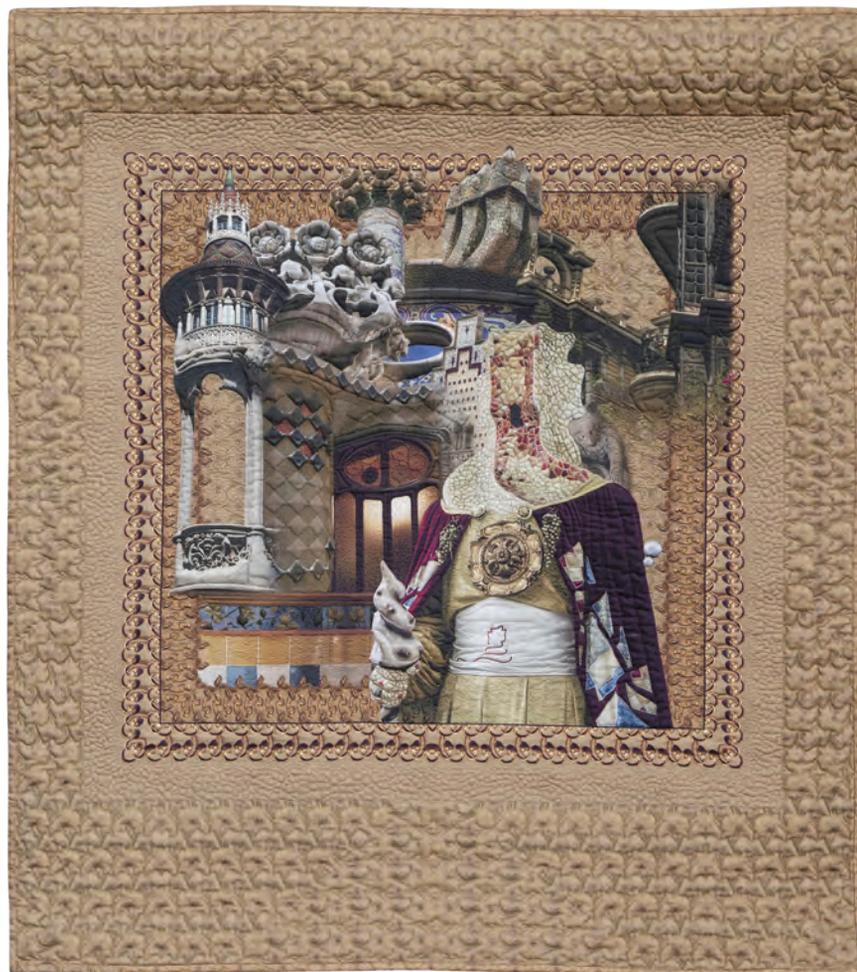


Blanket

70 x 64 inches (178 x 163 cm) | 2019

Anna Chupa

Easton, Pennsylvania, United States
www.annachupadesigns.com



Catalan King

46 x 42 inches (117 x 107 cm) | 2020

Sharon Collins

Arnprior, Ontario, Canada
www.sharoncollinsart.com



Flower Power

32 x 52 inches (81 x 132 cm) | 2020

Judith Content

Palo Alto, California, United States
www.judithcontent.com



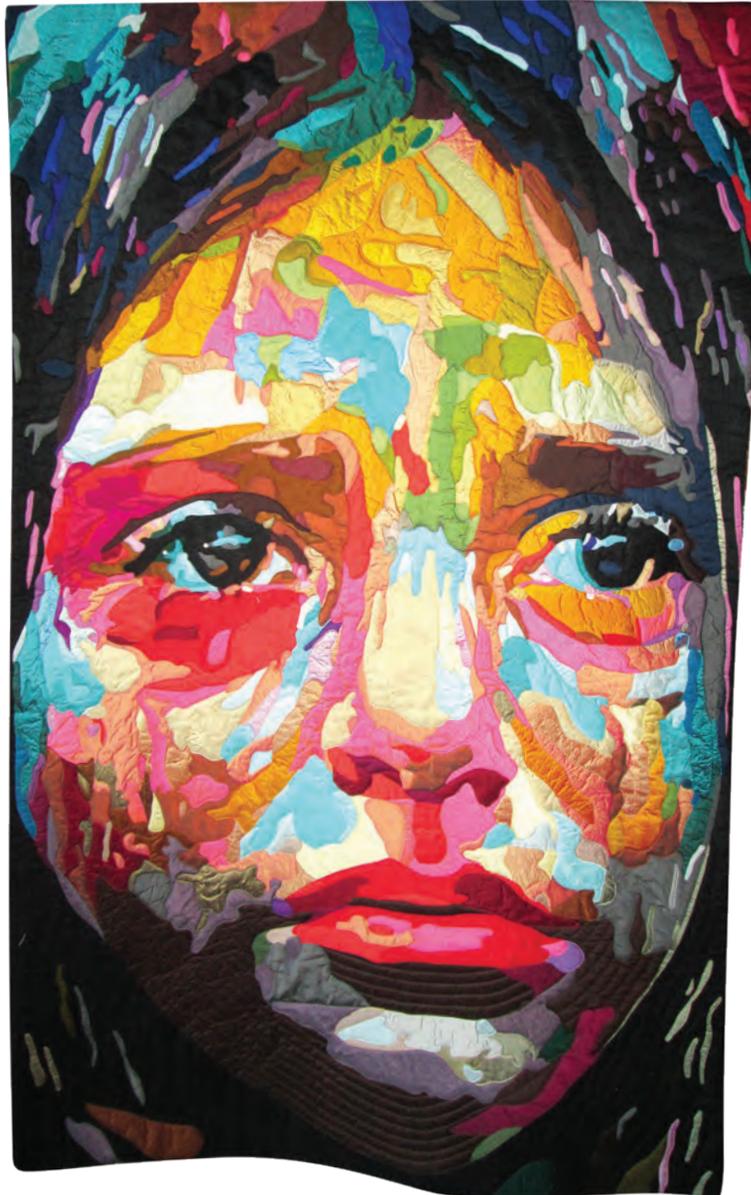
Fire Season

40 x 56 inches (102 x 142 cm) | 2020

photo by James Dewrance

Sandy Curran

Newport News, Virginia, United States
www.sandycurran.com



Lonely Girl

58 x 33 inches (147 x 84 cm) | 2020

Fenella Davies

Frome, Somerset, United Kingdom
www.fenelladavies.com



Red Storm

20 x 20 inches (50 x 50 cm) | 2020

Sue Dennis

Brisbane, Queensland, Australia
www.suedennis.com



Flooding rain

36 x 25 inches (91 x 64 cm) | 2018

photo by Bob Dennis

Janis Doucette

North Reading, Massachusetts, United States
turtlemoonimpressions.wordpress.com



A Good Rain

45 x 17 inches (114 x 43 cm) | 2020

Susan Ball Faeder

Lewisburg, Pennsylvania, United States

www.qejapan.com



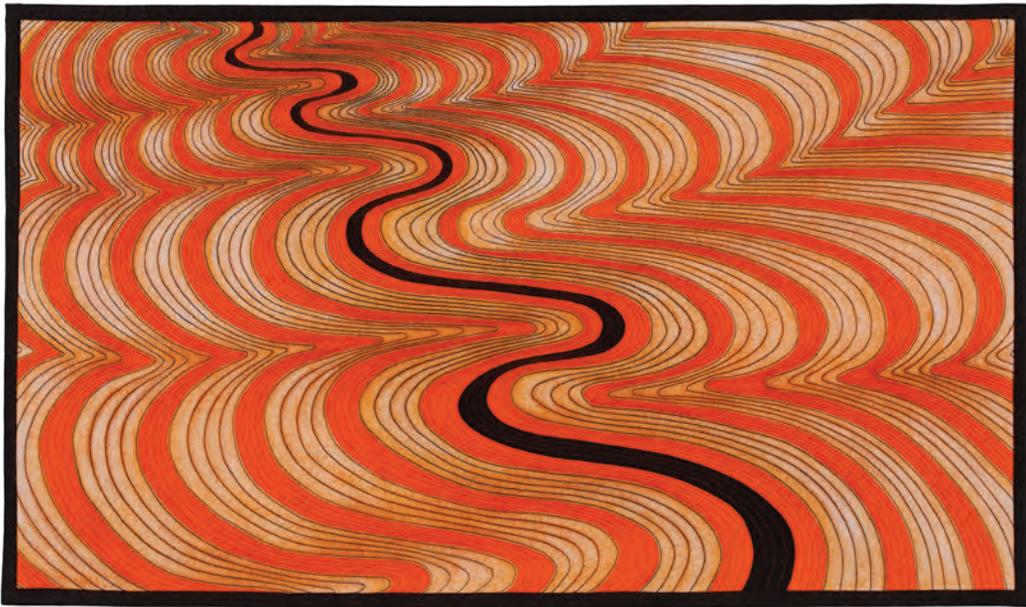
Yukata Play

48 x 36 inches (119 x 83 cm) | 2021

photo by Elise A. Nicol

Dianne Firth

Turner, Australian Capital Territory, Australia



Black River

33 x 57 inches (84 x 145 cm) | 2020

photo by Andrew Sikorski

Pat Forster

Mount Pleasant, Western Australia, Australia
patforsterblog.wordpress.com



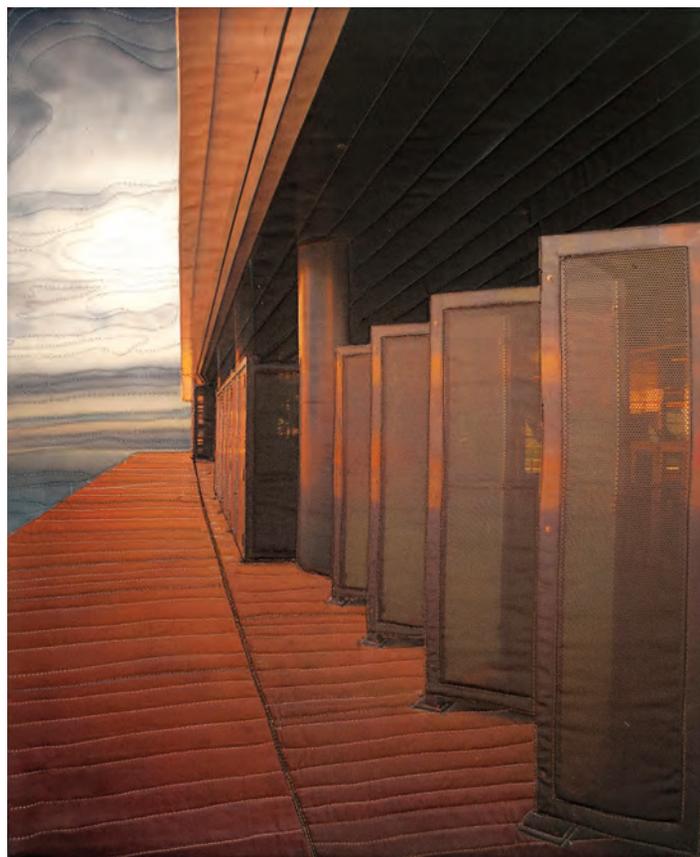
Witching Hour

37 x 37 inches (93 x 94 cm) | 2020

Jayne Bentley Gaskins

Reston, Virginia, United States

jaynegaskins.com



Perspectives

22 x 18 inches (56 x 46 cm) | 2019

Valerie S. Goodwin

Tallahassee, Florida, United States
www.valeriegoodwinart.com



Map Abstractions

26 x 36 inches (65 x 91 cm) | 2019

photo by Barbara Davis

Cindy Grisdela

Reston, Virginia, United States
www.cindygrisdela.com



Neapolitan

36 x 27 inches (91 x 69 cm) | 2020

photo by Gregory R. Staley

Anne Schwartz Hammond

Wrightsville Beach, North Carolina, United States
www.brokenladderquilt.com



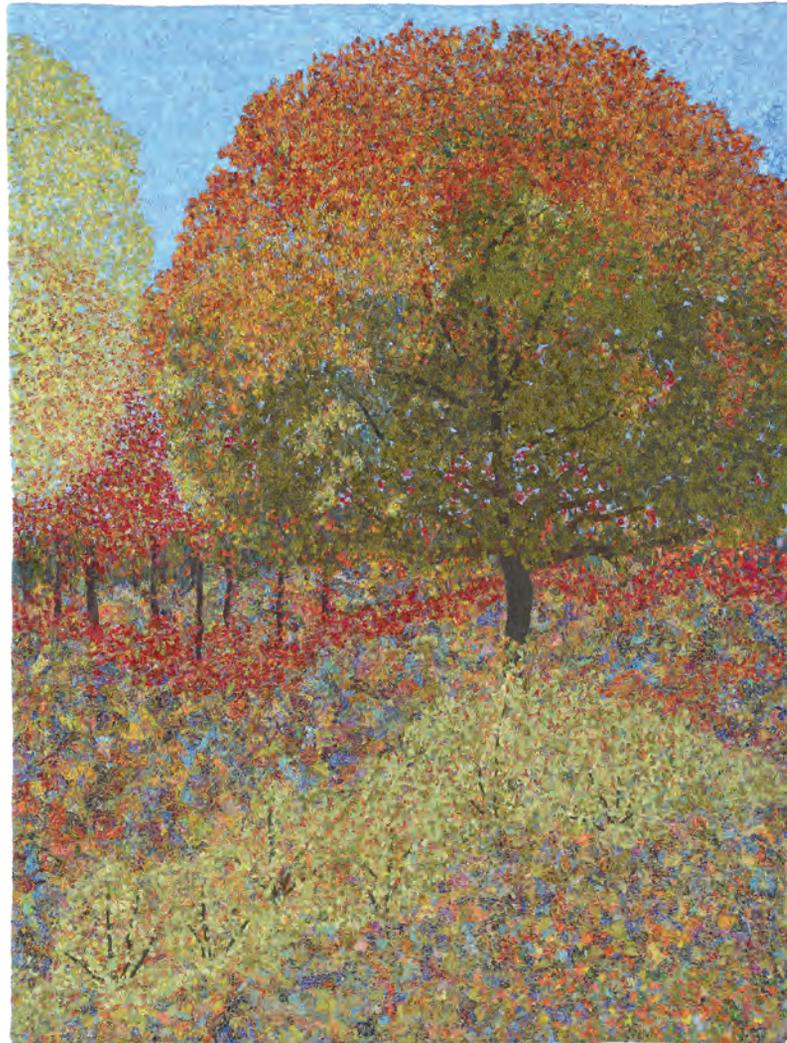
Puzzle #1

58 x 49 inches (147 x 124 cm) | 2020

photo by Mark Gulezian

Barbara Oliver Hartman

Flower Mound, Texas, United States
barbaraoliverhartman.com



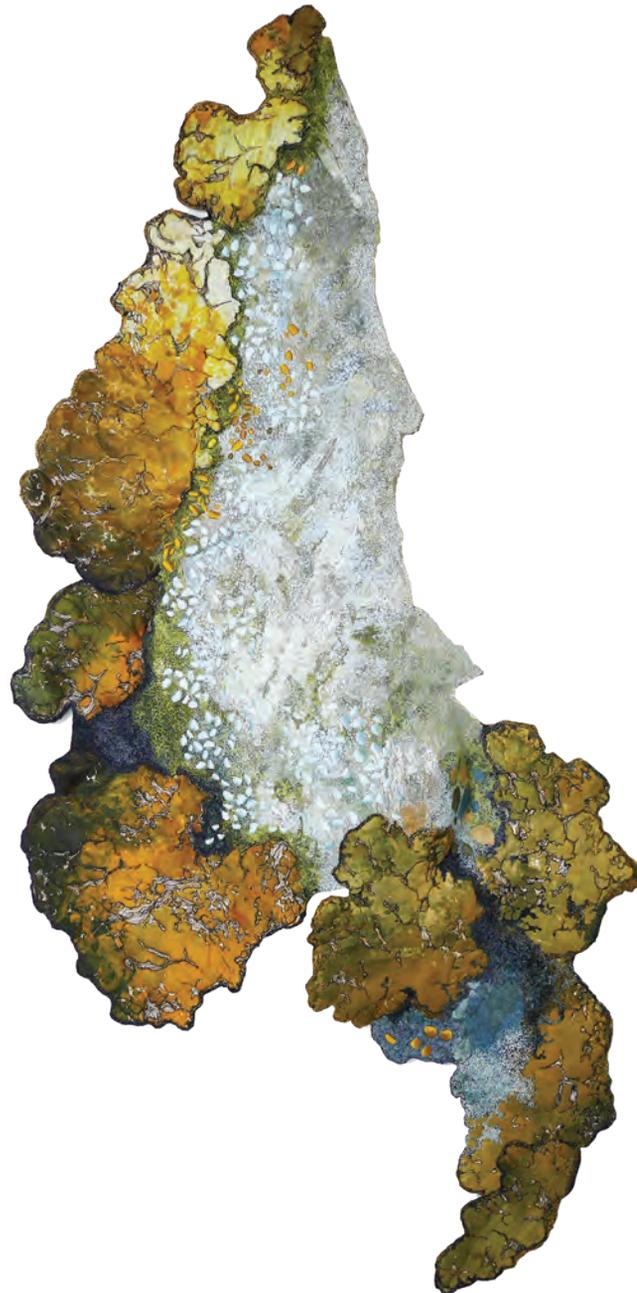
Transition

52 x 42 inches (132 x 105 cm) | 2019

photo by Sue Benner

Susan Hotchkis

Fortrose, Highlands, United Kingdom
www.suehotchkis.com



Ortigia-2

56 x 29 x 4 inches (143 x 73 x 10 cm) | 2019

Lisa Jenni

Redmond, Washington, United States



Quiet Winter Morning

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

Patty Kennedy-Zafred

Murrysville, Pennsylvania, United States
www.pattyk.com



American Portraits: Harvesting Hope

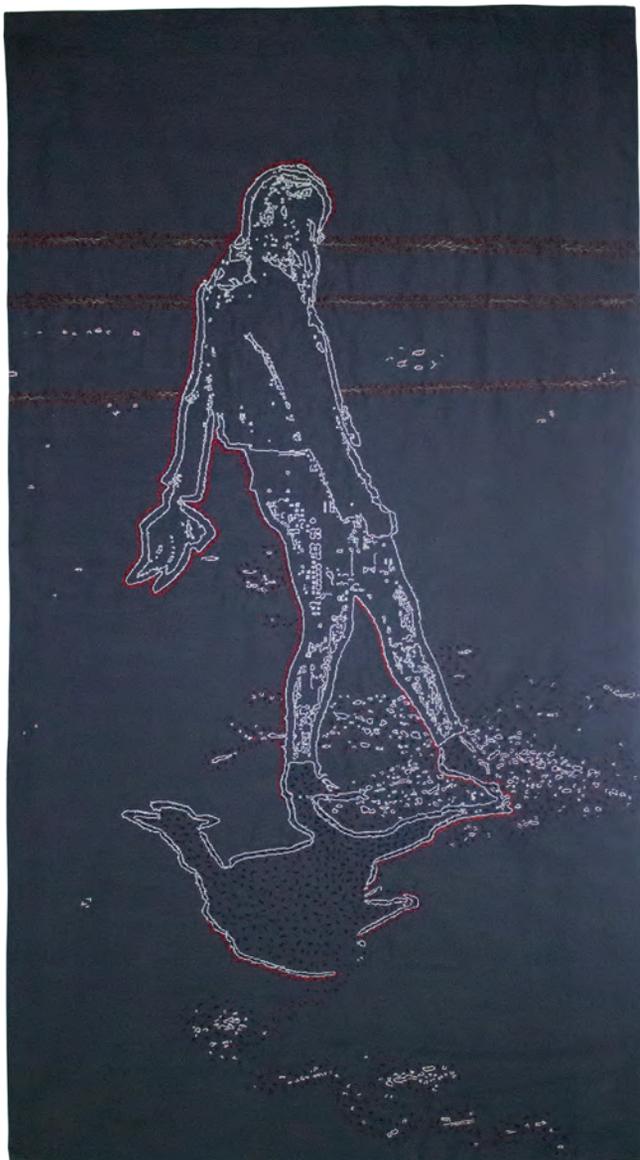
69 x 55 inches (175 x 140 cm) | 2021

photo by Larry Berman

Sherry Davis Kleinman

Pacific Palisades, California, United States

sherrykleinman@mac.com



Alone At The Beach

47 x 26 inches (119 x 66 cm) | 2019

private collection | photo by Steven Kleinman

Paula Kovarik

Memphis, Tennessee, United States

www.paulakovarik.com



**The Usual Suspects: Presto-chango, Empty Rhetoric,
Caught Red-Handed and Sideshow**

40 x 54 inches (102 x 137 cm) | 2019

Deborah Kuster

Hot Springs Village, Arkansas, United States

deborahkuster.com

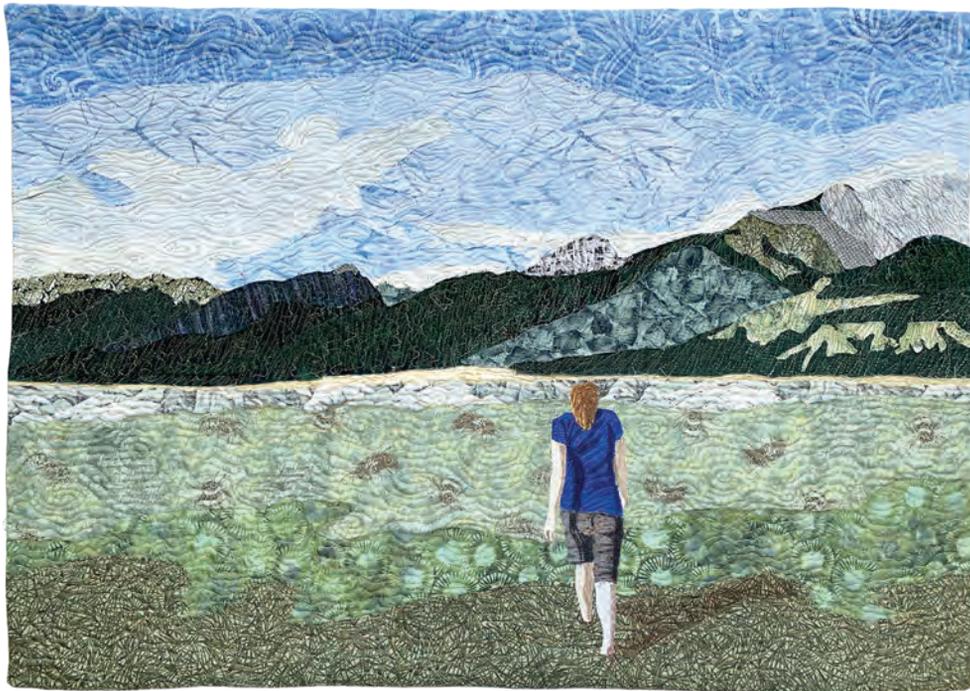


Strengthened

23 x 7 x 7 inches (58 x 18 x 18 cm) | 2020

Kim Marguerite LaPolla

Greenville, New York, United States
www.crazybydesign.com



River Walk

21 x 30 inches (53 x 76 cm) | 2021

Tracey Lawko

Toronto, Ontario, Canada
www.traceylawko.com



At Risk

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

photo by Peter Blaiklock

Regina Marzlin

Antigonish, Nova Scotia, Canada
www.reginamarzlin.com



Laws of Motion

35 x 31 inches (89 x 77 cm) | 2020

Diane Melms

Anchorage, Alaska, United States
www.dianemelms.com



Life Dance

42 x 27 inches (107 x 69 cm) | 2018

Susie Monday

Pipe Creek, Texas, United States
susiemonday.com



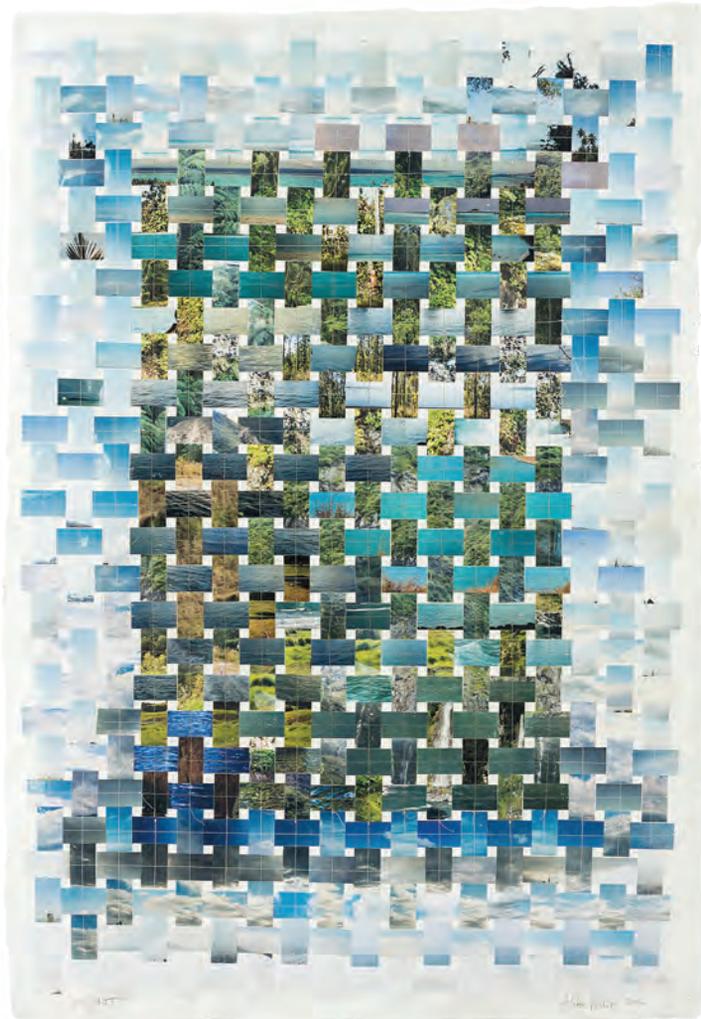
Wild Places; No Wall

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

photo by Ansen Seale

Alison Muir

Cremorne, New South Wales, Australia
www.muirandmuir.com.au



comfort

43 x 30 inches (109 x 76 cm) | 2020

photo by Andrew Payne, Photographix

Olena K. Nebuchadnezzar

King William, Virginia, United States

www.olenaarts.com



Summer Passion

26 x 36 inches (66 x 91 cm) | 2019

private collection

Diane Nuñez

Southfield, Michigan, United States
www.dianenunez.com



A Different Twist

36 x 20 x 2 inches (91 x 50 x 4 cm) | 2020

photo by Ralph Núñez

Gerri Patterson-Kutras

Morgan Hill, California, United States
geripkartquilts.com



Rainy Day Ballet

43 x 34 inches (108 x 86 cm) | 2021

Julia E. Pfaff

Richmond, Virginia, United States
www.juliapfaffquilt.blogspot.com



Artifact 3.7

34 x 17 inches (85 x 43 cm) | 2020

photo by Taylor Dabney

Deb Plestid

Tatamagouche, Nova Scotia, Canada



Winter at Balmoral II

41 x 62 inches (157 x 104 cm) | 2018

Dorothy Raymond

Loveland, Colorado, United States
www.dorothyraymond.com



Whirlpool

44 x 25 inches (112 x 64 cm) | 2020
private collection | photo by Ken Sanville

Susan Rienzo

Vero Beach, Florida, United States
www.susanrienzodesigns.com



Florida Spirits

32 x 31 inches (81 x 79 cm) | 2020

Norma Schlager

Danbury, Connecticut, United States



Curvaceous

23 x 24 inches (58 x 60 cm) | 2019

Sara Sharp

Austin, Texas, United States
www.sarasharp.com

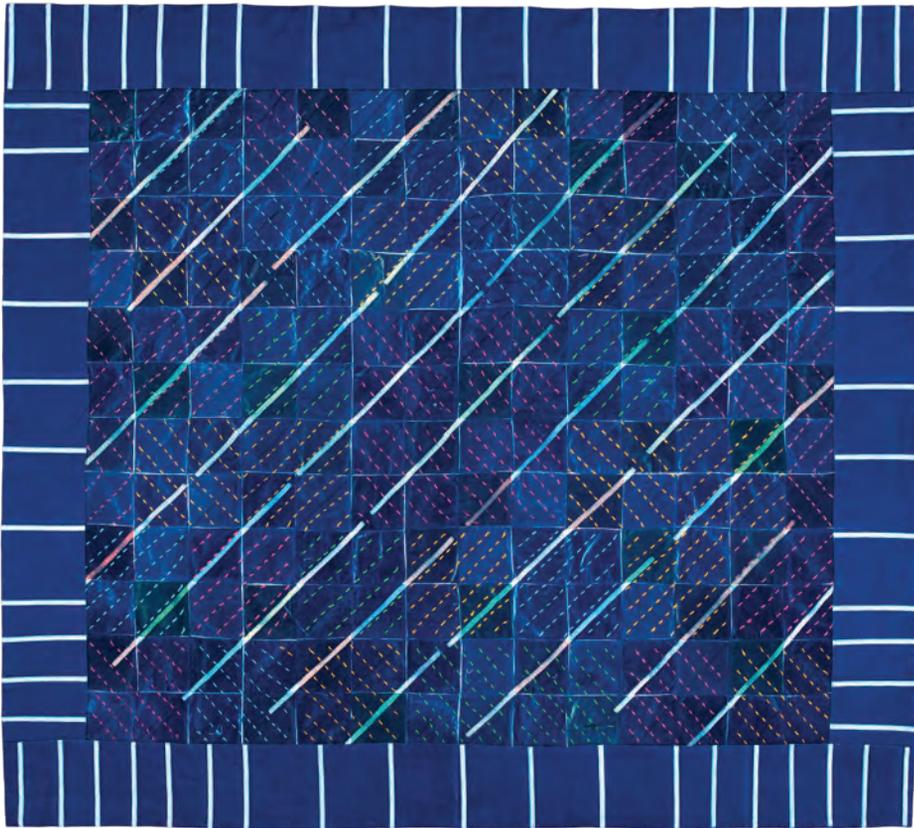


Yucca Bloom

46 x 38 inches (117 x 97 cm) | 2020

Sandra Sider

Bronx, New York, United States
www.sandrasider.com



Past Present: Moonbeams in the Purkinje Effect

38 x 45 inches (97 x 114 cm) | 2020

photo by Deidre Adams

Deborah K. Snider

Richland, Washington, United States
debsniderart.com



Herstory: Bread & Roses

28 x 26 inches (71 x 66 cm) | 2020

photo by Harold Snider

Priscilla Stultz

Williamsburg, Virginia, United States
www.priscillastultz.org



Wedges

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

Kate Themel

Cheshire, Connecticut, United States
www.katethemel.com



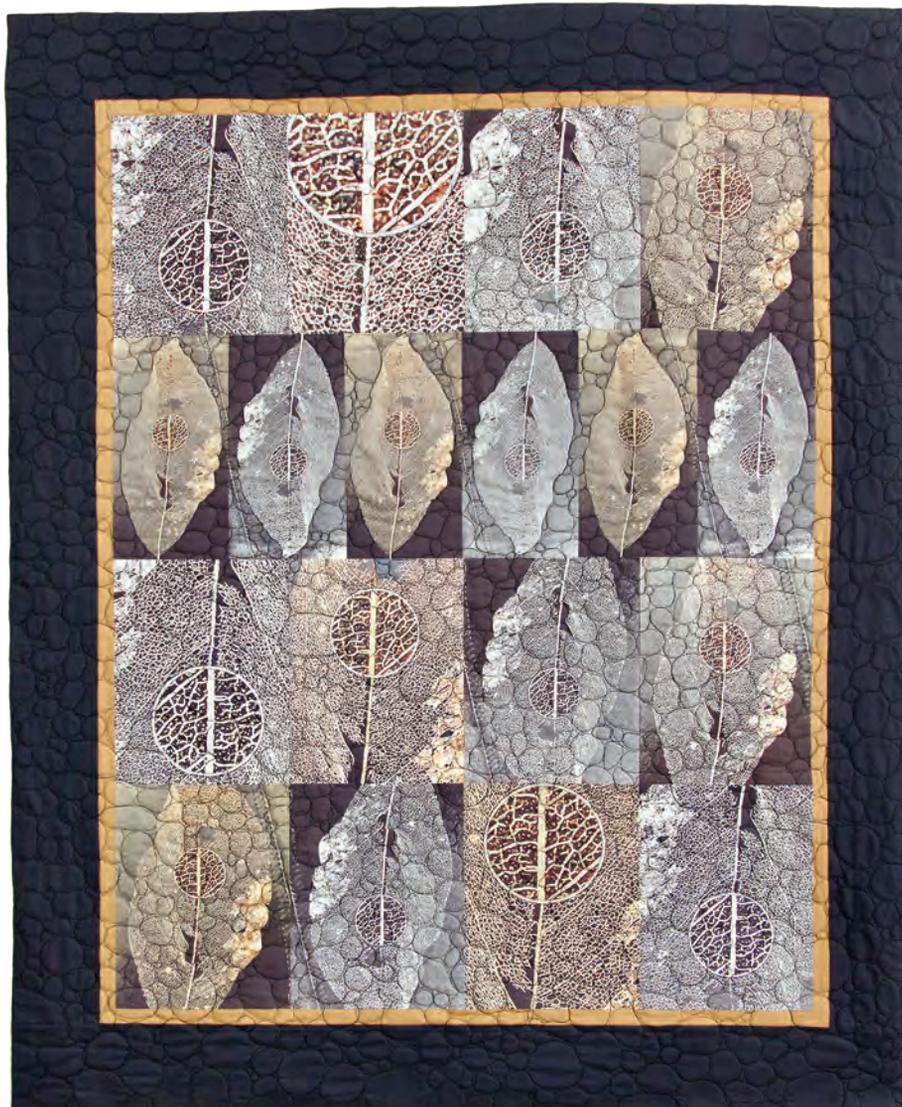
Corkscrew

40 x 30 inches (102 x 76 cm) | 2021

Maggie Vanderweit

Fergus, Ontario, Canada

www.stonethreads.ca



Leaf and Leather

48 x 41 inches (122 x 104 cm) | 2021

Valerie C. White

Denver, Colorado, United States
valeriecwhite.com



Rescue

31 x 42 inches (79 x 107 cm) | 2015

private collection Mr and Mrs David Morris | photo by Wes Magyar

Valerie Wilson

Winnipeg, Manitoba, Canada
valeriewilsonartist.com



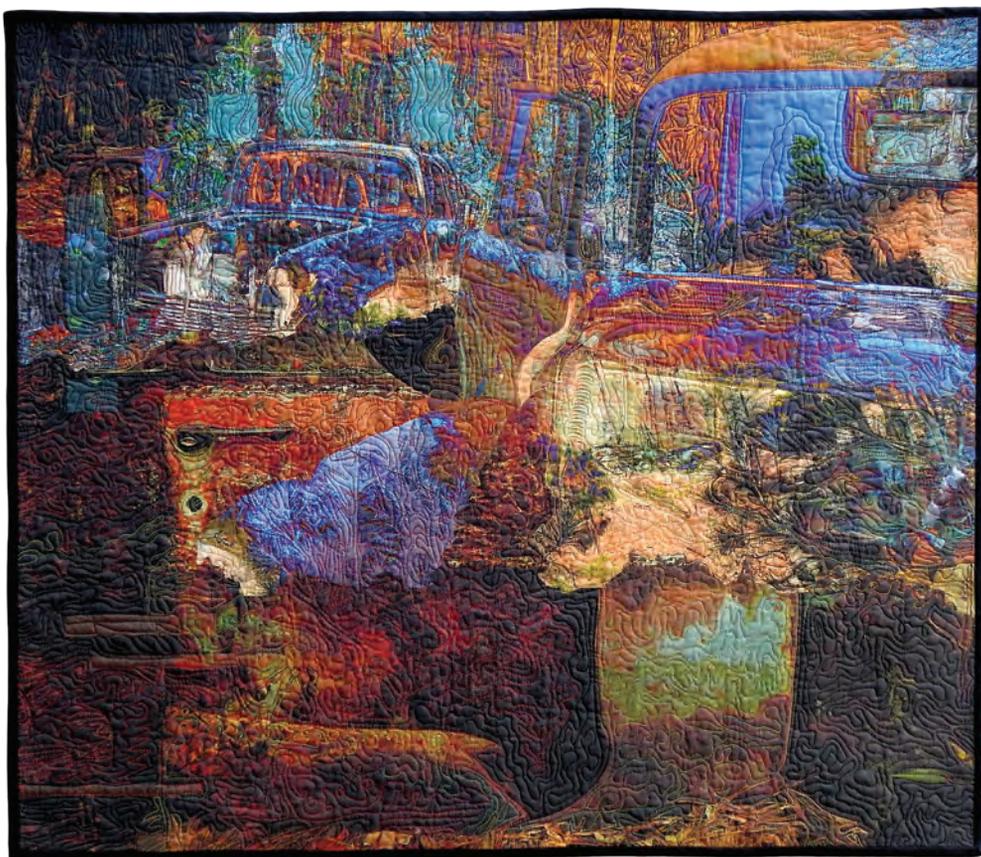
Fred

47 x 35 inches (119 x 88 cm) | 2015

Marian Zielinski

Macon, Georgia, United States

www.marianzielinski.com



Rust to Dust

35 x 41 inches (89 x 104 cm) | 2020

Thriving sales from p. 13

members or friends. Quilts are thought of first as priceless heirlooms, preserved in antique trunks, cedar closets, or historic museums. Yet, sales of art quilts have come a long way. Price and value often remain elusive and difficult to determine, and knowing what the market will bear is still a trial-and-error situation for many artists. But the love for art quilts by established collectors and other quilt artists goes a long way to helping establish their legitimate fine art future. Quilts are still as painstakingly made, but now for the purpose of artistic and aesthetic expression in the hands of studio artists.

Dutch native Petra Fallaux is an artist, curator and writer, and creative director at Springboard Design, based in Pittsburgh, Pennsylvania. www.petrafallaux.com



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.

July 18—October 15, 2022

SEW MANY PIECES: 3,000 and Counting

Jeanne Wright Collection

Life-long quilt collector shares her amazing collection of 3,000+ pieced quilts.

Roots, Refuge, and the Second Migration

Valerie White Solo Exhibit

A mixed media quilter, Valerie works with intent to tell each a story within each quilt.

Upcoming Exhibits at RMQM

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.

Stone Portraits and Stonescapes

Solo Exhibit by Denise Labadie

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

LOG CABIN QUILTS 2023

April 17 to July 15, 2023

Call for Entries

Online entries accepted:

November 1-30, 2022

Check rmqm.org for more info

Rocky Mountain Quilt Museum

200 Violet St. #140

Golden, CO 80401

www.rmqm.org - 303-215-9001

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Apr 24-30	Paula Nadelstern
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June 19-25	Maria Shell
Aug 7-13	Pat Pauly
Aug 14-20	Katie Pasquini Masopust
Aug 21-27	Lyric Montgomery Kinard
Aug 28-Sep 3	Denise Labadie
Oct 9-15	Sue Benner
Oct 16-22	Judy Coates Perez
Nov 6-12	Sue Spargo
Nov 30-Dec 4	Natalya Khorover
Dec 4-10	Julia Graves



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

www.equilter.com



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Fibers of Change from p. 5

and glaciers calving at an accelerating rate. Her stunning apocalyptic vision cautions that these extreme conditions could end life as we know it. Human skeletons can be seen buried in the slowly melting glacial ice. Four other artists are included in the recently commissioned works: Rachel Brumer, Katherine Knauer, Therese May, and Mary Ann Tipple. Knauer will be writing about her recent Walsh commission in AQQ #30's "Focus on Commissions." The art quilts in this body of work recently were on display as part of the exhibition *Changing Times* at the Arnot Art Museum in Elmira, New York.



Forced to Flee

This powerful and timely exhibition illustrates the global challenges arising from the current refugee crisis impacting people and host countries around the world.

February 26 – June 19, 2022
www.bedfordgallery.org



Bedford Gallery
at the Leshner Center for the Arts



Artwork: Diane E. Wespiser, *Wanted – A Home*

Fabric of a Nation from p. 17

They pursued gallery representation in New York and succeeded in having their work considered as art.

In this gallery we returned to the quilt as a medium for difficult messages. Ed Larson's *Nixon Resignation* (1979) was designed by him and executed by Fran Soika. It is a statement that assumes shame felt by previous presidents for Nixon's actions. Two quilts, *#Howmany More?* (2018) by Sylvia Hernandez and *Survivors* (2011-13) by (Kanienkehaka [Mohawk]) artist Carla Hemlock spoke to me of loss. Hernandez questions how much longer we will tolerate gun violence, and Hemlock challenges us to understand, among other topics, the loss of cultural identity suffered by native peoples on this continent.

I left the exhibition feeling inspired to continue my efforts at the New England Quilt Museum to have quilts accepted as art, to redouble my efforts to educate our visitors on the history of quilts carrying messages, some difficult, and to present those messages as often as possible.

Pamela Weeks is the Binney Family Curator of the New England Quilt Museum in Lowell, Massachusetts. Her published works on signature quilts and potholder quilts is found in the American Quilt Study Group's peer reviewed journal Uncoverings. In 2011, she published with co-author Don Beld Civil War Quilts, and with Sandra Sider in 2019, "Deeds Not Words": Celebrating 100 Years of Women's Suffrage. A history of "quilt as you go," Portable Patchwork, will be out in 2022.



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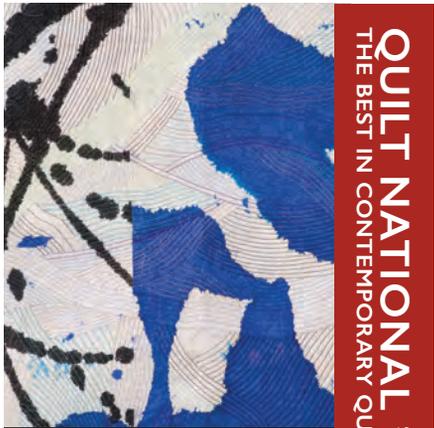
- PADUCAH, KY**
April 27-30
- GRAND RAPIDS, MI**
August 17-20
- DES MOINES, IA**
September 14-17

For more information visit **AmericanQuilter.com**

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quiltnational.com

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THE DAIRY BARN ARTS CENTER

Fur, Fangs from p. 9

Imaginative use of materials including plastic jugs, vintage doilies, and rubber stoppers, among other objects, is highlighted in Shannon Conley's *The Armadillo and the Cow*. Libby Williamson challenges our expectations with her work *Disentangled*, a three-dimensional fish assembled from multiple mixed components, including wire, metal washers, and sari silk ribbon.

Birds provided a source of inspiration and delight for many of the artists included in the exhibition. In *Coastal Cousins*, Sara Sharp captures two pelicans floating lazily upon the

water, while Rhonda S. Denney presents the American bald eagle in a stunning close-up in her stylized piece, *Eagle — The Eyes Have It*.

Fur, Fangs, Feathers & Fins will delight and engage viewers of every age, touching upon the colors and versatility found in nature, both real and imagined, as the exhibition continues its traveling schedule.

Essential books for every art quilter and collector!
Get them for 20% off before it's too late!

"The Exploring Art Quilt series is an absolute must-have for my studio bookshelf! The photographs and details are stunning. The interviews are insightful and the exhibition collections are world class."
-Deborah Boschert
President, *Studio Art Quilt Associates (SAQA)*

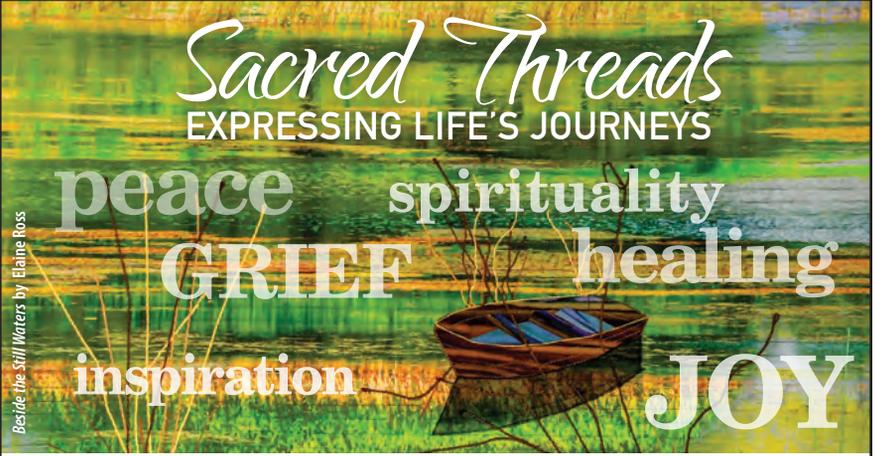
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at checkout:
www.schifferbooks.com

SCHIFFER CRAFT

Bookshelf from p. 37

leave their homes, purchase new materials, or exhibit their work in a physical space.

The stunning works presented in *Quarantine Quilts* are exceptional and diverse, and stand alone as a beautiful collection, even if we did not know the motivation behind their creation. The personal reflections, challenges, and experiences presented beside full-page images of the quilts will resonate with any artist facing challenging circumstances. But the true value of this book is that it historically documents artists struggling with the specific challenges of personal isolation, fear, and illness, all resulting from the same deadly virus worldwide in a singular moment in time — truly a universal challenge that continues to affect us all.



Beside the Still Waters by Elaine Ross

Sacred Threads

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July 21-24

Featuring Lyric Montgomery Kinard, a SAQA Meet and Greet, Not Fade Away with the Quilt Alliance, and more.

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UPCOMING EXHIBITIONS

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

Layered & Stitched: 50 Years of Innovative Art

The Dairy Barn Arts Center
Athens, Ohio: May 1 - July 31, 2022

Aloft

Grants Pass Museum of Art
Grants Pass, Oregon: June 1 - July 31, 2022

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



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

spotlight on collections **new acquisition**

Lynne Seaman



The Forest: Autumn
38 x 33 inches, 2020

photo by Tim Seaman

Collection: International
Quilt Museum, University of
Nebraska, Lincoln

I love bright colors. I look for the vibration when I put colors next to each other. My favorite subject is the natural world: flowers, trees, mountains, the sea, and the sky. I use abstract landscapes to tell a story about the passage of time and the changing seasons. My favorite season is autumn, when the leaves glow with the warmth of red, yellow, and orange. Every tree is different, and I have portrayed these autumn colors in this quilt. The

green border is a memory of the rich green leaves in summer, and the outer border of golden yellow turning into red and violet represents the rest of the trees in the forest. To me, trees are a symbol of life—the beginning of life in the spring, the fullness of summer, the final burst of color in autumn, and the bare branches of winter. The cycle of life begins again every spring, and it brings hope when new life comes to the trees.

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a program of the Schweinfurth Art Center

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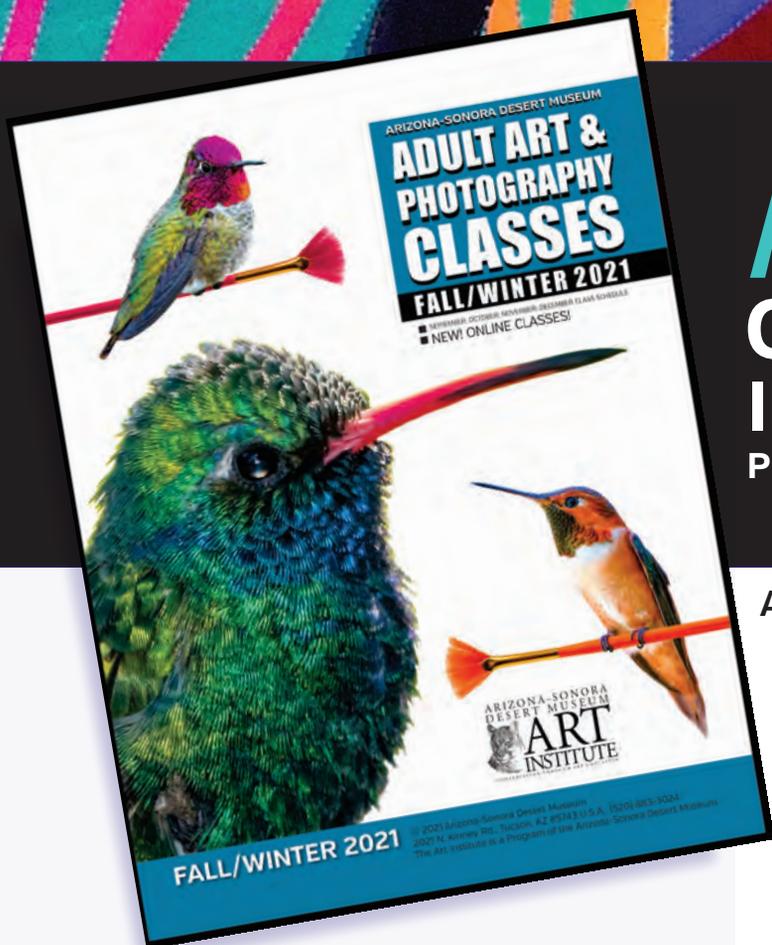
Arizona-Sonora Desert Museum Art Institute, 2021 N. Kinney Rd., Tucson AZ 85743

FUR FANGS FEATHERS & FINS

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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