

Studio Art Quilt Associates

art quilt QUARTERLY

2022
Issue No.28



Art Quilts in India
Artists to Watch
SAQA's Online Collection

123 art quilts

\$14.99US / \$17.99CAN

2 3 >



0 74470 29824 3

We want to hear from YOU

Having served as editor of *Art Quilt Quarterly* for five years, I am very interested in how our readers are responding to the various aspects of our publication, and how we might improve your experience with the magazine. We have already decided to retire the book reviews, with Patty Kennedy-Zafred instead writing a feature for each issue about one of the SAQA Global Exhibitions. What do you especially like about AQQ? What would you like to see changed? What are we not covering that should be covered in a magazine focusing on art quilts? What do you look at first when your copy arrives? While we occasionally send copies of AQQ outside our list of subscribers, for example to curators, the magazine

essentially is for our subscribers, and we sincerely want to know what you think. Please take the time to respond to our online survey (link below), which should take less than ten minutes. We will also be emailing each of you the survey, requesting that we hear from you by the end of August. If you prefer, you may simply email your comments and suggestions directly to me.



www.saqa.com/aqqsurvey

Sandra Sider, Editor
editor-aqq@saqa.com

CORRECTIONS:
In AQQ 26, Arbie Williams's quilt on p. 5 is in the Fine Arts Museums of San Francisco; Effie Jackson's quilt on p. 6 is in the Los Angeles County Museum of Art.

Contents

SAQA online collection	1
The collector's first quilt	4
A pandemic collaboration: SAQA Oregon	9
Art quilts in India.	14
Focus on commissions: Maryte Collard	18
SAQA Global Exhibition: sustainABILITY	20
Artists to watch	
Mary Lou Alexander	24
Diana S. Fox	28
Leah Higgins	32
Martha Wolfe	36
Portfolio.	40
Spotlight on collections.	101



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.

©2022 Studio Art Quilt Associates, Inc. All rights reserved. Reproduction without permission is strictly prohibited.

SAQA Art Quilt Quarterly is published by Studio Art Quilt Associates, Inc., a nonprofit educational organization.

Publications Office: P.O. Box 141, Hebron, CT 06248.

ISSN 2379-9439 (print)
ISSN 2379-9455 (online)

Editor: Sandra Sider
Managing editor: Martha Sielman

Artists to watch contributing editor: Diane Howell

SAQA Global Exhibitions contributing editor: Patty Kennedy-Zafred

Designer: Deidre Adams

Subscription:

\$34.95 for four issues — **\$29.95** for SAQA members

Outside USA: add \$12.00

Subscribe online: saqa.com/aqq

Now available in digital format. Details: www.saqa.com/aqq-digital

Questions: aqq@saqa.com

Cover: Growth #9

by Mary Lou Alexander

41 x 31 inches, 2027 (see page 27)

SAQA's virtual museum: The online collection

by Vivien Zepf

Dr. Carolyn Mazloomi was searching for a quilt. She was conducting research for her book, *Black Pioneers: Legacy in the American West*, which will provide a timeline of the African-American presence in the western United States. The book will be a companion to an exhibition by the same name

opening in September 2022 at the James Museum of Western and Wildlife Art in St. Petersburg, Florida. She wanted to include a particular piece by the late Marion Coleman. Up to that point, she had not succeeded in finding images, documentation, or other information about the piece. The artist's



Marion Coleman
Tender Gardens
72 x 72 inches, 2014



Monika Flake
Unendlich (Endless)
38 x 37 x 1 inches



Jean Ray Laury
Boxed Illusions
71 x 71 inches, 1981

family could not help and Coleman's personal records were incomplete. Believing that the quilt might have been in a SAQA Global Exhibition, Mazloomi turned to the SAQA website, hoping to find something — anything — about the quilt. And there it was, in the online collection: *Tender Gardens* by Marion Coleman.

SAQA's online collection is a compendium of more than 4,000 images of art quilts, including works by contemporary makers, as well as photos of pieces by those who dared, in the 1970s and 80s, to take a quilt off the bed and transform it into art for the wall. The goal of the collection is to highlight the art quilt, and it is, as Marvin Fletcher describes it, "a virtual museum of an important art form."

SAQA has always kept images of the artworks in its Global Exhibitions on the website. However, the advent of SAQA's new and more powerful website allowed for a more expansive approach. SAQA staff worked with the website designer to enable the website to house a publicly accessible image database of art quilts, along with details of their makers, in an effort to capture the robust and vibrant nature of the Art Quilt Movement. Executive Director Martha Sielman explained, "It could be a starting place for

curators, collectors, teachers, and others to find information on the art form, and also a place where someone could be inspired."

To that end, SAQA would continue to add images to the website from their juried Global and new virtual gallery exhibitions. Because of SAQA's global membership, images from the juried exhibitions offer a survey of contemporary art quilts from around the world. And now, with the website's increased functionality, users can search by exhibition, artist, or keyword, allowing them to research and explore from multiple perspectives.

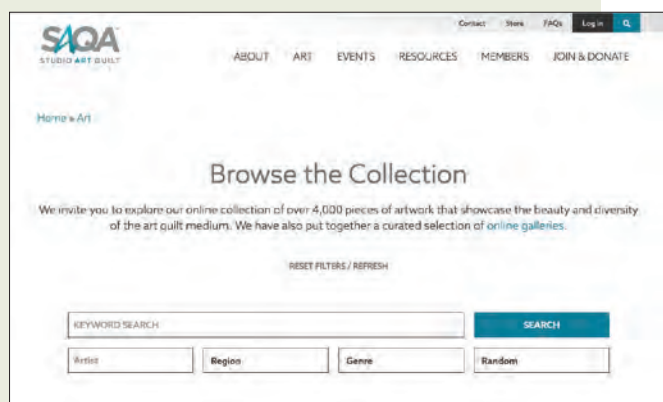
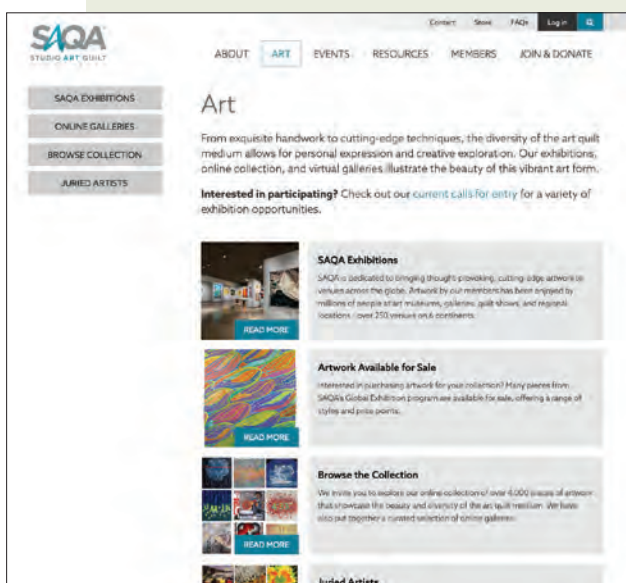
Acknowledging that SAQA exhibitions are a significant, but not complete, representation of the Art Quilt Movement, Sielman broadened the scope of the project. She reached out to select individuals with varying interests and expertise to join the Archives Study Group. This committee's first goal was to augment the online collection to create a visual history of the Art Quilt Movement, beginning in the 1970s. The group, whose name has since been changed to the Collection Review Panel (CRP), has taken this task to heart. Users now have the opportunity to see works by luminaries such as Jean Ray Laury, Michael James, and Carolyn Crump in one place and to appreciate

how the art quilt has evolved as an art form across the decades.

Panelist Holly Brackmann said, “We [the CRP] are not a homogenous group,” a sentiment echoed by other members, each emphasizing that their different perspectives bring greater strength, diversity, and depth to the rigor of examining and develop-

ing an online collection that’s useful, inclusive, and expansive. Once a year, the panel will jury work into the online collection based on SAQA member submissions. CRP wants to add exceptional work that might not have been in a Global or virtual exhibition. It is not a blind jurying process, in part so that the

see “Online collection” on page 98



Access the online collection

- Go to **saqa.com** and click on **Art** in the menu bar. The **Art** page has links for all the numerous ways to view different subsections of the collection.
- **Online Galleries** are the specially curated collections, such as the decades of the Art Quilt Movement and invited artist retrospectives. Internally curated collections can also be found here.
- **Browse the Collection** allows users to access the repository of all the images, without categorization or collation into a particular exhibition or collection.
- Use **Keyword Search** to find images based on tags or dates
- Use filters to narrow your search by **Artist, Region, or Genre**.
- After accessing a particular collection or exhibition, click on **See Details** for additional information about an artwork. Links are provided for exhibition catalogs, articles, and more artwork by the artist.

The online collection has multiple entry points. The process described above is just one way to access different sections of the collection.



Two pieces from the Frank Klein Collection on view in his home.

Left:

Kathy Nida

Awakening the Crone

70 x 40 inches, 2014

Right:

Wendi Bucey

Angel of Silver

70 x 38 inches, 2014

Their first art quilts

Collectors share the thrill of discovery

by Teresa Duryea Wong

Early in 2020, Erika Echols heard my lecture at QuiltCon about minimalism in art. One of the artists introduced was Carson Converse, and Echols was so intrigued by what she heard and so blown away by Converse's quilts, she bought one of her pieces that same day.

Carson's art quilt, *Passage No. 4*, was Echols's second art quilt purchase, and it speaks to her every time she looks at it. The collector is herself a quilt artist, but her modern style is the opposite of minimalism. When considering a purchase, the first thing she asks herself is whether that piece is something she would ever

make herself, or whether she is capable of making it. When it comes to minimalism, Echols is convinced she could never emulate Converse's aesthetic. She is drawn to the restrained beauty in this quilt as well as the control an artist must possess to create minimalist art. Bringing this piece into her home has given Echols endless enjoyment.

Audrey Esarey is another artist who has purchased a piece by Carson Converse. Esarey, who received the Young Emerging Artist Award at *Quilt National* in 2021, has a keen eye for manipulating shapes, particularly curves. Years ago, Audrey took a studio

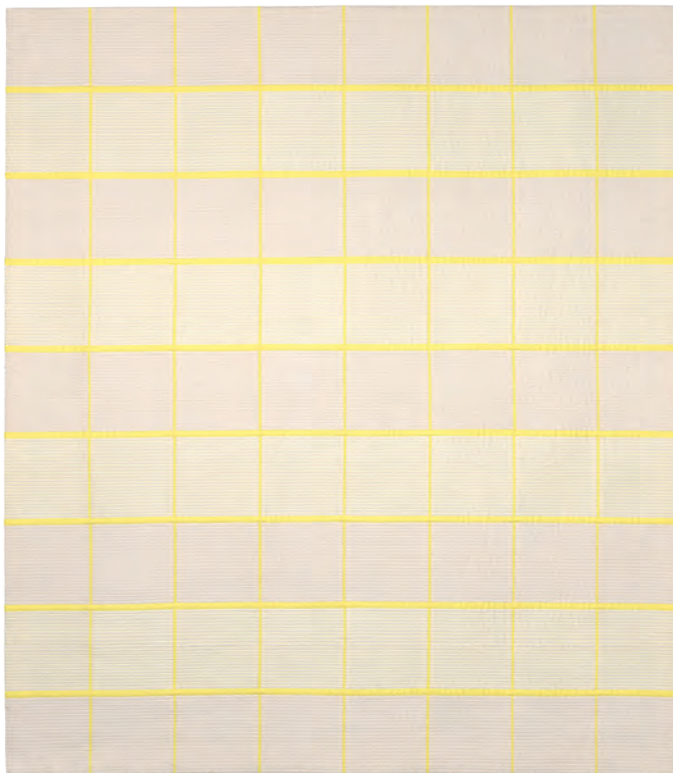
Carson Converse

Passage no. 4

54 x 48 inches, 2019

collection of Erika Echols

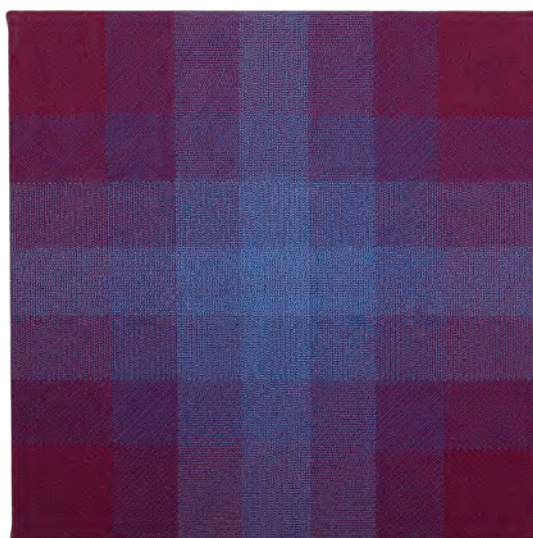
photo by Stephen Petegorsk



class from Caryl Bryer Fallert-Gentry. Being in the artist's home and seeing the work of so many other talented artists hanging on her walls was an enormous inspiration for Esarey. She decided to follow in Fallert-Gentry's footsteps and become an artist who collects the work of other artists. Since then, she has traded her own art for other pieces and made a few purchases. She has ten art quilts in her collection, and she considers *Gradient Cross no. 2* by Converse her most significant acquisition.

Like Echols and Esarey, Ronald Stockwell is also a maker. He attended the 2021 International Quilt Festival in Houston and was struck by the artistry of the SAQA Global Exhibition. The native New Yorker had never heard of an art quilt before he attended the Houston event. The immensity of the Houston exhibitions was overwhelming at first, and it took some time for Ronald to discover that some of the SAQA artists were selling their work. He already owns a few pieces of art, but he had never considered purchasing an art quilt. Then he discovered a piece that evoked a profound response. When he saw *Do Not Worry. I am Always by Your Side* by Jim Hay, he was captivated. For Stockwell, Hay's piece has an immediacy and energy that he knew that he wanted to continue looking at every day.

On the other end of the collecting spectrum is Frank Klein, who owns more than 300 art quilts. Even with such an impressive collection, Klein vividly remembers the thrill of discovering *Angel of Silver* by Wendi Bucey, his first acquisition. At the time, he was photographing sculptures of angels in cemeteries. When he saw Bucey's



Carson Converse

Gradient Cross no. 2

12 x 12 inches, 2020

collection of Audrey Esarey

photo by Stephen Petegorsk



Jim Hay

Do Not Worry. I Am Always By Your Side

2020, 51 x 50 inches

Collection of Ronald Stockwell

quilt depicting an angel with wings and a long, flowing gown, he was mesmerized. The piece now hangs in his home. He says that every time he sees it, he finds some new element that surprises him. The depth of the silver palette, the delicate tree branches, and the exquisite stitching stir his imagination. He wholeheartedly believes that this choice for his first art quilt purchase was the right decision.

Sandra Sider's first art quilt purchase has been hanging in her Bronx home since 1995, except for when she loaned it to a SAQA exhibition. She has approximately 60 art quilts in her collection, and she looks back on her first purchase, *Razzle Dazzle* by Yvonne Porcella, as one of the best acquisitions of her life. Sider purchased the work from a gallery in the late 1980s, and the owner allowed her to make payments over time, a huge benefit for a young collector. To this day, *Razzle Dazzle* continues to impress with the reinvention of a traditional prairie point motif in such an unconventional style, and the richly textured surface in commanding colors.

The biennial *Quilt National* juried exhibition has become an endless source of inspiration for collector Marvin Fletcher, and especially so for his late wife, Hilary, who was the *Quilt National* director from 1982 until her death in 2006. In 1985, Fletcher, who wanted to buy something special for her to celebrate their 20th wedding anniversary, chose an art quilt by Holley Junker titled *Flowerseed Farm*. He kept the gift a surprise until their anniversary date, knowing it was a piece that his wife would love.



Yvonne Porcella

Razzle Dazzle

43 x 39 inches 1981

Photo by Deidre Adams

collection of Sandra Sider

Never did he dream that that one purchase would set him on the path of an enthusiastic art quilt collector. But when the next *Quilt National* rolled around, the Fletchers decided to make another purchase, and as the years went by, they kept collecting. After Hilary Fletcher passed away, her husband was so moved by their shared passion that he continued to collect art quilts. Before making a purchase, each piece had to meet certain criteria, mainly that it had to fit in their home. They both believed that art is meant to be displayed. All of the pieces in the collection fit on the walls and are rotated. In 2012, Fletcher donated 87 art quilts to the San Jose Museum of Quilts & Textiles, but he isn't done yet. He continues to collect and currently has approximately forty pieces in his home.

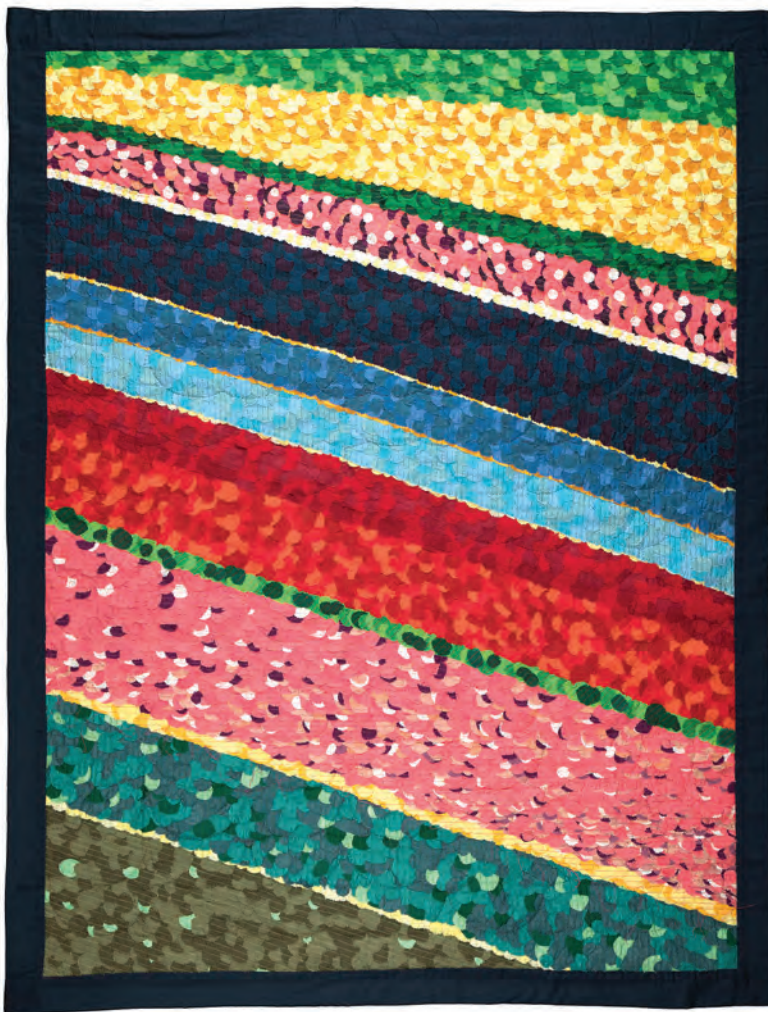
A business trip to England in 1988 marked a stunning turn in the life of Jack Walsh. He happened to see a BBC television program featuring an interview with quilt artist Michael James, and he was completely absorbed by what he saw. When Walsh returned home, he took out the few utilitarian quilts he already owned and spread them throughout his home. He then decided to start schooling himself on art quilts. He began reading and studying, and he knew he had a deep attraction to the art quilt. He just needed to figure out how to develop that relationship.

In 1992, Walsh attended a symposium where he met with collectors Ardis and Robert James and curator Penny McMorris. McMorris and

Walsh agreed to work together to build an art quilt collection. Under her tutelage, he began seriously studying artists and their work. Eventually, he decided to attend a gallery show in Chicago with the intention of buying a piece by Rebecca Shore, but when he got to the show the piece he had intended to acquire was not included. Instead, he purchased *Night Light*, acquiring the first art quilt in his now-famous collection. In quick succession, he acquired a piece by Terrie Hancock Mangat and another by Therese May.

Today his collection, known as the John M. Walsh III Collection, includes more than 110 pieces. His approach is unique in the art quilt world in that he has commissioned a number of

Holley Junker
Flowerseed Farm
71 x 54 inches, 1985-86,
collection of Jeff Fletcher





Rebecca Shore

Night Light

63 x 65 inches, 1991

collection of John M. Walsh III

Therese May

For All the World to See

1984, 90 x 90 inches.

collection of John M. Walsh III

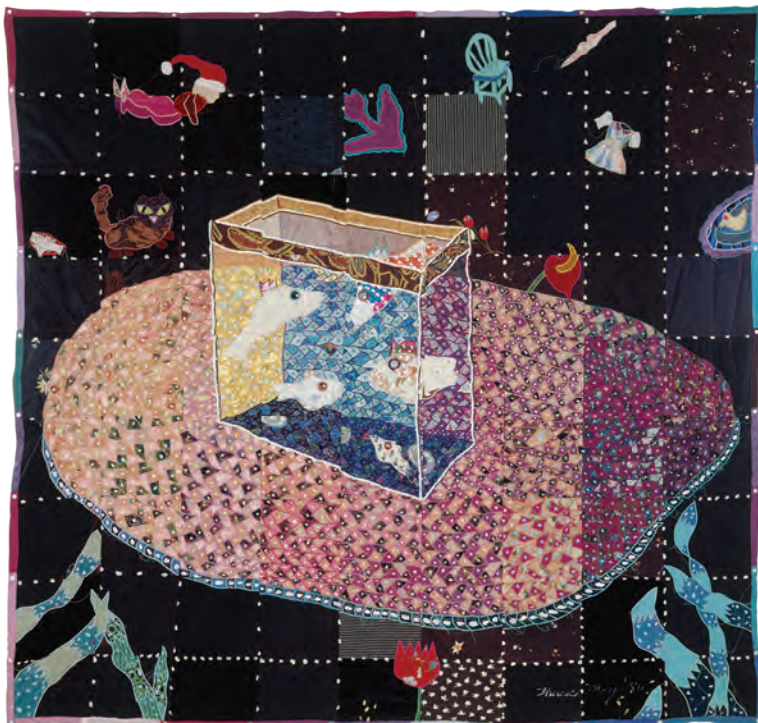


Terrie Hancock Mangat

American Heritage Flea Market

84 x 70 inches, 1986, hand quilted by Sue Rule.

collection of John M. Walsh III



larger works, and he is continually searching for an artist's most exquisite, most innovative pieces. Walsh is intent on acquiring art quilts that push the medium forward, and he is thrilled when he discovers quilts with distinctive embellishments, as well as three-dimensional works.

Veteran and novice collectors experience a mutual passion. Discovering that one initial piece, and the immeasurable thrill of being able to take it home, transforms buyers into collectors.

Teresa Duryea Wong is an author, lecturer, and historian. She is the author of five books on quilts and textiles and is a contributing writer for several magazines. Wong is a member of the International Advisory Board of the International Quilt Museum and in 2021 was named the Scholar in Residence for Visions Art Museum in San Diego. She is also a quilt maker and antique quilt collector.

Pandemic collaboration: SAQA Oregon wrote the book

by Sharon Carvalho and Terry Grant

Back in 2019, Amanda Snavelly, SAQA Oregon's exhibition coordinator, had a curious question—what is possible for future exhibitions? Thinking in terms of new and emerging media, market opportunities, book events, and gallery exhibitions, she wanted to explore new avenues for future shows. With the approval of Oregon's steering committee, Amanda invited several SAQA members who had expressed interest in future shows to form an exploratory group, a committee that over the course of two years hammered out its new book, *Emergence: Fiber Art from Concept to Stitch*.

In place of the usual in-person show, the goal of this exhibition was a book with a fresh spin: focus on the process rather than the end result. The book is an array of artists' stories, photographs, and details about techniques with an intimate view into creating art quilts from the artists' point of view. As in other shows, SAQA members were selected through a jurying process. But this journey differed in that submissions required a written proposal, an artist statement, and images of previous work. The challenge was simple: create an art quilt and prepare your work for publication during a prescribed six-month period. Twenty-one artists were invited to participate.

SAQA's Oregon Region has close to 200 active members in three local groups. The committee included representatives from each. Because of distance and the pandemic, the committee never actually met in the same room but rather met each month online via Zoom, where the members planned and discussed issues and ideas. Led by



Gerrie Congdon, members included Amanda Snavelly, Laura Jaszowski, Terry Grant, Sharon Carvalho, Diane English, and Leotie Richards, who started with the team but had to drop out along the way.

Early tasks were to secure Holly Brackmann as the juror and develop the prospectus, and then to create a process that would leverage the SAQA Oregon website to accept submissions and allow for jurying within the Squarespace website. From September 2020 through February 2021, artists were invited to submit proposals for completing a fiber art piece, taking photos of their process, and documenting the experience in words, all of which would be in the book.

Because of the pandemic's growing severity and increased restrictions, the committee believed that the timing was right for this type of project. Due to the many unknowns about the feasibility and practicality of setting up venues for the usual in-person shows, a book seemed the perfect platform for putting together a show that celebrated Oregon's art and artists. The book was a collaborative effort between the committee and the artists. Terry Grant, an experienced graphic designer, developed the layout. The committee enthusiastically embraced her design, which allowed for numerous photos from the artists to showcase their art and techniques. The book would have approximately 136 pages—six pages for each of the 21 artists—with space for artists to share their studio narratives.

Final compilation of the book was done exclusively online and digitally. The artists posted their narratives and photos in Dropbox. While Grant worked on

images, Carvalho edited the text. The result is a seamless set of stories from the artists' point of view. The artists were amazing, showing extraordinary enthusiasm and dedication for the project. Despite setbacks such as cancer treatments, broken bones, and family emergencies, each artist met the deadline.

When it came to printing the book, the committee chose a print-on-demand service for several reasons, but primarily because the book would be available worldwide on Amazon with no obligation to print or buy a minimum number of copies. With Amazon Kindle Direct Printing (KDP), there was no setup charge and Amazon provided the ISBN number. The website is easy to navigate and provides detailed information about how the book files need to be structured and the required formats. There is one caveat, however. The designer of the book must be familiar with publication software. Although Grant used Affinity Publisher, Adobe InDesign can also

see "The book" on page 100

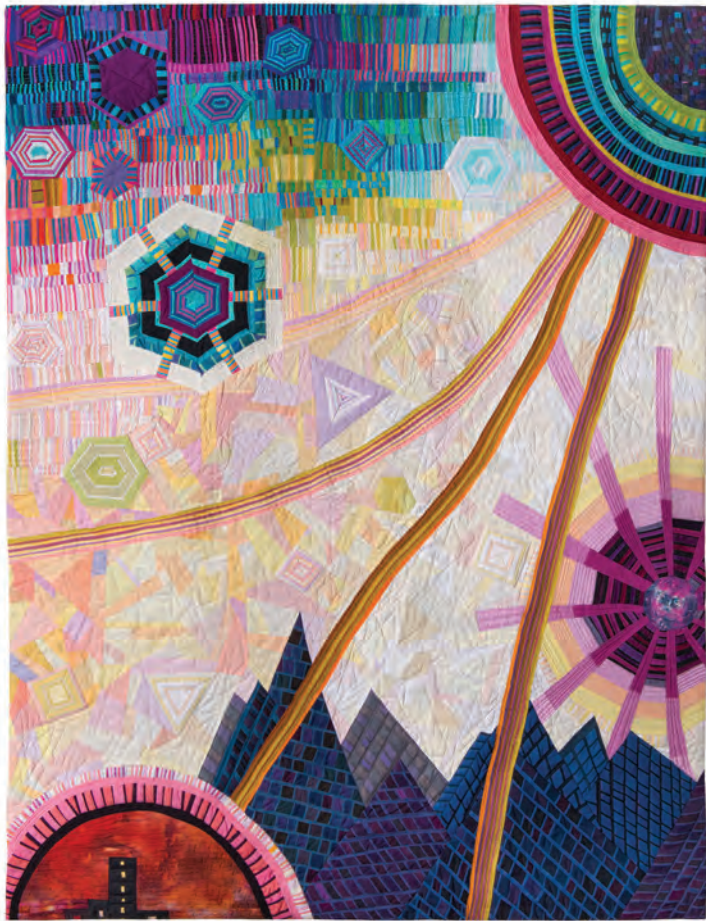


Lynn Czaban Raising a Strong Girl

40 x 31 inches

Lynn Czaban's intricate patterns and a variety of fabrics achieve the subtle gradations in her life-like faces.





Niraja Lorenz's studio with the explosion of color that led to her complex, colorful art piece.

Niraja Lorenz
Land of Many Suns
 51 x 39 inches

Kathie Kerler
Sheer Joy on Two Wheels
 44 x 32 inches

Kathie Kerler paints the background for her depiction of a bicycle race.





Gerrie Congdon
Celebration
 36 x 26 inches

All quilts were completed in 2021.
 Photography of the completed quilts is by
 Kayley Hoddick, Hoddick Photography.



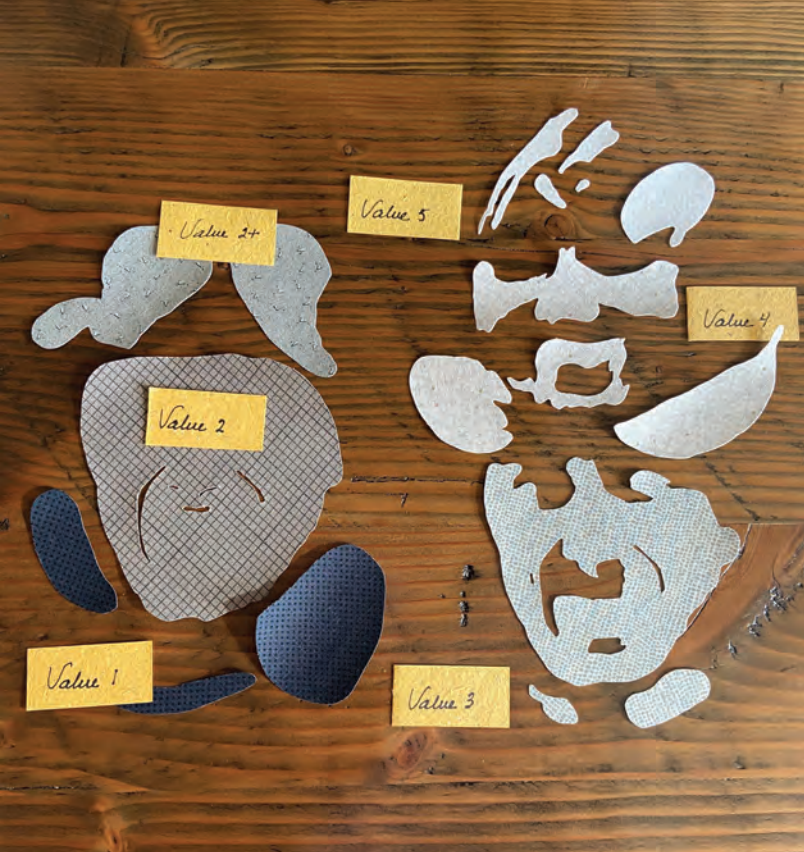
Before assembling individual squares of painted silk into one cohesive piece, Gerrie Congdon added texture by embroidering the pieces.



A distinctive feature of Amanda Snavelly's work is a collection of beautiful and unusual threads she used in the handwork for her triptych.

Amanda Snavelly
Triune
 3 pieces, each 40 x 10 inches

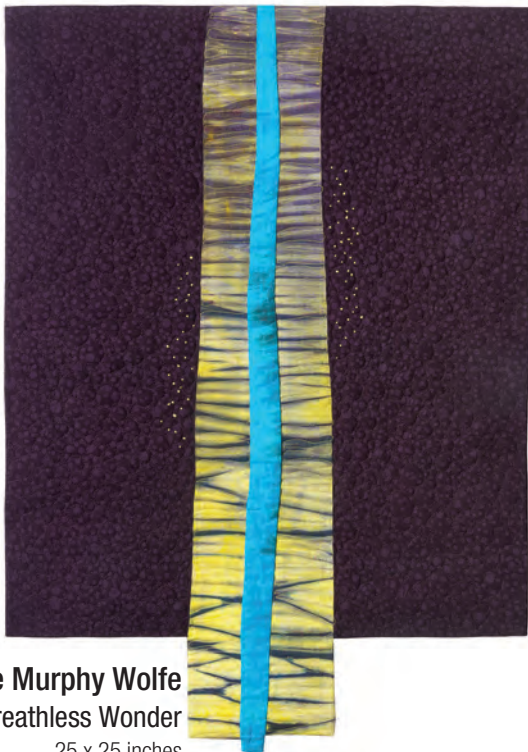




To develop the pieces that make up her distinctive fiber portraits, Sherri Culver creates tonal values using a popular photo-editing software program.



Sherri Culver
All Eyes on Gracie
 33 x 27 inches



Marie Murphy Wolfe
Breathless Wonder
 25 x 25 inches



Marie Murphy Wolfe began her quilt with many textures but found that her inspiration spoke most clearly in a clean, minimalist design.

Art quilts in India

By Patrick J. Finn

Against the backdrop of an ancient quilting tradition, art quilts began to emerge in India around 2010, as a result of co-origination among internet-savvy quilters, independently inspired artists, and a new wave of interest in contemporary quilting. During 15 years of quilting research on the Indian Subcontinent, I witnessed India reestab-

lishing its prominence in the international textile market. India's quilting legacy includes the densely quilted and embroidered Indo-Portuguese colchas (1550-1650) and the painted, block-printed and mordant, resist-dyed chintz palampores, fascinating the colonial European markets. The latter utilize the kalamkari process, which dates from 2600 BCE to 1700 BCE.

Many textile and quilting techniques contribute to the creation of art quilts, which at times blur the parameters of this genre. One might argue that all art quilts fall under the definition of the textile arts; however, all textile artworks are not art quilts. Prominent Indian quilt artist Chitra Mandanna differentiates between traditional quilts made for a bed and art quilts, which hang on the wall. Regardless, India's textile techniques influence quilt artists and the range of methods they use. With India's vast historical repertoire of textile techniques, the choices of fabric manipulation become significant — some old, some new, and some adapted.

As we shall see, the genre became popularized through events like the India International Quilt Festival founded in 2019 and with new venues such as Facebook's Desi Quilters launched in 2012. Master quilt artists like Madhu Mathur had experimented with fabric collage decades before its recent recogni-



Chitra Mandanna
Inspiration
48 x 36 inches, 2018

Madhu Mathur
Baroda Bayadere
 12 x 15 inches, 2018



Mahamaya Sikdar
Four Explorations in
Kantha Stitch
 12 x 12 inches each, 2021

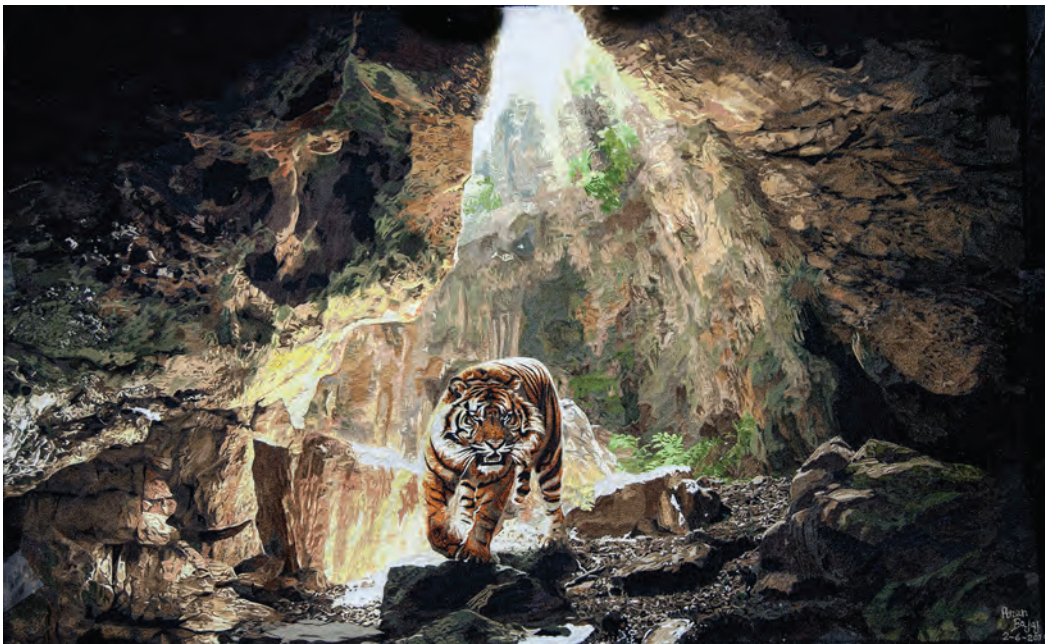
tion. She applies watercolors, pen and ink, and even poetry in her art quilts. About her quilting explorations, she says, “They are a medium of self-expression where the symbols define my identity.”

Indian textiles have long defined identity, and in my book *Quilt Story: The Cultural Heritage*, I discuss this phenomenon. “Clothes and fabrics visually differentiate individuals from distinct backgrounds and identify political, social, and religious orders. At once an intimate and social comment, the textiles produced over millennia portray a people with various cultural sentiments.”

India’s embroidery patterns enjoy an extensive history dating back to circa 2000 BCE, but no textile

evidence survives. Today, Arun Bajaj, known as “The Needle Man,” has taken embroidery to new heights, inspiring many quilters in the art of thread painting. Arun uses a simple sewing machine to create his finely detailed and extremely delicate work, which engages his audiences both emotionally and technically.

Another instance of the “old” becoming “new” is found in the contemporary kantha quilts of Mahamaya Sikdar. As a master of traditional kantha quilting, her expertise is unmatched. Today, after years of design development, she turns her vision to more abstract imagery while maintaining the inherent elements of the kantha. In her hands, the kantha stitches



Arun Bajaj
The Lion Cave
 30 x 36 inches, 2017



Shruti Dandekar

**Shivarajyabhishek (The Coronation of
Chatrapati Shivaji Maharaj)**

96 x 228 inches, 2018



Maya Bhat

Organized Chaos

71 x 63 inches, 2020

and patterns are transformed into transcendental landscapes of color and form.

Appliqué techniques share an historical past with many quilting genres originating across the Subcontinent. For example, the kawandi from Maharashtra and the koudi from Karnataka rely heavily on appliqué and over-appliqué. Raw-edge appliqué, a recent adaptation, finds its way onto Chitra Mandanna's portrait quilt *Inspiration* to great advantage, as do many other portrait quilts currently being created. The monumental 19- by 8-foot *Shivarajyabhishek (The Coronation of Chatrapati Shivaji Maharaj)* by Shruti Dandekar raised the bar for raw-edge appliqué. It required 20,888 pieces of fabric in 288 shades appliquéd during 693 hours, which was completed by 41 hours of quilting by Manisha Patankar-Iyer at Studio Baani in Pune, Maharashtra.

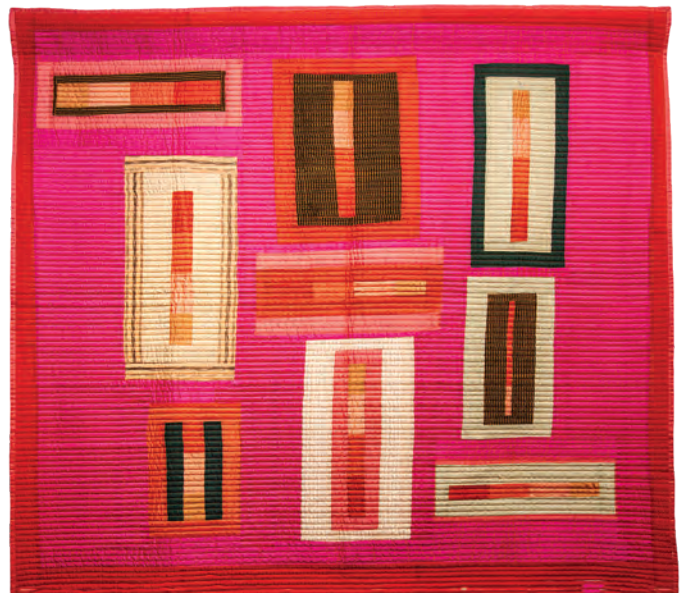
A quilt, circa 1855-1879, from Ahmedabad, Gujarat, held in the Victoria and Albert Museum, London (5415 IS) is decorated with trapunto work. Today, the NGO Purkal Stree Shakti Samiti, from Dehradun, Uttaranchal, produces a line of children's quilts where pictorial art quilts and bed quilts converge. Their whimsical high-relief trapunto designs feature animals, aquatic life, and images of children's toys.



Bimla Rawat
 Trapunto Child's Quilt
 2017

At the forefront of the art quilt movement is quilter/entrepreneur Tina Katwal, a founding member of The India International Quilt Festival and Desi Quilters. A review of the 569 quilts submitted to the India International Quilt Festival in 2019 (290 entries) and 2021 (279 entries) reveals the influence of art quilts on current quilting. Whether the bold use of color as in *Mutai Pink* by Kamala Murali or the representational work in Lalitha Rajan and Prabha Mathew's *Anamika*, the freedom to innovate has been unleashed. Even within the 2021 Traditional Quilt Category, *Organized Chaos* by Maya Bhat displays the bold graphics often associated with art quilts.

see "Art quilts in India" on page 98



Kamala Murali
 Mutai Pink
 48 x 54 inches, 2018



Lalitha Rajan and Prabha Mathew
 Anamika: We Too – The Unsung
 Bravehearts
 48 x 61 inches, 2018
 (detail)

Art quilt commission blends cultures

by Maryte Collard

In Lithuania, where I was born and grew up, quilts were not a popular craft for women. The priority was weaving, with flax as the primary textile fiber for millennia. We were introduced to quilting only in the late 1990s.

I started making quilts in 1997. When I moved to live in the United States in 2002, I learned all the techniques and made many traditional quilts, but I was always giving them my own twist. When I moved to live back in Lithuania in 2013, my style completely changed. That happened because there were no quilt shops in Lithuania and nowhere to buy fabrics. I had to start dyeing my own. When I joined SAQA in 2014, I finally came into my own as an artist.

I've been selling quilts on Etsy since 2009. Most of my buyers are from the United States. In 2018, a woman named Nancy A. Hudson in Pennsylvania purchased two of my quilts. When they arrived, I received a nice email from her. She asked if I would make a large quilt, or even two, from the fabrics that she bought on her many trips to Ghana.

We started communicating and getting to know each other. I found out that she was a senior pastor at Oasis of Love Church in Shippensburg, Pennsylvania. The church had for 20 years had a training center in Prampram, Ghana. My quilt, or two quilts, would be hanging on the wall in the foyer of the center. It sounded challenging to me, but I accepted the offer. Before starting, I wanted to learn more about the church, the training center, Ghana, and Ghanaian textiles.

I learned that Oasis International Training Center (OITC) is a private Christian educational facility in Prampram, Ghana, offering vocational, biblical,

and academic studies. The training includes several facets to transform the lives of adults, young people, and children. The skills gained through the program greatly assist in gaining employment and securing a brighter future. There are also adult classes offered in the evening that consist of computer training as well as other academic classes.

Pastor Nancy said they would pay me for the commission, but I decided not to take any money as the work would be my contribution to their work in Africa.

She shipped the fabrics to me. Some of them were hand-dyed batiks, others were commercial cotton fabrics with large-scale African motifs. Most of them were of medium value, but there was one exceptionally beautiful batik that I knew I wouldn't cut into small pieces.

I was free to decide what to make. I knew little about West African textiles, so I started researching to create a sort of homage to this aspect of textile culture. I discovered that there were three types of traditional textiles in Ghana: kente, batik, and adinkra. Batik is a technique that quilters are familiar with and is produced with wax-resist dyeing applied to the whole cloth. Adinkra is a hand-printed fabric originated by the Ashanti people in Ghana.

Kente, created by strip weaving, is one of the most famous of all African textiles, resulting in complex designs using alternations of colors in the warp and weft. This cloth is special, originally woven with silk and cotton, worn exclusively by African royalty as ceremonial clothing. Each motif and color has a name and a specific meaning. To make a magnificent kente cloth, the artist handweaves yarn on a narrow



horizontal loom, producing strips of cloth that are about 3 to 5 inches wide and 5 to 6 feet long. Traditionally, only men are allowed to weave the cloth. Women stitch the strips of cloth together by hand to form glorious textiles.

I decided to make two quilts celebrating kente cloth. The fabrics I received had large, colorful designs. To balance those motifs, I added solid fabrics of the most popular colors in kente cloth: black, yellow, and green. The batik, with large dark blue and green motifs, tied together geometric blocks in both quilts. The original kente cloth, as well as my quilts, consists of geometric designs. I completed both quilts with black-and-green or black-and-blue triangles. This geometric shape has several symbolic meanings in Ghanaian culture.

After the quilts were finished, I asked Pastor Nancy where I should ship them. Her answer surprised me. She said that the church would buy me tickets to deliver the quilts to OITC in Ghana. I flew there in November of 2018. I met Pastor Nancy, who was there at that time, and missionaries who live and teach there permanently. I learned about the activities, was

introduced to the students, and watched my quilts being installed.

I was also taken to visit kente cloth weavers, batik artists, glass bead makers, a huge cotton weaving factory, the original Global Mamas facility (a women's Fair Trade Network), and several other places, including the historic capital city of Accra. I could never have imagined where those two quilts would take me.

Although trained as a medical doctor, through my entire life I have loved working with fabrics and yarns. My inspiration lies mostly in nature. In my quilts I am following nature's lines, shapes, and colors, trying to catch the movement. I love gray tones of unbleached Lithuanian linen, but I'm also drawn to bright colors. After spending part of my life in the United States, I feel that I belong to both cultures now, and that I'm on a mission of blending them together in my quilts.

Kente Cloth #1 & Kente Cloth #2

each 70 x 50 inches, 2018

Both quilts installed in the foyer of OITC in Prampram, Ghana (2018)

sustainABILITY

by Patty Kennedy-Zafred

How does modern society meet the needs of the present without compromising the ability of future generations to meet their needs? This was the burdensome question posed in the call for entry to SAQA's latest juried exhibition, *sustainABILITY*, which explores a wide range of global issues,

including industry and agriculture, as well as nature and daily life. The thirty-three works selected for *sustainABILITY* by juror Tali Weinberg, an artist and weaver, reflect upon these issues from multiple points of view. Weinberg's own work utilizes weaving, drawing, and sculpture to respond to the climate crisis in both personal and communal ways.

Premiering at the New England Quilt Museum (NEQM) in Lowell, Massachusetts, on Oct. 5, 2022, and running through Dec. 31, *sustainABILITY* will



Susan Avishai
Garden Without Seasons
70 x 28 inches, 2016



Linda M. Kim
Life Jacket
26 x 42 inches, 2021



Carol Larson
 Recycling Plastic is a Myth
 34 x 42 inches, 2021

captivate its audience with the diversity and beauty of the work. NEQM is highly respected for their acclaimed resources, research tools, lectures, and classes, many of which will be scheduled during this exhibition.

The manufacture of garments around the world, and their quick and easy disposability, creates an ever-pressing issue. Clothing is a significant problem in landfills, as expressed in an innovative artwork by Susan Avishai, *Garden Without Seasons*, a sculptural piece created from deconstructed mens' shirts. At first glance, the piece may be reminiscent of ocean formations, but a closer look reveals multiple concerns rendered in a unique message.

Linda M. Kim also addresses the issue of "fast fashion" in her mixed media work, *Life Jacket*, consisting of myriad found materials including beads, metal rings, and bamboo sticks.

Plastic, and its constant and uninterrupted effect on the planet, inspires the works of several artists included in *sustainABILITY*. The issue of plastic recycling is bluntly challenged in Carol Larson's *Recycling Plastic is a Myth*, which reflects on the small percentage of plastic that is actually recycled worldwide. Crime-scene tape, zippers, plastic bags, and scraps comprise Eleanor Levie's *Cautionary Measures*, a work inspired by a singular, focused warning.



Eleanor Levie
 Cautionary Measures
 36 x 27 inches, 2020
 photo by Gary Grissom



Penny Howard

Not So Harmless

9 x 10 x 4 inches, 2021

photo by Stephen Cummings

Several artists address protection of the sea and their ongoing concerns for the oceans and local waterways around the world. Penny Howard's three-dimensional piece, *Not So Harmless*, depicts sea urchins which appear fragile and beautiful yet can be harmful. The work is a commentary on the multiple products used in everyday living that are not disposable, including the washed and dyed hand wipes used to create her unique vessels. Michele Hardy

considers extreme drought issues, particularly in the United States, and the efforts necessary to conserve our natural waterways in *Mapforms #11*, an intricate aerial-view quilt composed of bright colors, light, and intensely stitched threads.

Recycled or found materials are well represented in *sustainABILITY*, including Shin-hee Chin's *Lifeline*, made from recycled blankets, threads, and quilts, built by intricately weaving and stitching colors and tones



Shin-hee Chin

Lifeline

35 x 27 inches, 2018



Michele Hardy

Mapforms #11

48 x 32 inches, 2017



Michelle Browne
FloraDora II
 40 x 54 inches, 2018

by hand. Utilizing repurposed kimono linings, Leesa Zarinelli Gawlik presents a beloved Italian coastline in *Time Line I*, creating color on fabric using natural dyes from indigo, onion skin, saffron, leaves, and wood chips — all an expression of her desire to limit the resources required to make her quilts.

Imagination is at the heart of *FloraDora II* by Michelle Browne, who utilizes both advanced print-making and fiber techniques in her imaginary garden of mystical plants created from fabric leftovers. *Gifts from the Universe: Tree Rings* by Diana S. Fox (see p. 28), a heavily stitched surface of upcycled fabrics, suggests the impact of atmospheric conditions on trees, which becomes evident in the rings exposed during the harvesting of timber.

sustainABILITY is an exhibition of thought-provoking works, addressing issues of nature, personal resources, and climate change from numerous angles. The exhibition will intrigue, delight, and provoke conversation among viewers, as the global concerns for climate, waste, and pollution have become an increasing concern in today's society. Although very serious issues are addressed by the artists represented in this exhibition, artistry, vibrancy, innovation, and creativity are on full view.



**Leesa Zarinelli
 Gawlik**
Time Line I
 47 x 25 inches, 2008
 photo by Petronella Ytsma

artists to watch

Sun's Gonna Shine
in My Back Door
Someday
28 x 36 inches, 2020



Mary Lou Alexander

Hubbard, Ohio

Mary Lou Alexander blends a love of science with a lifelong fascination with textiles. This symbiotic relationship has resulted in art quilts that are organic and enriching, colorful and energizing.

A journey

I grew up stitching, sewing, and embroidering before taking university classes in art history and composition. I attempted to make my first bed quilt in my twenties—an eight-pointed Texas Star pattern made of hundreds of small diamond shapes. Since I was self-taught and without anyone to advise me, my star had seven horizontal points and one that popped up in the middle. It was a disaster that I never finished. Instead, I went to graduate school, which seemed an easier path.

While earning a Ph.D. in biological anthropology at Kent State University in Ohio, I never lost my love of fiber. Years later, I took a class in improvisational quilt making from Nancy Crow. My life was changed forever. Within two years, I resigned my tenured professorship in the Department of Biological Sciences at Kent State University and began making art quilts full-time.

Since then, I have continued to take classes from Nancy Crow as well as other artists. My work has changed over the years in many ways, but I'm still



stitching, sewing, and embroidering — and still thinking about art history and composition.

Stylish processes

I experiment with a variety of surface-design techniques, including screen printing, low-water immersion, and stenciling. But I return to shibori, my first love, over and over. Hand-dyed fabric is precious, and sometimes I find it difficult to cut into a piece of beautiful fabric. This is especially true after all the work I have put into planning, marking, and dyeing it. I use my own hand-dyed fabric exclusively, and cutting and machine piecing it is critical to my work. Transforming the marks on fabric by cutting, repositioning, and piecing them can produce secondary patterns that are even more exciting than the original fabric. I think these techniques — shibori shaping and dyeing, and cutting and piecing the shaped or dyed fabric — contribute to my distinctive style.

Recently, I have experimented with shaping silk fabric into three-dimensional shapes. In my *Metamorphosis* series, I use fragments of older patchwork quilts that I have shibori-dyed. I then dye, shape, and heat-set silk organza and



Fandango #2
24 x 24 inches, 2021



Fandango
20 x 20 inches, 2021



Things Fall Apart #6
80 x 80 inches, 2015

hand-appliqué the resulting forms onto the quilt background. Another three-dimensional approach is found in my *Fandango* series, which is a new collection. These works are created through a combination of shibori and sashiko stitching. I hand stitch a large piece of silk noil using a running stitch of heavy thread in a contrasting color. Then I pull the thread tightly to gather the cloth. This changes the shape of the cloth, and the gathers add depth.

Summing up series

I think that working in a series, which for me usually consists of ten works, allows in-depth exploration of an idea. Before I start a new series, I search for a theme or inspiration, and I usually draw ideas from nature or world events. For my series called *Big Bang*, I was inspired by the creation of the universe. My newest series, *Metamorphosis*, is a meditation on growth and transformation; the shaped elements are meant to suggest natural forms.

World events inspired my series called *Things Fall Apart*. Like many, I have been dismayed by the discord and polarization that I see among people around the world. I remembered a poem from William Butler Yeats, *The Second Coming*. In the middle of the poem, he wrote: “Things fall apart. The center cannot hold.” This passage became my theme, and I attempted to loosely represent a deconstruction, an explosion.

Another series, *Justice*, was inspired by the beautiful quote by Dr. Martin Luther King, Jr.: “We will not be satisfied until justice rolls down like waters and righteousness like a mighty stream.” The works in this series suggest a waterfall.

Many of my series have most likely come to an end. However, I recently began two pieces in the *Things Fall Apart* series, and I hadn’t done any of those since about 2016. The *Metamorphosis* series is ongoing, and I believe there is more gold for me to mine. So while I may do eight or ten pieces in a series and then move on, inspiration for that series may return.



New Growth
19 x 15 inches, 2019

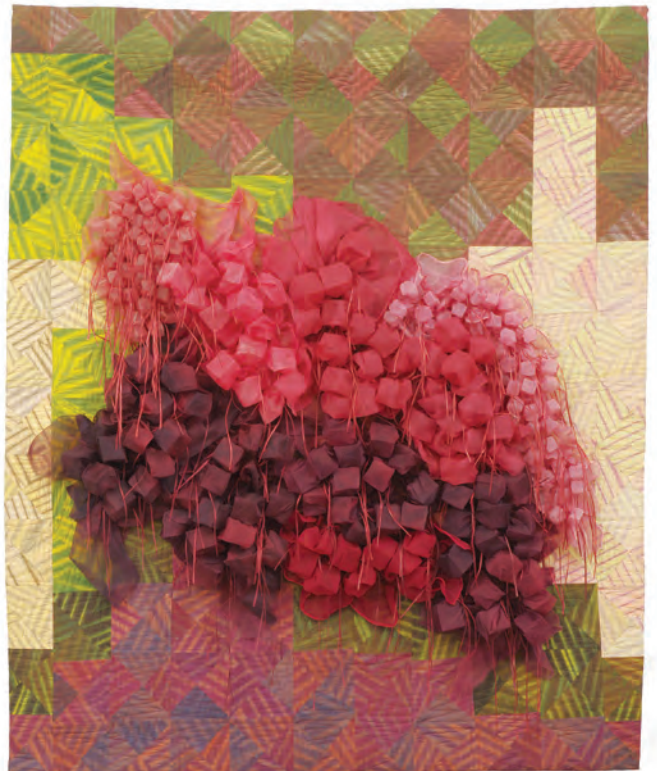
Looking ahead

As a biologist, I'm fascinated by natural phenomena. For me, art, like science, brings order to these phenomena. I want my quilts to reflect the wonder and awe that I feel for the natural world. I'm incredibly grateful that I've had the opportunity to work as both a scientist and as an artist. Both art and science have added immeasurably to the richness of my life, and in turn I hope that I will have contributed in some small way to each.

I have been committed to expanding and improving my skills by attending workshops in the United States and other countries. I'm also open to local opportunities to learn. As I mentioned, classes with Nancy Crow have been the primary influence on my process and my work for the last twenty years. In addition, in 2018, I attended the 11th International Shibori Symposium for three weeks in Japan led by Yoshiko Wada. That experience opened my eyes to the possibilities of three-dimensional shibori and has been a major influence on my recent work.

I plan to continue exploring three-dimensional shaping for the foreseeable future, because it fascinates me. For me, the process of art making has always been primary. It's about the doing, not the having; about the making, not the product. My goal is to remain active in the studio, improving my skills and challenging myself for as long as I'm lucky enough to do so.

www.maryloualexander.net



Growth #9
41 x 31 inches, 2020



Growth #10
17 x 16 inches, 2020

Diana S. Fox

Parker, Colorado

Colorful, bold graphics define the work of Diana S. Fox. Lines and shapes pieced together to form choreographed compositions compel viewers to take a closer look.



Gifts from the Universe: Tree Rings
57 x 48 inches, 2020



Gifts from the Universe: Les Fleurs
70 x 45 inches, 2022

First steps

I started my quilting journey in 1983 as a traditional quilter. After many years of following patterns, I knew I had to find a new way of making. Art quilts were receiving a great deal of attention, and I fell in love with the creativity and freedom of expression they allowed. I began making art quilts in 2007 and never looked back.

My educational background is in organizational development, having earned a bachelor's degree in the subject from Regis University in Denver, Colorado. I began to quilt without training in art or design, but I had access to several local guilds who hired instructors that inspired me. Eventually, I joined the boards of several fiber organizations, which enabled me to see quilts from a different

perspective. I occasionally still sew a patchwork project in between art quilts to clear my mind.

Series work

About two years ago, I created a piece for a group exhibition for *4 Common Corners*, an invitational group of quilt artists from the Four Corners region of the southwestern United States. The theme was Wisdom of Trees. I found inspiration on our property where we have a large woodpile that we use to partially heat our home. I visited the woodpile several times to study the character of the cut tree ends, some reaching 30 inches in diameter.

To obtain the texture I wanted, I chose to work with recycled materials and raw-edge appliqué. I began to wonder what the image would be if, like the trees in the forest, the trunks barely touched. I asked, “What if I remove the negative space and work on a technique to connect the tree trunks?” That is how the *Gifts from the Universe* series began. The series invites the viewer to consider that we are part of nature and not separate



from our earth and its wonders. We are fundamentally connected to the larger ecosystem, which brings us closer to our own spirit and helps us heal.

The *Gifts from the Universe* series is quite a departure from my more typical abstract quilts and has been fun and challenging to create. I also enjoy designing abstract quilts that are on a solid plane.

Material design

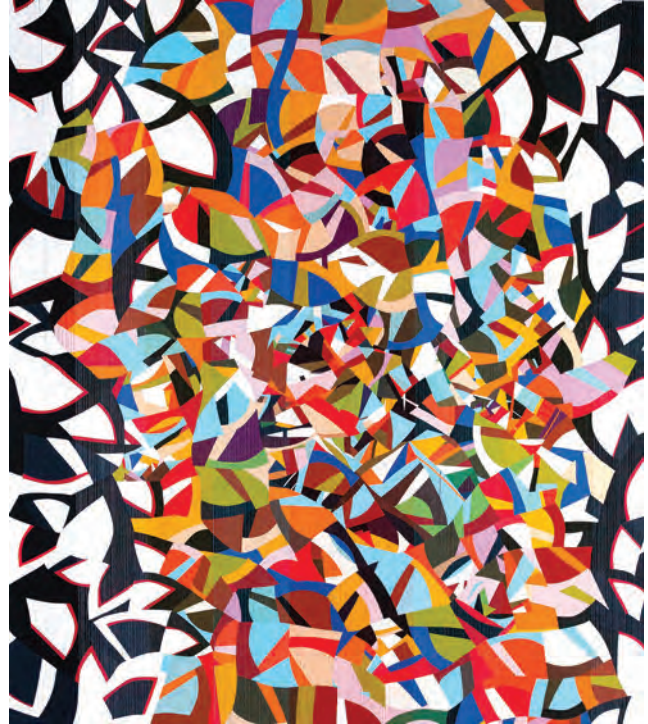
I dye much of my fabric and love creating new surface designs with shibori and other techniques. The magic of seeing color bloom in the dye studio is endlessly exciting. I believe I could study color my entire life

Gifts from the Universe: Coral Reef

49 x 35 inches, 2021



Gifts from the Universe: Sand Dollars
50 x 42 inches, 2020



Heartwall
65 x 59 inches, 2020



Lava Lamp 1
70 x 47 inches, 2019

and barely scratch the surface. My materials have usually consisted of cotton fabrics, although I have begun to repurpose and reuse a wider variety of textiles. I don't view my fabrics as precious materials, so if I have a piece of yardage that I don't especially like, I will overdyed it or apply a surface-design technique to give it a new life.

What's next?

At present, all of my series are ongoing. At some point I would like to revisit my *Rain* series because I very much enjoy manipulating fine lines, such as the vertical lines that are integral to each piece in this series. I'm finally beginning to understand the depth that series work can create, a concept that has taken me years to embody and fully appreciate.

I have benefitted in my artistic career by learning from a community of generous artists willing to share their time and knowledge. I have studied with Nancy Crow for eleven years and have learned a tremendous amount under her tutelage. When I served on the board of the Rocky Mountain Quilt Museum and as program chair for the Arapahoe County [Colorado] Quilters, I gained experience installing exhibitions, scheduling instructors, and managing budgets. I still sew with the first quilt group that took me in when I was twenty-four years old. Certainly SAQA has been a large part of my journey with its seemingly endless support and vast resources.

My goals include working on the *Gifts of the Universe* series and completing work for a 2023 solo exhibition in the Corner Gallery at The National Quilt Museum in Paducah, Kentucky. In addition, I'm working on some large-scale pieces and have an interesting concept for an installation project. I was recently an artist-in-residence in Paducah and was selected to jury a SAQA Virtual Gallery.

www.contemporaryquilter.com

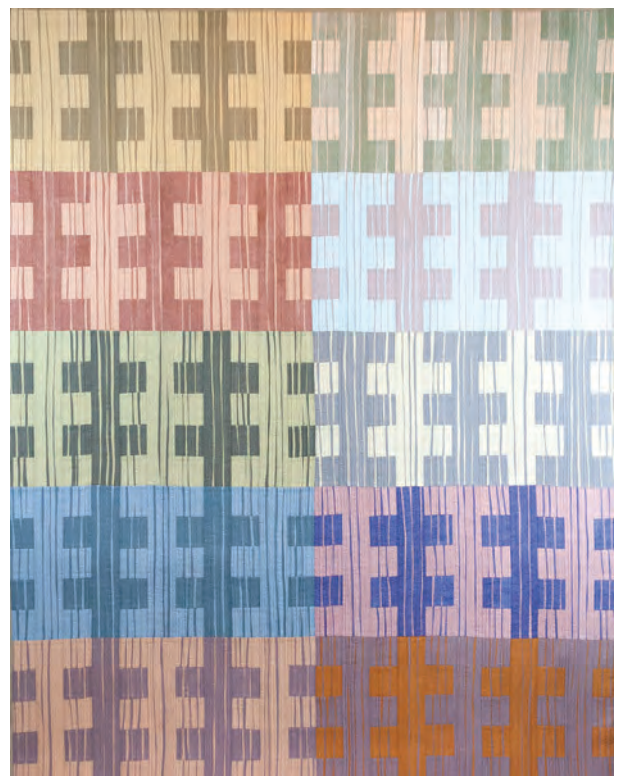
Eyes on the World

79 x 84 inches, 2019



Gifts from the Universe: Geode Cache 2

55 x 42 inches, 2021



Misty Morning Rain

63 x 45 inches, 2017



Leah Higgins

Eccles, Manchester,
United Kingdom

Leah Higgins creates art quilts inspired by handmade vessels and built environments. Her building blocks are fabrics made by her, resulting in printed echoes of the world around her.

Comforting textiles

Textiles have always been part of my life. My mother and grandmother taught me to knit and embroider at an early age, and at age nine I started to use a sewing machine.

When my own family was young, I made many of our clothes and soft furnishings. I completed a Ph.D. in textile science at the University of Bolton in Bolton, Greater Manchester, England, when I was 39. During my successful career in the textile and chemical industry, I learned about different fibers and fabrics, as well as dye systems and color chemistry.

Working with textiles is like wearing an old, much-loved sweater — it brings great comfort and joy, infused with memories of many happy times. I love that the knowledge I've acquired underpins how I create fabric and art.

Style development

I started out making traditional patchwork quilts, but I didn't like following other people's designs or being



Agecroft
39 x 16 inches, 2018



Ruins 5
40 x 118 inches, 2016

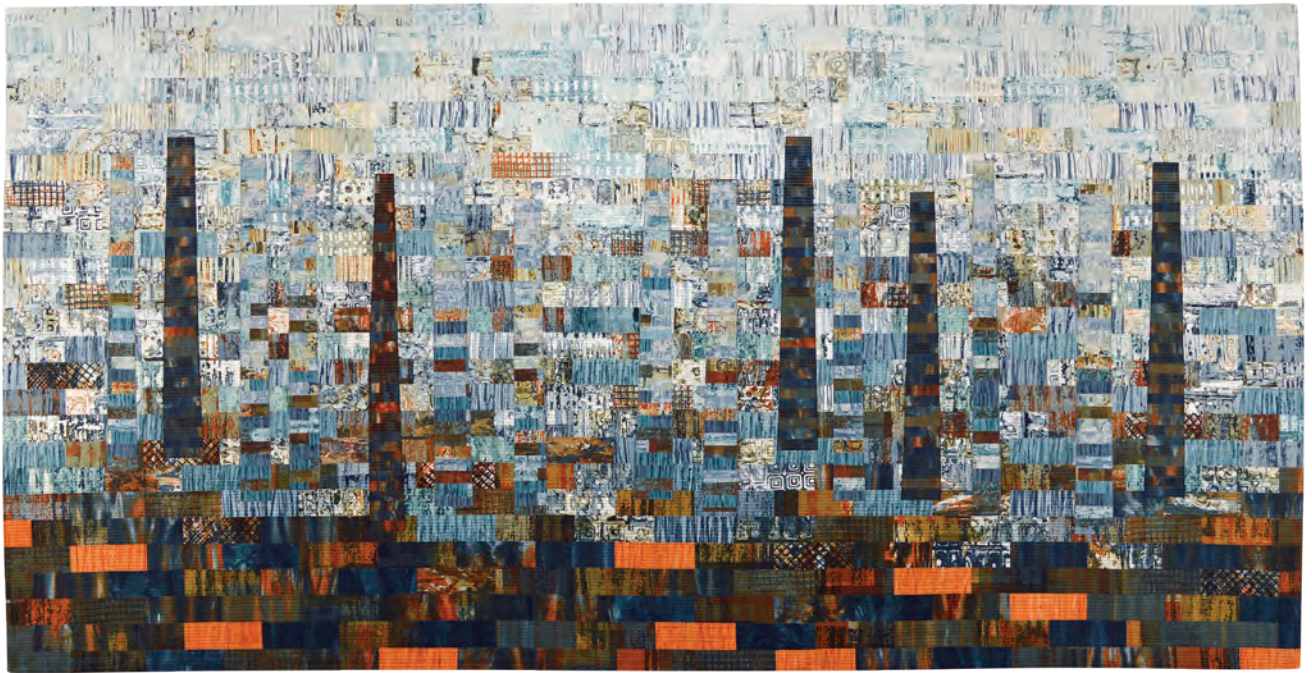
limited by commercial fabrics. As I learned to dye and print fabric, my quilts became more contemporary and individual, but they had no unified style. In 2013, I made a conscious decision to work in series to develop my own creative process. After a few false starts, I created a series based on abandoned industrial and urban structures using a screen-printing technique called breakdown, or deconstruction, printing to create the majority of my fabrics. The result was *Ruins*, a series of large-scale, abstract art quilts characterized by dense marking and complex color.

Breakdown printing, which uses dried dyes on the back of a screen, features heavily in my series. Over time, that process has been complemented by other printing techniques and different fabrics. While my art continues to feature dense marking, often on a large, panoramic scale, it has evolved to include paler, more stripped-back pieces, like *Happy Today?* and *Agecroft*, and, conversely, more brightly colored pieces, such as *Cadence 7* (see p. 62) and *Taming The Wilderness*.

My work needs the freedom that printing and dyeing my own fabrics gives me. Using Procion dyes means I can use a wide range of natural fabrics, including cottons, silks, and linens. Sometimes I use a densely woven fabric that presents a smooth

Happy Today?
153 x 24 inches, 2016





Ruins 9 Cottonopolis Revisited

52 x 101 inches, 2019

surface on which to add color and mark. Other times, I choose a fabric with a noticeable weave, such as the linen-cotton blend used in *Artefact 1*, to add extra dimension.

From a distance, the small-scale, dense marks that I print on fabrics can merge, rather like the buildings and structures that form our urban and industrial landscapes providing my inspiration. I include small flashes of brighter colors to entice the viewer to move closer to my art to look at the details. They're like a brightly lit window that breaks up an urban landscape.

Work process

When I start a new series, I begin by playing with color. Once happy with my palette, I start

to print, and occasionally dye, my fabrics. I work intuitively, thinking about the marks, the scale of marks, and the density of marks that best convey my inspiration. I use my design wall to audition my fabrics, discarding some, adding more detail to others. Once I have a collection of fabrics, I cut strips and rectangles and stitch the fabrics together in an improvisational way. This is the final audition for the fabrics and tells me if I have a cohesive collection.

Eventually I start to make quilts. I work intuitively, not overthinking how I cut and position my fabrics. I create a pieced background and add parallel quilting lines before deciding whether the individual piece needs additional structures

Artefact 1

24 x 59 inches, 2021



Taming The Wilderness

77 x 12 inches, 2021

or details. As I work on one quilt, I let the ideas for the next quilt evolve, recording my ideas in a journal.

One series of work often leads to another. For example, my *Artefact* series references vessels that were often made by companies that no longer exist. These companies provide inspiration for additional pieces in my *Ruins* series.

Personal ties

My sources of inspiration are mostly grounded in the industrial heritage and social history of northwest England where I live. I like to find a personal connection to each series. *Ruins 9 Cottonopolis Revisited* references the desolate cotton mills that are littered across Manchester; I worked in one for many years. *Agecroft* is part of a series on the demise of coal mining in the U.K., with each of ten panels representing a local mine. *Artefact 1* references a local company called Pilkington Tile & Pottery; I drove past its abandoned buildings on my daily commute for many years.

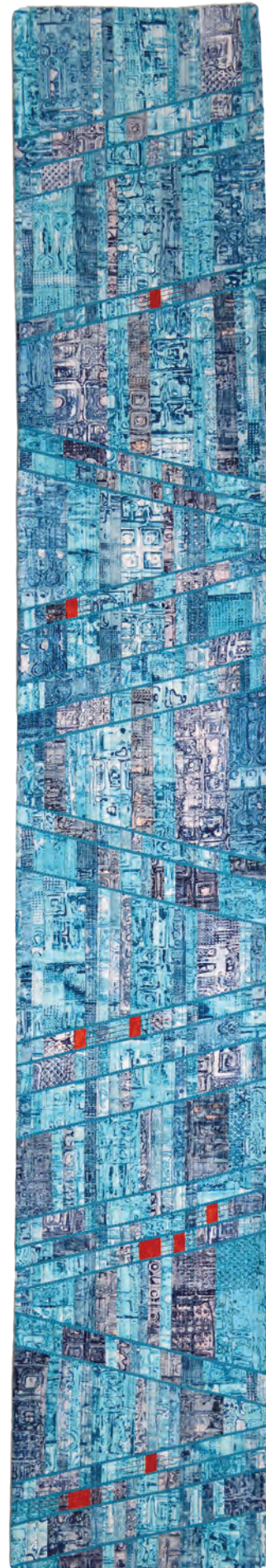
I also create art based on my emotions and feelings. *Happy Today?* is one of six pieces made when my family was caring for a relative with severe depression. I was able to express periods of despair and worry as well as fleeting moments of calm, quiet hope. In my current series, *Cadence*, I took shelter from the pandemic by working with my favorite colors and techniques. In *Cadence 7*, I evoke the calm and joy that comes from repeated activity.

What's next

After the disruption of the last couple of years, my short-term goal is simple: to settle back into a pattern of making and exhibiting art. I'm focused on my *Artefact* series, in which I will explore a broader range of fabrics, and on my *Cadence* series, where I will use color to capture different emotions. I'm also going to circle back to my *Ruins* series to create pieces linked to the manufacture of the objects in my *Artefact* series.

Longer term, I want to explore different types of printing on fabric and on paper. I'm fascinated by how different the marks can be on the two substrates.

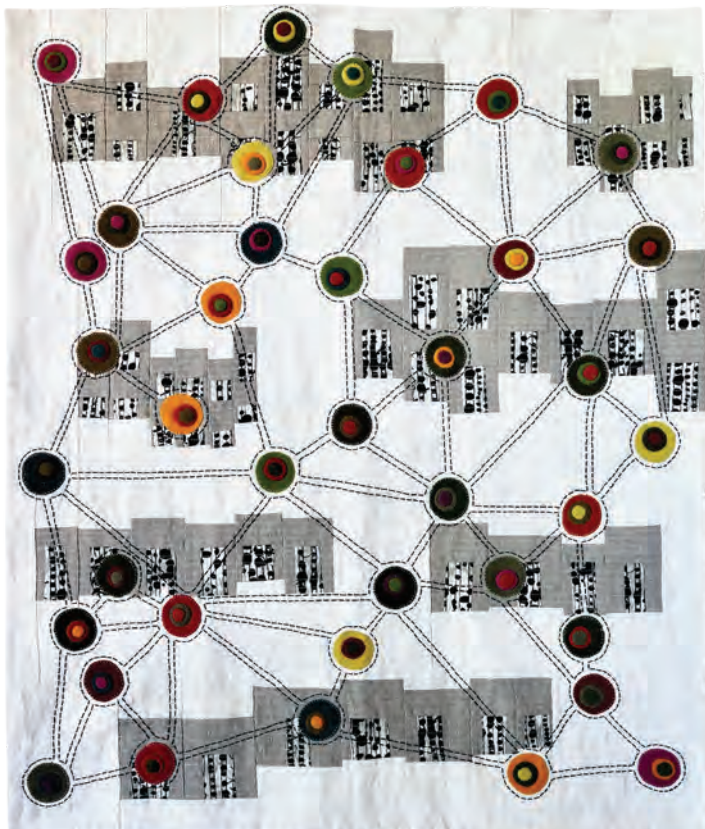
www.leahhiggins.co.uk



Martha Wolfe

Davis, California

The rhythm of Martha Wolfe's art quilts is a steady beat of nature, color, and pattern. Whether representational or geometric, her work beckons viewers to stop and reflect on the importance of a moment.



A binding tie

I don't recall deciding to create fiber art. The direction evolved over decades, starting with my mother teaching me to sew. Through the years, I made clothes, baby quilts, and other creative projects. When I pivoted from being a marine toxicologist to a full-time artist about thirteen years ago, fiber art was comfortable and familiar. I find it versatile, with endless colors and textures that I can manipulate—and what better medium exists for storytelling?

The same curiosity that drives me to understand the natural world inspires the imagery in my art. Themes related to endangered species, climate

Happening

40 x 34 inches, 2021

Shizue's Plum: Winter in Kyoto

60 x 30 inches, 2020

change, and sustainability are woven into my work. I'm intrigued to discover new recyclable materials and use them in new ways.

New series

My usual style has been graphic and representational, but my current work explores uncertainty in response to the pandemic, and it's more intuitive. I'm on a side trip to the unplanned, unexpected part of my creativity. This new work is non-objective, largely geometric, unsettled, and expanding. I expect to circle back to my earlier style refreshed and updated.

I don't always recognize a series until I see how my quilts relate to each other in retrospect. I also don't necessarily plan a series, but one piece might lead to the next, as I find with my *Uncertainty* series.

At times, a series develops serendipitously. An old family quilt set my *Recycle/Renew* series in motion. While taking it apart to use in a piece, I found flannel pajamas that had been used for batting. Suddenly, the fabric had a new layer of personality and another story to tell beyond its life as a 1950s baby quilt.

I became captivated by the stories captured in garments and decided to do a series using meaningful clothes and fabrics. I used my mother's wedding dress to create a family portrait. A stack of denim shirts from my brother, who recently passed away, became *Dapple*, a portrait of his beloved cat. A Japanese friend gave me a young girl's kimono once worn by her aunt. The pink blossoms in *Shizue's Plum: Winter in Kyoto*, were created with this kimono fabric.

Material process

I tend to gravitate toward natural fibers—silks, linens, wools, and cottons are my favorites. That said, I like to experiment with techniques and materials. A lot of my work is raw-edge appliqué collage that begins with



Dapple

30 x 30 inches, 2020



Daze #1

40 x 43 inches, 2022

photographs and is then coupled with various printing and layering techniques. I love the depth I can conjure using layered sun-printing on organza. Recently, I've been incorporating more piecing and hand stitching into my work, which I find expressive and meditative.

Printmaking is in my background, and my representational art references its techniques. If I were to create a print of a subject found in one of my art quilts, I would separate the image into individual colors and values, layering my inks accordingly, just as I layer fabrics in a quilt. In some pieces, I layer translucent fabrics, such as silk organza, to create new colors, which is a common printmaking technique.

Another printmaking element in my work is the use of minimal visual information. There are an infinite number of color gradations, but to create an image in fiber, I select a handful of colors or patterns to convey dimension. I'm fascinated by how little information is necessary for the brain to perceive an image as realistic.

Message points

Nature, travel, and family are the major themes found in my work. I experience peace while contemplating a perfectly organized flower or the habits of birds. Travel fills my soul with wonder and excitement. The new and unexpected inspire creativity and change, providing a new perspective on home. Family is a centering force but can bring deep sorrow and complicated emotions. To remain connected, I have to embrace it all.

One of my favorite subjects is bicycles. Bicycling plays an important role in my life and holds much personal meaning. The back story of each quilt with a bicycle theme is a memory of a special place or event. At some level, they are self-portraits.

The pandemic had a huge impact on me, leaving me introspective and putting many stories



Tate

27 x 16 inches, 2020



Waiting for Kelly
40 x 48 inches, 2015

Death Ride
20 x 24 inches, 2014

on hold. Thus, the *Uncertainty* series evolved. Nature, travel, and family are no less important, but my experience of each is more contemplative and less direct than in the past. So much of my inspiration was garnered from photographs I'd taken. In the absence of new photos, how do I begin to tell those stories?

What's next?

For now, I'm enjoying my intuitive explorations and conquering some creative fears. I realize we must come to terms and live with uncertainty. It's been useful to work through that with something tangible. There is a lot more involved in letting go than I would have predicted, and I'm eager to see where this step will take me artistically.

I'm also eager to explore three-dimensional ideas. More than forty years ago in an art class, I created soft sculptures. I want to revisit that technique with the benefit of the materials and techniques I've discovered over the intervening years.

www.marthawolfe.com



Dr. Fauci vs 2020
12 x 12 inches, 2020

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.saqa.com

Margaret Abramshe

Saint George, Utah, United States

www.metaphysicalquilter.com



Plastic Ocean

52 x 35 inches (132 x 89 cm) | 2021

Frieda Anderson

Sarasota, Florida, United States
www.friestyle.com



This World is On Fire – IV

55 x 45 inches (138 x 113 cm) | 2021

Teresa Barkley

Maplewood, New Jersey, United States



Dreams

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

photo by Rachael Dorr

Mary Beth Bellah

Charlottesville, Virginia, United States
www.marybethbellah.com

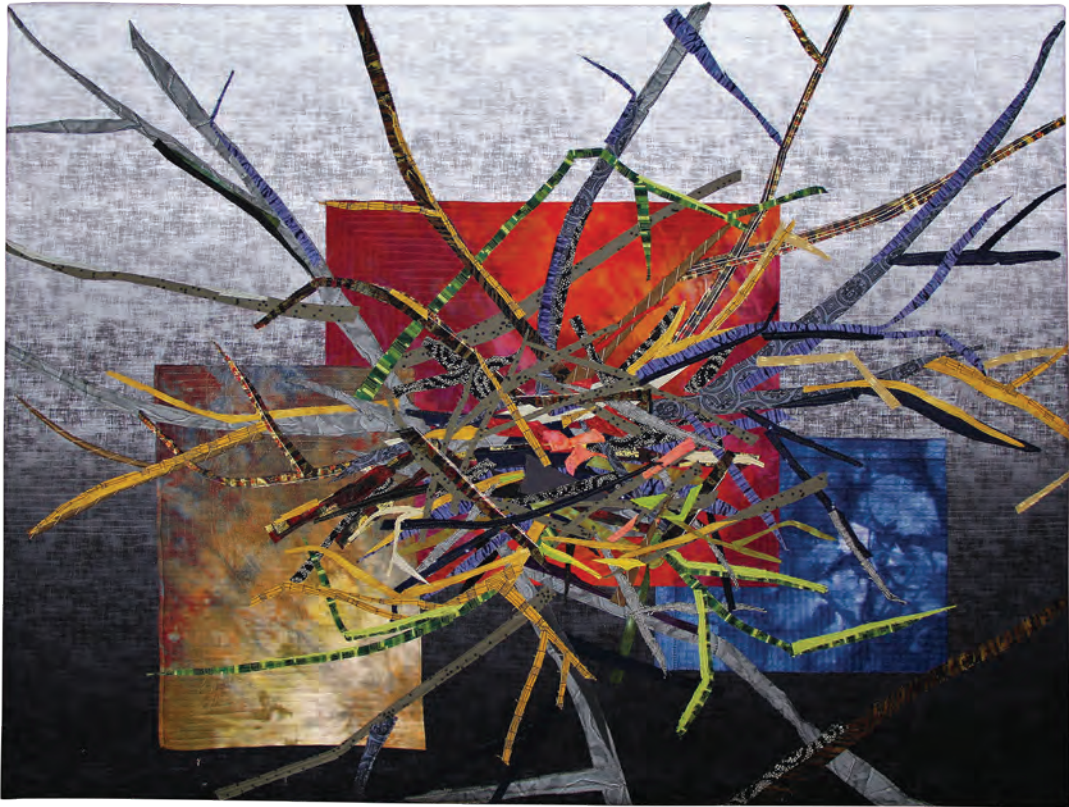


Rockbed

23 x 40 x 1 inches (58 x 102 x 3 cm) | 2020

Pat Bishop

Shawano, Wisconsin, United States
www.patbishop.info



Nest

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

Ann Brauer

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

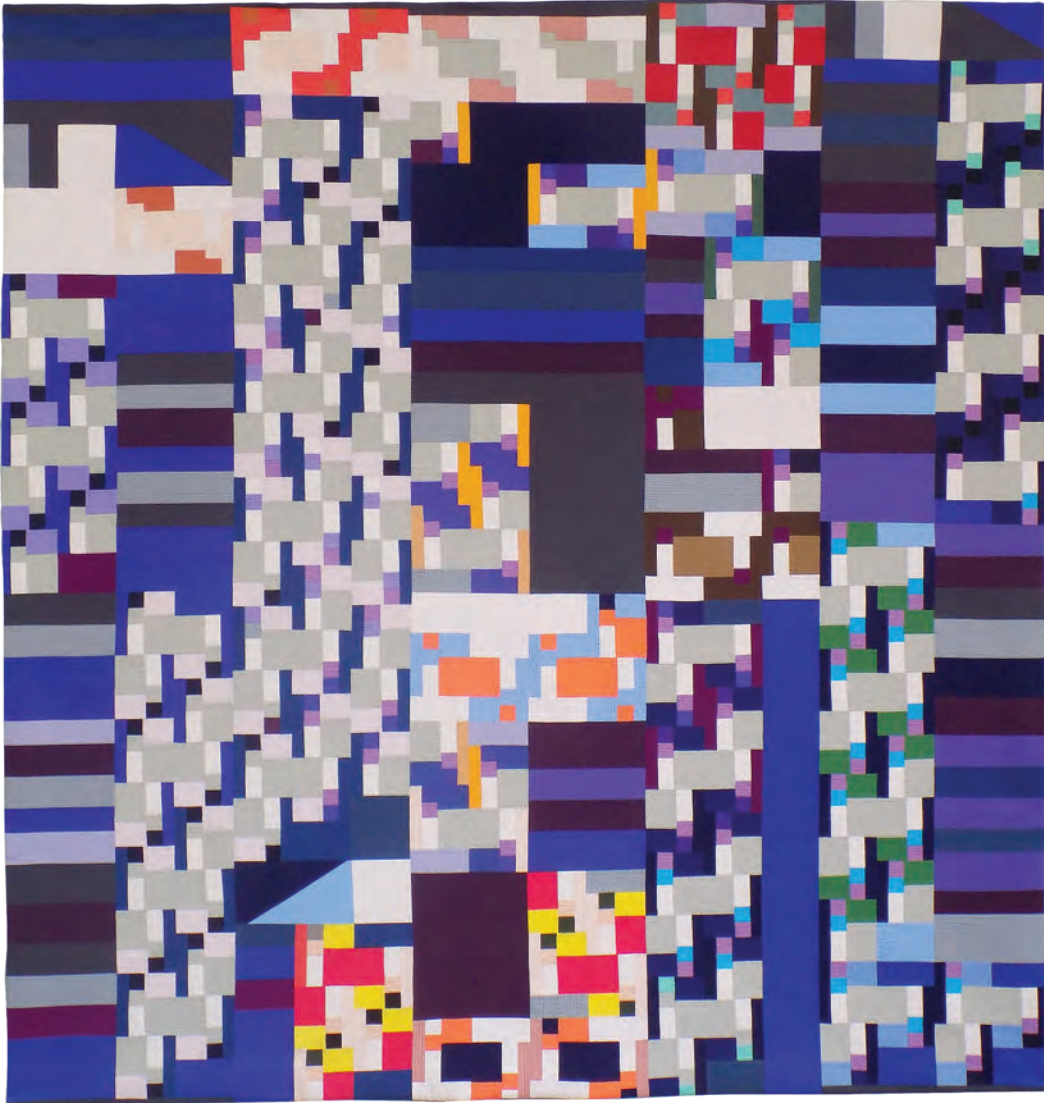


day begins

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

Pat Budge

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



Be Like A Stranger

69 x 66 inches (176 x 167 cm) | 2020

JoAnn Camp

Greenville, Georgia, United States

www.printshopgallery.com/joann-camp



Cane Forest

17 x 23 inches (43 x 58 cm) | 2018

photo by Kenny Gray

Sharon Collins

Arnprior, Ontario, Canada
www.sharoncollinsart.com



Evening Time

35 x 36 inches (89 x 91 cm) | 2016

private collection

Jennifer Conrad

Burnsville, Minnesota, United States
designsbyjconrad.com



Perennial Paradise

28 x 36 inches (71 x 91 cm) | 2009

photo by Jeff Conrad

Sherri Culver

Portland, Oregon, United States
www.sherriquilts.com



Being Fourteen

23 x 34 inches (58 x 86 cm) | 2021

photo by Hoddick Photography

Fenella Davies

Angmering Village, West Sussex, United Kingdom
www.fenelladavies.com

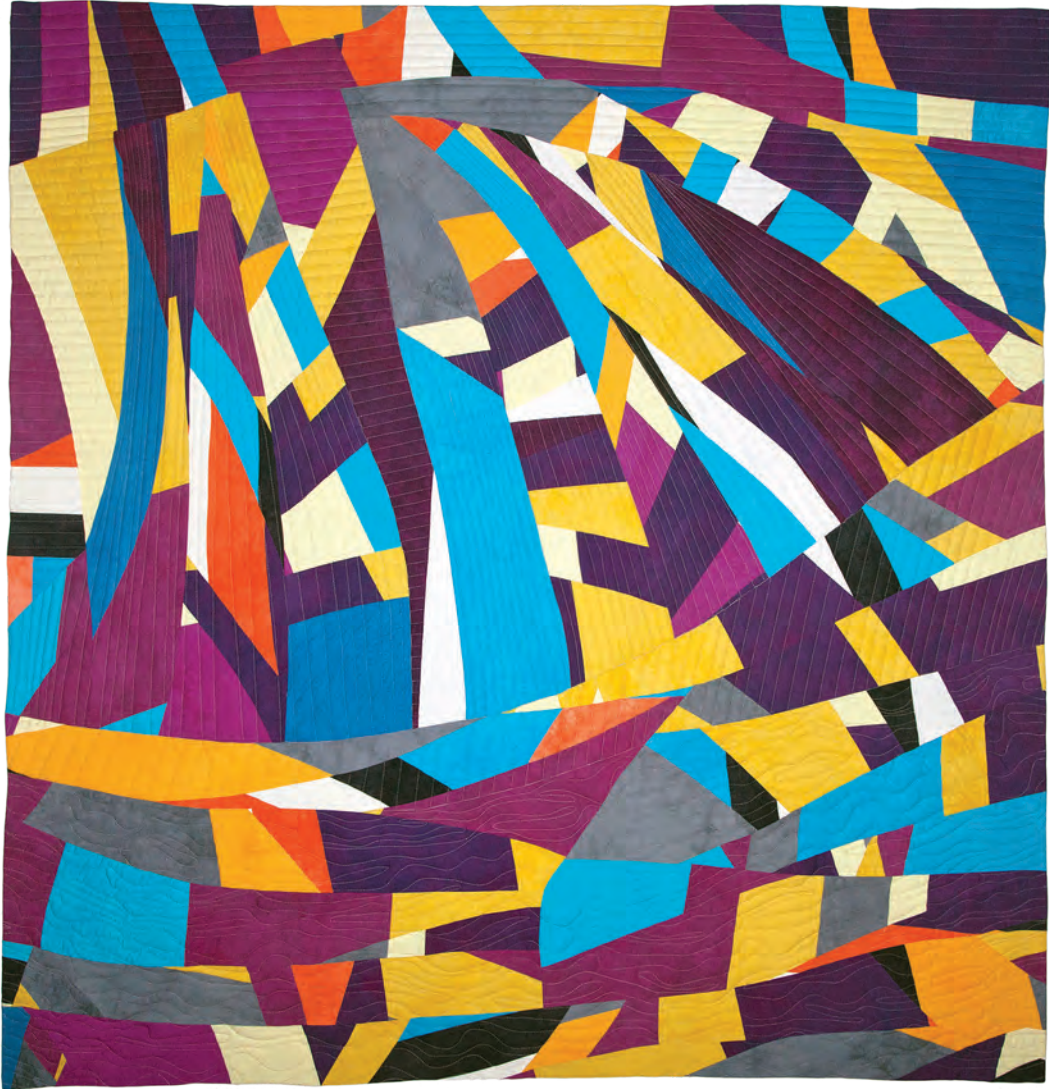


X Marks The Spot

54 x 37 inches (137 x 94 cm) | 2016

Marcia DeCamp

Palmyra, New York, United States
www.marciadecamp.com



Rough Sailing

61 x 59 inches (155 x 150 cm) | 2022

Janis Doucette

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



Flight Path

16 x 11 inches (41 x 28 cm) | 2022

Susan Else

Santa Cruz, California, United States

www.susanelse.com



Family Secrets

34 x 19 x 13 inches (86 x 48 x 33 cm) | 2021

photo by Marty McGillivray

Caryl Bryer Fallert-Gentry

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



Zigzags & Circles #4

67 x 41 inches (170 x 104 cm) | 2021

Floris Flam

Bethesda, Maryland, United States
www.florisflam.com

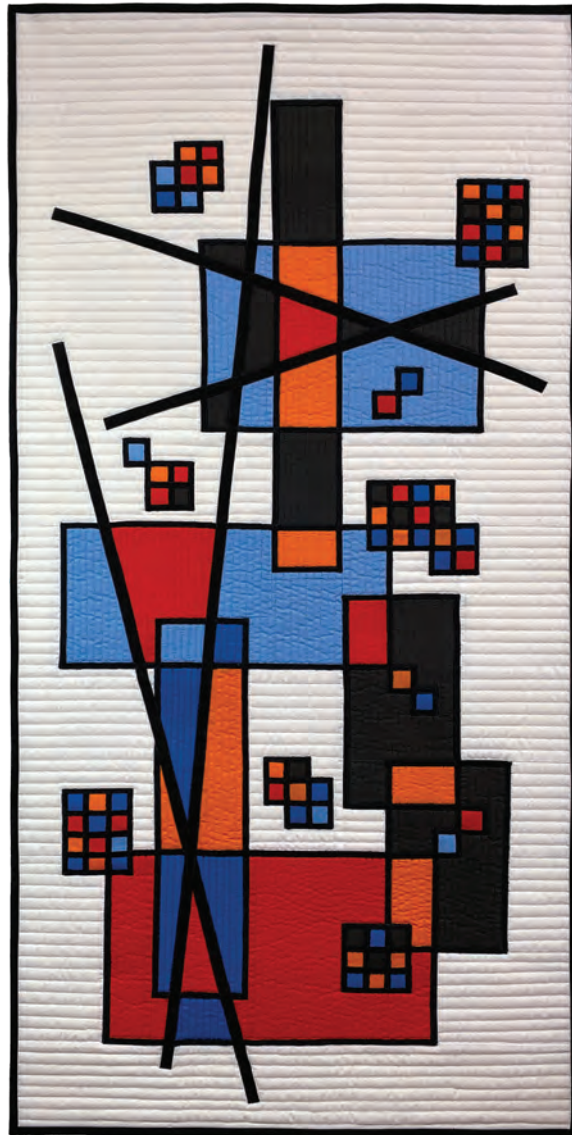


Fragments 3

16 x 15 inches (39 x 37 cm) | 2022

Mary Kay Fosnacht

Overland Park, Kansas, United States
www.piecefularts.com



Balancing Act IV

47 x 23 inches (119 x 58 cm) | 2021

Jayne Bentley Gaskins

Reston, Virginia, United States

www.jaynegaskins.com

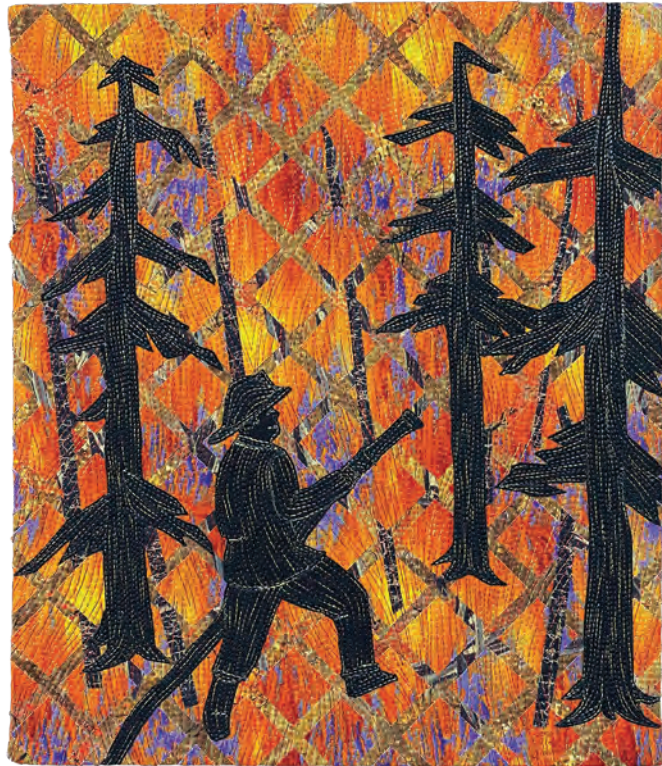


Hunger: The Universal Cuisine

28 x 35 inches (70 x 89 cm) | 2021

Julia Graber

Brooksville, Mississippi, United States
www.juliagraber.blogspot.com



Conflagration

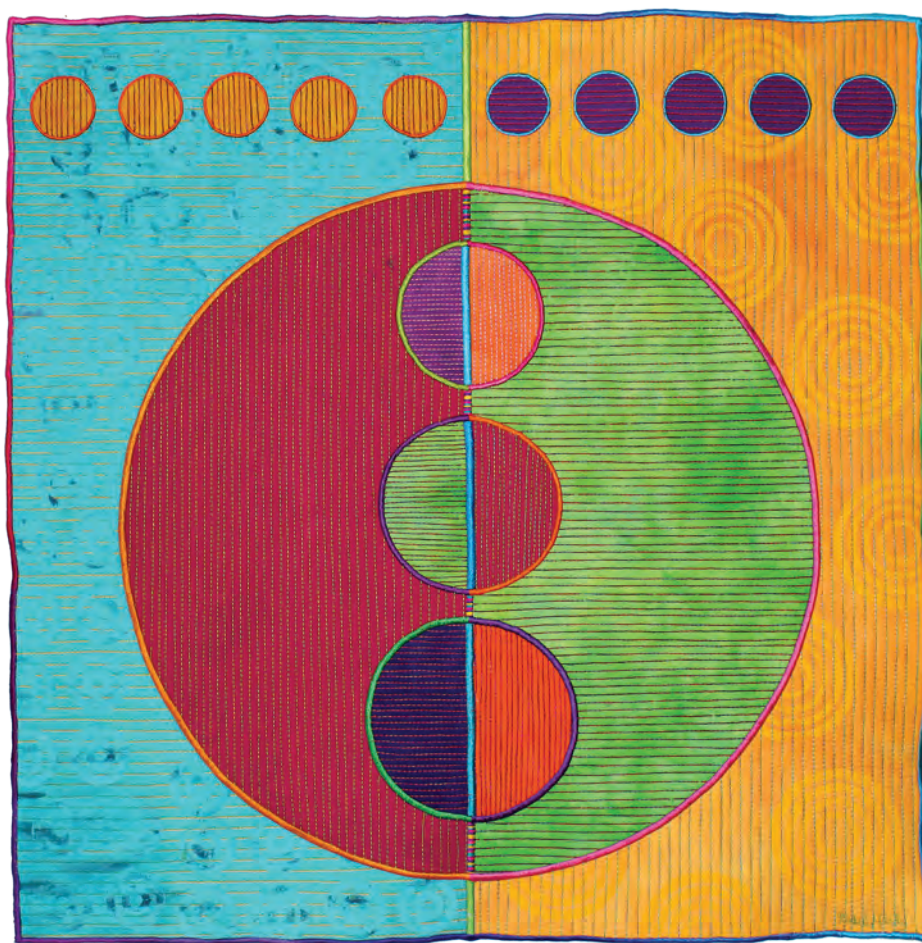
14 x 12 inches (34 x 29 cm) | 2021

private collection

Michele Hardy

Silverthorne, Colorado, United States

www.michelehardy.com



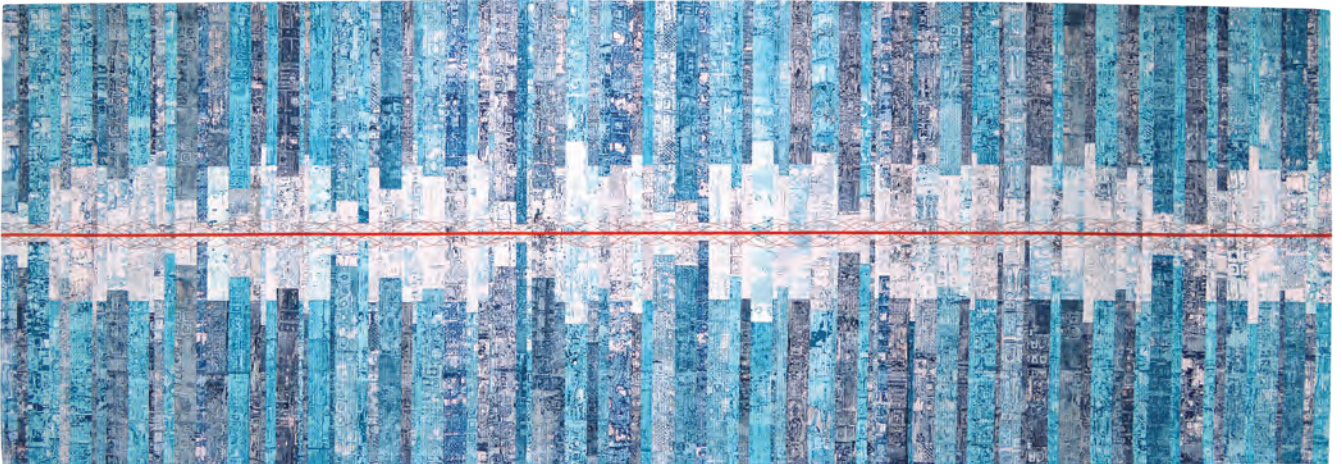
Circles #35

32 x 32 inches (80 x 80 cm) | 2021

Leah Higgins

Manchester, United Kingdom

www.leahhiggins.co.uk



Cadence 7

40 x 117 inches (102 x 297 cm) | 2021

Judy Hooworth

Morisset, New South Wales, Australia
www.ozquiltnetwork.org.au



Down the Creek #8

59 x 43 inches (149 x 108 cm) | 2021

private collection

Laura Jaszkowski

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



The Marsh

35 x 42 inches (89 x 107 cm) | 2021

photo by Kayley Hoddick

Ann Johnston

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



Game Board 5- face off

17 x 33 inches (43 x 84 cm) | 2021

photo by Jim Lommasson

Lyric Kinard

Cary, North Carolina, United States
www.lyrickinard.com



Sassy Brass

50 x 30 inches (127 x 76 cm) | 2022

Sherry Davis Kleinman

Pacific Palisades, California, United States

sherrykleinman.com



Puttin' On The Ritz (Times Two)

33 x 24 inches (84 x 61 cm) | 2021

private collection | photo by Steven Kleinman

Pat Kroth

Verona, Wisconsin, United States
www.krothfiberart.com



Maximum Voltage

44 x 81 inches (112 x 206 cm) | 2018

photo by William Lemke

Susan J. Lapham

Vienna, Virginia, United States
www.susanjlapham.net



Playland #4

80 x 82 inches (203 x 208 cm) | 2020

Marbaum Collection

Carol Larson

Petaluma, California, United States
www.live2dye.com



Somebody's Child 2

63 x 16 inches (159 x 39 cm) | 2020

photo by Joe MacDonald

Tracey Lawko

Toronto, Ontario, Canada
www.traceylawko.com



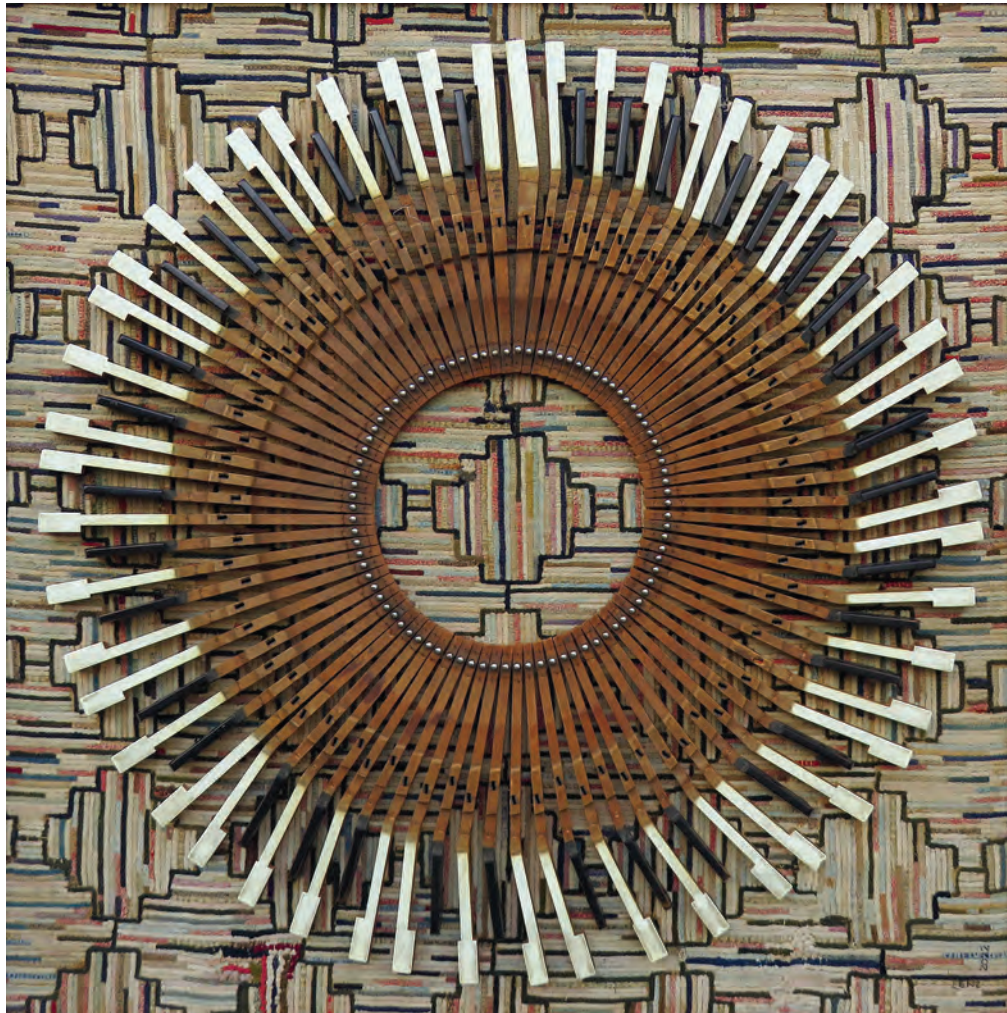
Bumblebee in Roses

8 x 10 x 2 inches (20 x 25 x 5 cm) | 2021

photo by Peter Blaiklock

Susan Lenz

Columbia, South Carolina, United States
www.susanlenz.com



Mandala CXI

53 x 53 inches (133 x 133 cm) | 2022

collection Carolina Steinway

Jeanne Marklin

Williamstown, Massachusetts, United States

www.jeannemarklin.com



Wildlife 3000

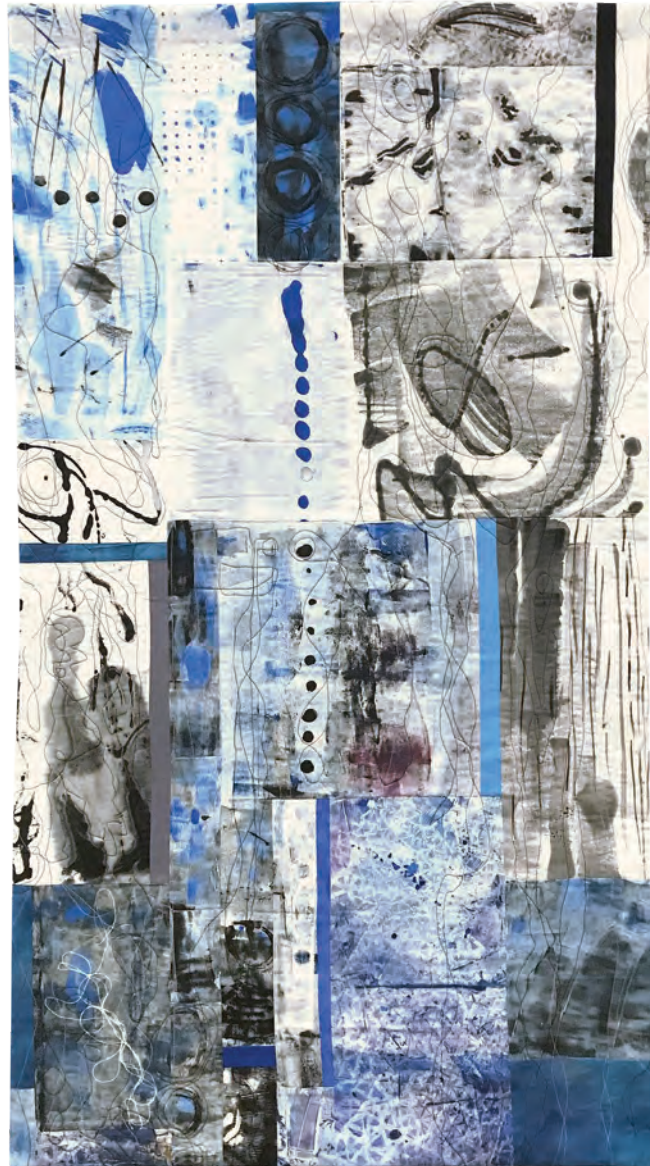
61 x 54 inches (154 x 137 cm) | 2021

photo by John Polak

Sherri Lipman McCauley

Lakeway, Texas, United States

www.sherrilipmanmccauley.blogspot.com



Fragmented Blues

46 x 25 inches (117 x 64 cm) | 2021

Kathy A. Menzie

Topeka, Kansas, United States

Instagram: @zzmenz

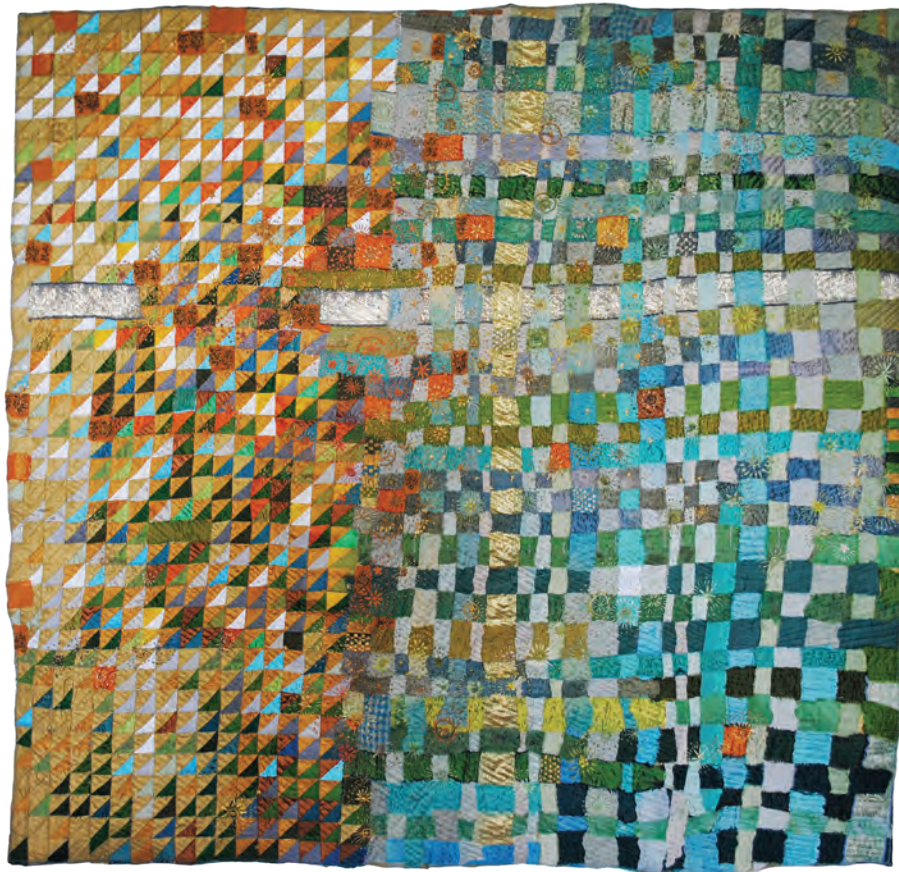


Twice Scene

30 x 24 inches (76 x 61 cm) | 2022

Melody Money

Healdsburg, California, United States
melodymoney.com



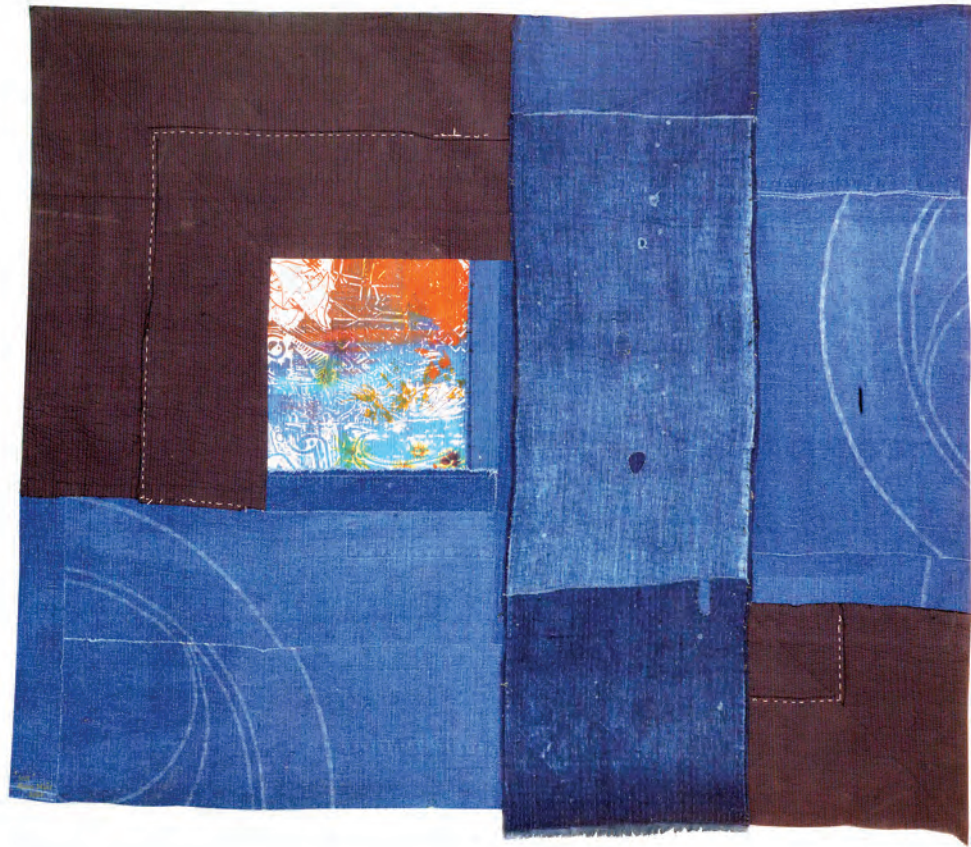
Plans Change

41 x 39 inches (103 x 99 cm) | 2020

Alison Payne Muir

Cremorne Junction, New South Wales, Australia

www.muirandmuir.com.au



loss

42 x 49 inches (107 x 124 cm) | 2021

photo by Andrew Payne, Photographix

Elisabeth Nacenta de la Croix

Collonge-Bellerive, Geneva, Switzerland

www.elisabethdelacroix.com



Marée du Soir – Tides #4

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

photo by Olivier Junod

Stephanie Nordlin

Tucson, Arizona, United States



Heavenly Bamboo

38 x 29 inches (95 x 74 cm) | 2022

Mary Pal

Toronto, Ontario, Canada
www.marypaldesigns.com



Nysha

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

Pat Pauly

Rochester, New York, United States
www.patpauly.com



Oregon Rain

74 x 102 inches (188 x 259 cm) | 2021

Deb Plestid

Tatamagouche, Nova Scotia, Canada
www.debplestid.com



The frozen river cracks and groans.

14 x 24 inches (36 x 61 cm) | 2021

Dorothy Raymond

Loveland, Colorado, United States
www.dorothyraymond.com



Vortex II

49 x 34 inches (124 x 86 cm) | 2021

photo by Ken Sanville

Karen L. Rips

Thousand Oaks, California, United States

www.karenrips.com



Birds on a Wire Fence

53 x 53 inches (135 x 135 cm) | 2021

photo by Ted Rips

Norma Schlager

Danbury, Connecticut, United States



Forest Floor

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

Susan Schrott

Shelter Island, New York, United States
www.susanschrottartist.com



Masked Blessings

69 x 60 inches (175 x 151 cm) | 2021

Sara Sharp

Austin, Texas, United States
www.sarasharp.com



His Leafy Refuge

22 x 22 inches (55 x 55 cm) | 2022

Stephanie Shore

Lexington, Massachusetts, United States

Instagram: @stephanieshoreart



What If?

37 x 28 inches (93 x 70 cm) | 2021

photo by Joe Ofria

Sarah Ann Smith

Hope, Maine, United States

www.sarahannsmith.com



Cherry Blossoms on the Night Wind

22 x 42 inches (56 x 107 cm) | 2022

Janome America Collection

Jean Sredl

Shawano, Wisconsin, United States
www.sredl.com



Heart

41 x 44 inches (104 x 112 cm) | 2020

photo by Tracy VanZeland

Elena Stokes

Clinton, New Jersey, United States
elenastokes.com



Horizon XI

48 x 64 inches (122 x 163 cm) | 2017
Stony Brook Cancer Center

Daphne Taylor

Montville, Maine, United States
www.daphnetaylorquilts.com



Quilt Drawing #25 – String of Breaths

59 x 34 inches (149 x 87 cm) | 2021

photo by Adi Talwar

Linda Waddle

Auburn, California, United States
lindawaddle.com



Silence of the Woods

39 x 31 inches (99 x 77 cm) | 2021

private collection

Laura Wasilowski

Elgin, Illinois, United States
www.artfabrik.com



Natural Gardening #5

11 x 7 inches (28 x 18 cm) | 2022

Isabelle Wiessler

Stegen, Baden-Württemberg, Germany

www.isabelle-wiessler.de



Horizonte 9

33 x 50 inches (85 x 128 cm) | 2021

Hope Wilmarth

Houston, Texas, United States
hopewilmarth.com



Constructions

57 x 38 inches (145 x 97 cm) | 2015

photo by Rick Wells

Charlotte Ziebarth

Boulder, Colorado, United States



Enchantment

35 x 48 inches (89 x 122 cm) | 2018

photo by Ken Sanville

Online collection from p. 3

panelists can evaluate whether a particular artist needs more representation within the collection, or if a current submission is an important departure from other works by the artist. Panel membership will rotate each year to avoid becoming narrowly focused.

The image database is not limited to SAQA members exclusively. The panel solicits images from artists whose work they believe is critical to create a comprehensive online collection and add to the scholarship of the Art Quilt Movement. As a result, the CRP curates quarterly retrospectives that appear as collection highlight galleries. This arm of the online collection debuted in 2021, featuring Michael Cummings. In 2022, the panel will craft virtual exhi-

bitations to share the work of BJ Adams, Chiaki Dosho, Sara Impey, and Valerie C. White. In addition, the collection includes galleries of art quilts held in museum, institutional, and private collections. This portion of the online collection will continue to expand in the coming years, and highlights from five collections and six museums will be online in the next two years.

Now that the historical portion of the online collection is well in hand, the panel is looking to the future, updating its mandate to push further into the genre. For example, are there new exhibitions that should be included? How are artists extrapolating the art form in new and exciting ways? Might the collection include more artists

creating works with unusual materials that reference the quilting tradition? In addition, how might scholarly content be added to the collection to provide additional resources for users not familiar with contemporary quilt art and for scholars looking to add to our collective knowledge? How can the online collection assist museums searching for works to include in exhibitions? These are just some of the questions that SAQA hopes to address in the future.

Panel member Dr. Mazloomi says, “Human beings have a lifelong affair with cloth.” This is reflected in SAQA’s online collection, with its survey of the rich history and evolution of the art quilt. The development of the



Art quilts in India from p. 17

Discussions of modern quilting on Facebook’s Desi Quilters page, initiated and led by Tina Kaywal, educate and encourage many of the 4,000 members of the group to explore the genre and post their results. Today “art quilts” and “modern/contemporary quilts” are common parlance in the group’s active discussions. As tradition meets modernity, there is no doubt that India’s quilters will not be left behind.

Patrick J. Finn, an award-winning author and photographer, has studied and researched Indian art, culture, and textiles since 1971. His publications include Quilts of India: Timeless Textiles; Quilt Field Guide for India, Bangladesh, and Pakistan; and India Up Close. Finn’s latest book, Quilt Story: The Cultural Heritage, was researched and written while he was an Affiliate at the American Institute of Indian Studies, New Delhi. Currently, he resides in Jaipur, Rajasthan, having resided 15 of the last 21 years in India. www.quiltsofindia.com

collection is a way to honor the Art Quilt Movement and to recognize its place in the broader art history continuum. It will be a valuable resource for scholars, aficionados, and collectors alike, a way to celebrate this unique art form.

Vivien Zepf started quilting when she became besotted with the beautiful fabrics in a neighborhood store. Her work is eclectic, ranging from traditional to outdoor art installations. Photography is part of her artistic exploration and also serves as inspiration, with elements of her photographs informing her textile pieces. The intellectual rigor of her work as an art educator and a book reviewer complement her creative pursuits. Zepf has appeared on Quilting Arts TV and has had work juried into several exhibitions.
www.vivienzefp.com



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.

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.

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

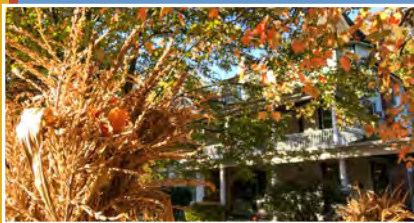
Contemporary art quilt portraits of non-contemporary structures: megalithic Celtic stones, monoliths, and monastic ruins.

Rocky Mountain Quilt Museum

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

Hudson River Valley Fiber Art Workshops

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



2022 Workshops

- Mar 27-Apr 3 Sue Stone
- Apr 20-24 Betty Pillsbury
- Apr 24-30 Paula Nadelstern
- May 1-7 David Taylor
- 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

The book from p. 10

create the types of files needed for publishing. And importantly, printed proof copies can be ordered from KDP for a final check before publication.

While SAQA Oregon hopes to showcase these art quilts in actual exhibitions venues, the *Emergence* book beautifully documents some of the exciting work in the art form today, including how it is done.

www.saqaloregon.com

Sharon Carvalho is a SAQA member and freelance editor who resides in Sisters, Oregon. You can view her work at sharoncarvalhostextileart.godaddysites.com.

Terry Grant is a SAQA member, fiber artist, and retired graphic designer living in Beaverton, Oregon. You can see her work at www.terrygrantastic.com.



QUILT NATIONAL '23
THE BEST IN CONTEMPORARY QUILTS

CALL FOR ENTRY
May 1 - Sept. 5, 2022


Over \$20,000
in cash prizes!

JURY:
Chiaki Dosho
Dr. Carolyn L. Mazloomi
Irene Roderick

More information at
quiltnational.com

Produced by
THE DAIRY BARN ARTS CENTER

Artwork by Yasuko Saito



Join our global community of 4000 + members

Multiple exhibition opportunities
Full-color quarterly *SAQA Journal*
Annual networking conference
Resources for your professional and creative growth

And so much more!

WWW.SAQA.COM/JOIN
Use discount code AQQ for \$10 off

Quilt Detail: PARADISE OF FLOWERS AND FOUNTAINS by Naomi Ootoma



American Quilter's Society



QuiltWeek
QUILT SHOWS & CONTESTS

- World-Renowned Quiltmaking Instructors
- Aisles of Fabrics, Machines & Quilting Supply Vendors
- Hundreds of Beautiful Quilts on Exhibit





SHOW DATES

- GRAND RAPIDS, MI**
August 17–20, 2022
- DES MOINES, IA**
September 14–17, 2022
- DAYTONA BEACH, FL**
February 22–25, 2023
- BRANSON, MO**
March 22–25, 2023
- PADUCAH, KY**
April 26–29, 2023
- GRAND RAPIDS, MI**
September 13–16, 2023
- DES MOINES, IA**
September 27–30, 2023

For more information visit
AmericanQuilter.com

NATIONAL BRAND PARTNERS



spotlight on collections new acquisition

Alice Beasley



Floating Into the Heat of the Moon

32 x 25 inches, 2019

Sibila Savage Photography

Collection: de Young Museum, Fine Arts
Museums of San Francisco

The sun gets all the credit but the
moonlight is where the poetry lives.

UPCOMING EXHIBITIONS



3D Expression

Lauren Rogers Museum of Art
Laurel, Mississippi
Aug. 23–Nov. 13, 2022

Upcycle!

Black Rock Center for the Arts
Germantown, Maryland
Sept. 17–Oct. 29, 2022

SustainABILITY

New England Quilt Museum
Lowell, Massachusetts
Oct. 5–Dec. 31, 2022

Haven and Gastronomy

Quilt Festival Houston
Houston, Texas
Nov. 2–6, 2022

SAQA is dedicated to bringing thought-provoking, cutting-edge artwork to venues across the globe. Our members continue to challenge the boundaries of art and change perceptions about contemporary fiber art.

For complete
listing:

www.saqa.com/art

SAQA™ GLOBAL
EXHIBITIONS

For more information, contact William Reker
exhibitions@saqa.com | 216.333.9146