

Studio Art Quilt Associates

art quilt QUARTERLY

2022
Issue No.29



Art quilts in Germany
IQM recent acquisitions
Photographing art quilts
Fiber art & museums

113 art quilts

\$14.99US / \$17.99CAN



A good time to pause for art

As I write this in September of 2022, with the world once again enduring what seems like endless chaos from war, mass shootings, drought, wildfire, flooding, and the pandemic, my hope is that the autumn months might bring some relief. Settling down to enjoy this issue of *Art Quilt Quarterly*, you can immerse yourself in images of some beautiful and provocative artwork, along with Keidra Daniels Navaroli's thoughtful analysis of a special panel on fiber art and museums at the SAQA annual conference. Quilt National artist Brigitte Kopp describes the trend of art quilts in Germany, Dr. Carolyn Ducey shares with our readers recent acquisitions of art quilts at the International Quilt Museum, Frank Klein

explains the complexities of photographing quilts, and Patty Kennedy-Zafred discusses several of her favorite pieces in two SAQA Global Exhibitions.

My column in our next issue, appearing in January, will respond to the results of our subscribers' survey. The *AQQ* editorial board looks forward to considering your preferences, comments, and suggestions.

Sandra Sider, Editor
editor-aqq@saqa.com



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Cover: Out of the Funk
by Claire Passmore

15 x 20 x 20 inches (see page 79)



From the *Cedar Chest: Southern Quilting, 1830s to Today* exhibition installation, 2018. Gadsden Arts Center & Museum.

Fiber arts & museum practice

A conversation

by Keidra Daniels Navaroli

In the wake of unprecedented disruptions, including a global pandemic and sociopolitical unrest, the need to responsibly address audience expectations and expand the capabilities of museum collections, exhibitions, and programs has become an important priority. For more than a decade, I worked as a museum administrator, and eventually curator, at the former Ruth Funk Center for Textile Arts at the Florida Institute of Technology. During that time, I witnessed a noticeable shift in the understanding and appreciation of fiber arts by non-specialist institutions in the southeastern United States. As one of the world's oldest technologies, textiles reflect the importance of hands-on experimentation and design-based problem solving. Here in Florida, museums have shown fervent interest not only in presenting textile exhibitions but also in acquiring fiber art for their

permanent collections. Although this enthusiasm reflects a new and inclusive understanding of the role textiles play in the history of art and material culture, many museums are still learning how to cultivate audience engagement with the medium.

During the development of this year's *Bridging the Gulf* conference, SAQA reached out to ask for the perspectives of Florida curators. In my professional practice, I have been fortunate to meet a number of colleagues with backgrounds similar to my own — trained art historians challenging the discipline's deep-seated marginalization of fiber and craft in general. When asked to convene and moderate a panel for this year's conference, I knew that these perspectives would be of value, adding to the expanding discourse among museum specialists, artists, and audiences.



Nick Cave, Soundsuit, 2011. Ceramic birds and figures, metal flowers, gramophone, wig, beads, metal armature; appliquéd, knitted, and crocheted fabric on mannequin, 112.5 x 58 x 47.5 inches Collection of the Orlando Museum of Art, purchased with funds provided by the Acquisition Trust.

For the special session “Fiber Arts & Museum Practice: A Conversation,” I was joined by Angie Barry, curator of exhibitions and collections at Gadsden Arts Center & Museum, Coralie Claeysen-Gleyzon, associate curator at the Orlando Museum of Art (OMA), and Dr. Rangsook Yoon, curator of modern art at Artis-Naples, The Baker Museum. These professionals, representative of various geographic regions and communities in the state, offered insights on a variety of topics, including advocacy for fiber art acquisitions and exhibitions, barriers to the collection of the medium, and concerns unique to the installation of fiber art.

As we worked collaboratively to develop the session, each curator was candid about the ways in which textiles have expanded their curatorial practice. Barry, the curator of a small art museum in rural North Florida that collects southern vernacular and folk art, highlighted quilt projects and exhibitions enacted to deepen communal relationships within a region with limited cultural opportunities. Barry’s work has not been without its challenges, and as part of a small team, she must persistently advocate for the needs of the museum’s collection. Textiles require specialized storage care and specific environmental conditions. For quilts, rolled storage is ideal, but the tools to facilitate this can be costly for a small museum. Barry’s efforts in applying for funding through grants and related fundraising exemplify the diverse roles many curators must occupy to support expanding and diverse collections. As I emphasized during the session, the public may see the donation of a work of art as a gift, but in truth, it is a responsibility that necessitates long-term maintenance.



Kyle Meyer, from the series Interwoven, Unidentified 105a, 2019. Archival pigment Pprint, hand woven with wax print fabric. Approximately 90 x 60 inches. Collection of the Orlando Museum of Art, purchased with funds from the Acquisition Trust.



Akiko Kotani, *White Falls: Artis–Naples* (installation view), 2021. Crocheted polyethylene. Courtesy of Artis–Naples, The Baker Museum and the artist.

During the session, Claeysen-Gleyzon championed the experimental, thought provoking, and innovative qualities of fiber art. Recent works accessioned by her institution include a tapestry by artist Kyle Meyer, whose woven works integrate African print fabric with deconstructed portraits of Black gay men to draw attention to LGBTQ discrimination in Eswatini (formerly known as Swaziland), along with a celebratory quilted portrait of Nobel Peace Prize winning activist Wangari Maathai by Bisa Butler. Additionally, the popularity of permanent collection pieces such as Nick Cave’s 2011 *Soundsuit* demonstrate the potential and power of a medium too often dismissed as “safe” and “familiar.” Cave created his first *Soundsuit* in the wake of the 1991 beating of Rodney King by Los Angeles Police Department officers, connecting the series, which also draws upon the performative qualities of African masquerade, to a history of racism,

protest, and empowerment. Cave’s *Soundsuit* is ideally situated at the OMA, a Central Florida museum located less than 25 miles from my hometown of Sanford, Florida, where the 2012 murder of teenager Trayvon Martin galvanized the recent Black Lives Matter movement and related nationwide protests. As conceptual “armor” composed of doilies and found materials, the suit incorporates elements of innocuous decoration, repurposing them to suggest a work of renewed relevance, strength, and purpose.

Yoon began her exploration of textiles in curatorial practice during her tenure as director of experiences and curator at the Art & History Museums–Maitland in Central Florida. There she organized various community-based fiber art projects, including public macramé-making to increase the awareness of veterans’ issues and other participatory public textile installations. Since that time, she has transitioned to



Margaret M. Thrower Permanent Collection Vault, storage equipment funded by a Museum for America Collections Stewardship Grant from the Institute of Museum and Library Services (IMLS). Gadsden Arts Center & Museum.

Carrie Sieh, *Content Creators and Luxuriated Bodies* (installation view), 2014. Crocheted VHS tape. 276 x 114 inches. Courtesy of Artis–Naples, The Baker Museum, and the artist.

the large-scale operations of Artis-Naples, a multi-disciplinary institution in South Florida. Although the scale of her exhibitions has grown with increased resources, she remains passionate about what initially drew her to the medium. “The complexities of process-oriented fiber art, the tactility and materiality, have the power to invite the viewer for a closer and more attentive viewing experience than a passing gaze,” she says, emphasizing her belief that sustained engagement is key to fiber art’s effectiveness. Additionally, many of the artists she showcased during the session challenge or subvert the ways in which female-centered practices have informed our understanding of textiles, drawing attention to women’s unacknowledged (and unpaid) domestic labor, and their value to society.

Throughout the session, the panelists and I focused on sharing considerations for best practices in object preservation. As curators of institutions accredited by the American Alliance of Museums (AAM), the panelists are concerned with ensuring that artworks

are ethically and responsibly installed. For example Yoon, whose annual exhibition *Florida Contemporary* has significantly increased its incorporation of textiles, has been forced to develop innovative solutions to suspending large, heavy textiles, such as Akiko Kotani’s *White Falls: Artis–Naples* (2021), fashioned by crocheting plastic trash bags. Experimental problem-solving relies on strong and collaborative relationships with experienced exhibition preparators and artists who help to maximize a work’s visibility while working to ensure its physical protection.

We could have spoken with one another on these issues for hours, and unfortunately some topics were cut short in the interests of the session’s time limitation. However, in our informal development of the session, one important theme reoccurred — the question of “what comes next?” Barry, Claeysen-Gleyzon, Yoon, and I are adamant about the transformations we see occurring in the larger art world — specifically an increased emphasis on materiality and process.

see “Museum practice” on page 94

Photographing art quilts

Tips from a pro

by Frank Klein

There are many ways to photograph art quilts successfully. I am going to share my techniques to produce quality high-resolution overall and detail images of these works. While I use professional photography equipment, any fairly recent model digital camera should be adequate if you follow these recommendations. (Your phone cannot possibly result in the highest quality images of artwork.)

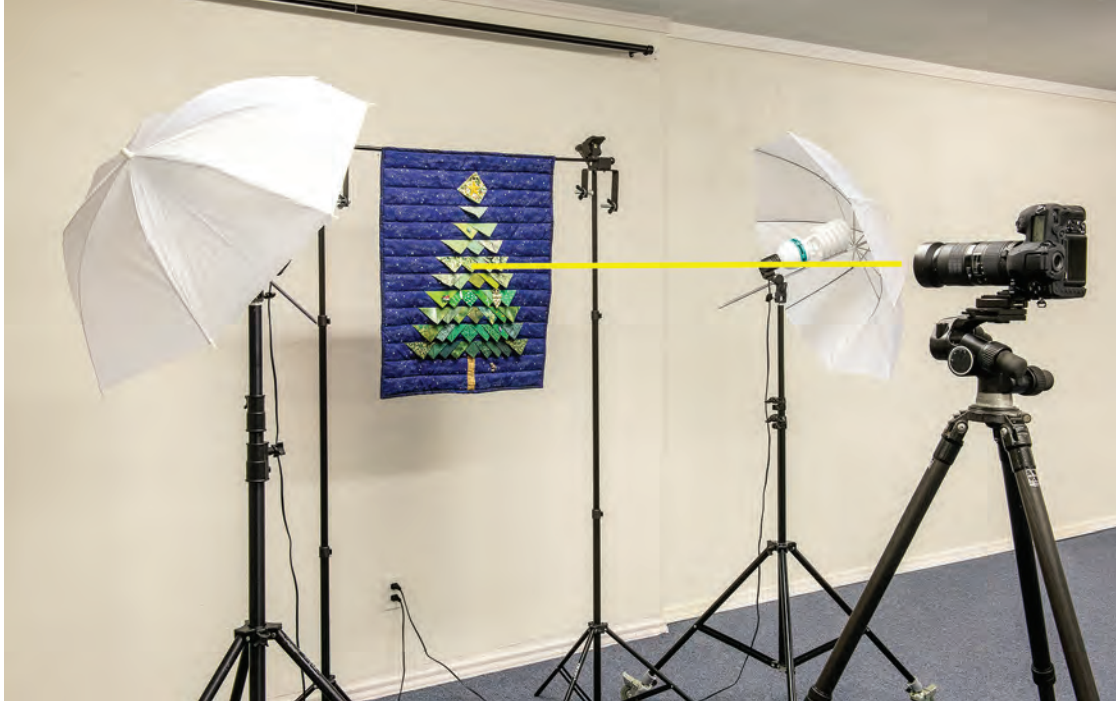
Preparing quilts

Make sure the quilt is free of lint, dust, hair, and loose threads. Prior to photographing, lay your art quilt

on a clean, large, flat surface covered with acid-free material such as a cotton tablecloth or bedsheet.

Position a nylon window screen, 24 x 24 inches, with all four edges covered with duct tape, on the quilt. To clean the quilt section by section, I use a Miele Micro SMC20 vacuum cleaner with a Miele round dust attachment, moving slowly with light pressure over the screen in up-and-down strokes at a low suction setting. A lint roller can also be used for light cleaning.





Positioning art quilts for photographing

Most quilts have sleeves sewn on the backs and can be hung for photographing. However, smaller quilts without sleeves can be laid flat on a surface. All quilts use similar lighting setups with minor adjustments regarding the height and width of the quilts.

Lighting Setup

Natural light can be used, but for more consistent results, you should use artificial light. To obtain even lighting, use two identical lights in your set-up with

the same wattage. Place them on each side of the quilt, at the same distance from the center of the quilt at a 45-degree angle. Move the lights far enough apart to eliminate glares and adjust the umbrellas. If needed, move the lights back and forth and up and down to enhance three-dimensional effects and texture. This same lighting setup was used for all quilts.

Large and medium-sized quilts:

Light stands can be used to hold lights or converted to backdrop stands with a crossbar attachment. I hang



Guidelines for positioning quilts of the same size

Both quilts shown were made by Lucille Gaebler Klein: *Mother's Christmas Tree* (2004) and *2003 Wall Hanging* (2003).

Small quilts can be photographed with the camera positioned above.

Whether photographing a quilt on the wall or on the floor, be sure camera is positioned at an exact 90-degree angle to the quilt to avoid keystoneing.

the quilt with a crossbar through the back sleeve over two light/backdrop stands. I use professional light stands and crossbar for this (see sidebar), but for a more affordable option, a long curtain rod can be installed against a white or neutral background wall with a quilt hung flat against the wall.

Small quilts:

I place the quilt on a white foam board placed on the floor or a low table. Drawn guidelines help in positioning quilts of the same size, allowing for quick processing. The image is shot from above. The smallest quilt we have photographed measures 6 x 8 inches.

Photographing the quilts

Carefully set your camera on a tripod so that the center of the quilt is at eye level with the lens. Use a cable release or wireless remote control, or self-timer and mirror lock-up (if available) to eliminate all camera vibration. Fill the camera frame with most of the image, leaving two to three inches of space around the edges to allow future adjustments and cropping. Some quilts have embellishments and fabric that can

Technical Specifications

Camera: Nikon D850

Settings:

ISO: 100-200 (a low ISO setting to reduce noise)

Aperture: f/11-f/16. Set camera to aperture priority and manual focus with mirror lock-up to produce maximum depth of field

Lens: Nikon ED AF Micro Nikkor 70-180mm f4.5-5.6D zoom lens set to manual focus

Polarizing filter to reduce glare, if needed

Tripod: Gitzo GT3543LS Systematic Series 3 carbon fiber tripod (long) Manfrotto 405 3-Way, geared pan-and-tilt head with 410PL quick-release plate

Lighting

EMART 600W photography photo video portrait studio day light umbrella continuous lighting kit EM-ULK45

EMART photography fluorescent light bulbs, 125W 5500K white daylight balanced cfl grow light bulbs for photo video studio lighting.

Light stands

Impact heavy-duty air-cushioned light stand kit LS-96HABI with 2 light/backdrop stands, Impact heavy-duty 9-foot adjustable background crossbar BG-CB9DB, and Impact locking 3-caster set for 25mm legs LSA-LW25P.

see "Photographing" on page 96

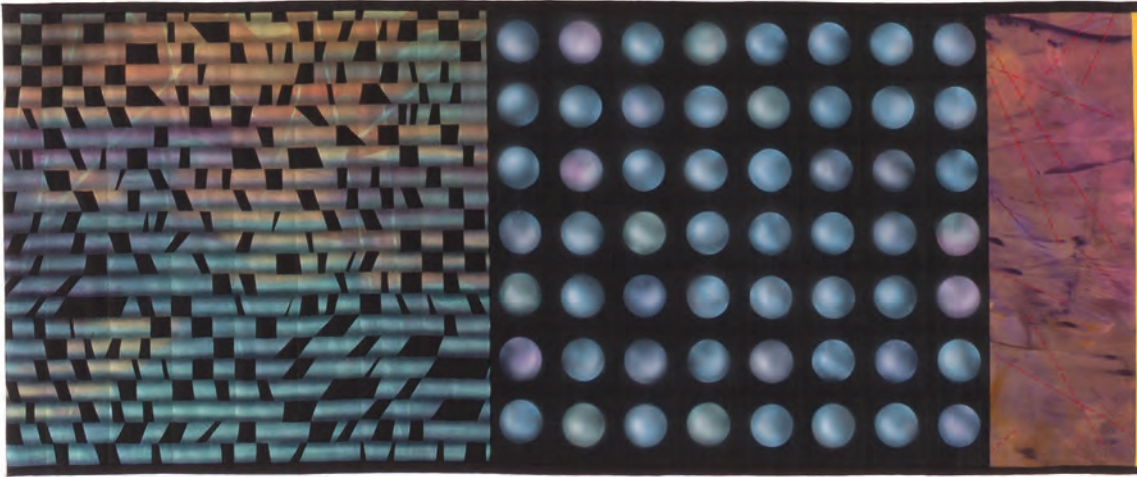


Recent acquisitions at the International Quilt Museum

by Carolyn Ducey

As the International Quilt Museum (IQM) celebrates its 25th anniversary this year, studio quilts are a priority of the museum's annual Acquisitions plan. This designation has been consistent over the last five years and has resulted in the doubling of the number of this genre in the IQM's permanent collection. The rapid growth of the studio collection is deliberate, driven by the need to find a balance within the various areas of the IQM collection.

Quilts are presented to IQM's Acquisition Committee in various ways, including targeted collecting via grant proposals, dealer relationships built over the years, donations that come through our online site, IQM board members who travel and research quilts, exhibitions, attendance at international events, and



in the particular case of studio quilts, by knowledgeable experts on the IQM Studio Quilt Committee. The final decision of what is added to the permanent collection is made via votes by IQM's international Acquisitions Committee members.

Much of the success of the development of the studio collection is due to the formation of a Studio Quilt Committee more than two years ago. The

diverse members, drawn from the IQM International Advisory Board, a variety of quilt organizations, and the University of Nebraska-Lincoln faculty, research and present artists to help us develop each year's plan for studio quilts. The museum continues to fill gaps in the collection, recently with purchases directly from artists Joan Schulze, Terrie Hancock Mangat, and Therese May, and to explore innovative new artists

opposite:

Joan Schulze

The Flower Shop

51 x 47 inches, 2008

IQM 2020.043.0002

above:

Elizabeth Busch

Abundance

22 x 53 inches, 2001

IQM 2019.015.0001

right:

Katie Pasquini

Masopust

Con Brio – with Spirit

64 x 63.5 inches, 2010

IQM 2019.013.0001





Chawne Kimber

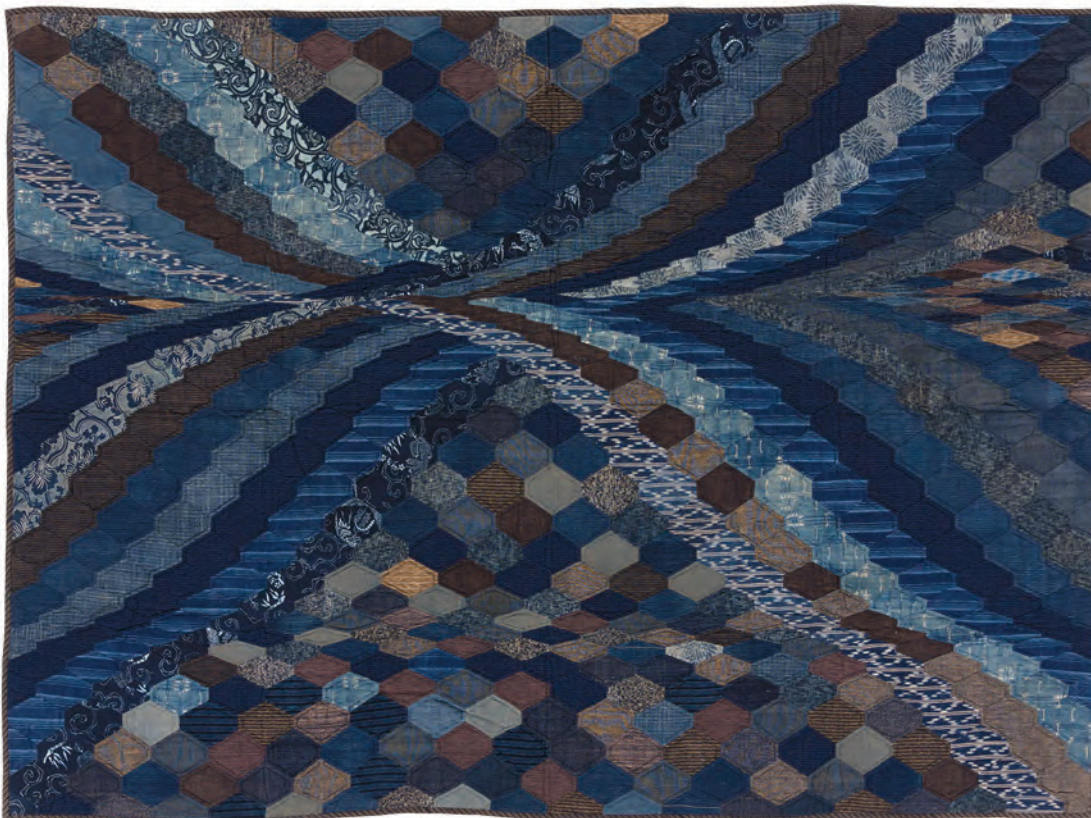
Get Woke

66.5 x 67 inches, 2017

IQM 2021.050.0001

such as U. K. artist Basil Kincaid and University of Nebraska graduate Amanda Smith.

Recently two targeted proposals received funding from the Ardis and Robert James Foundation. The *Quilt National* project focused initially on collecting quilts that were granted awards at the juried biennial exhibition from 1979 through 2021. Contact with award-winning artists resulted in the addition of more than 85 quilts added to the collection. Another 25 quilts, from artists who had shown repeatedly at *Quilt National*, increased the number of pieces in the collection. This specific collection will continue to grow, with support from the James Foundation and other sponsors providing purchase funds for winners in future *Quilt National* exhibitions. All artists are asked to provide archival materials in addition to their quilts. This collection is a unique lens on studio quilts, providing references to quilt trends, materials, and techniques over a 40-year period. The *Quilt National* collection includes pieces by



Shizuko Kuroha
Remembrance of a Wind

61 x 82 inches, 1996

IQM 2020.060.0011



Susan Hudson
Missing and Murdered
Indigenous Women
Since 1492

37 x 77 inches, 2017

IQM 2021.047.0001

Teresa Barkley, Sue Benner, Tafi Brown, Betty Busby, Elizabeth Busch, Linda Colsh, Linda Levin, Katie Pasquini Masopust, Jane Sassaman, Susan Shie, Kathy York, and many others.

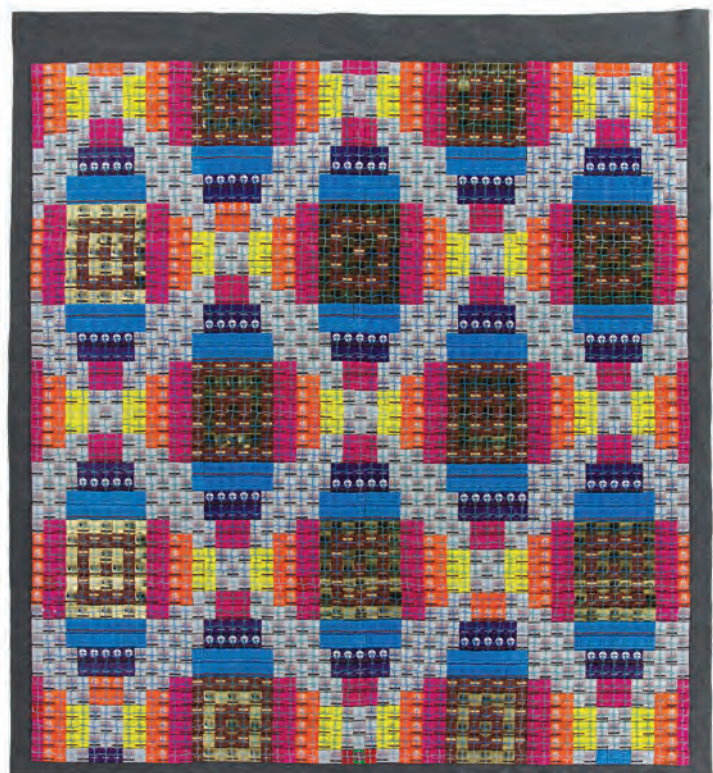
The second proposal funded by the Ardis and Robert James Foundation enables IQM to build the Modern Quilt Collection, through the purchase of selected quilts from the Modern Quilt Guild's (MQG) annual quilt event, Quilt-Con, and other quilts deemed important to the Modern Quilt aesthetic or by known Modern Quilt makers and designers. This project is a recent initiative, with quilts acquired from numerous artists, including Chawne Kimber, Carson Converse, Danielle Robbins, and Teresa Duryea Wong.

IQM has also acquired collections by significant artists including an outstanding group of pieces by Japanese artist Shizoku Kuroha, a leader of the Japanese studio quilt movement for more than 30 years. Kuroha incorporates complex patterning and harmonious fabric placement in optical illusions and atmospheric effects that give her work a distinct appearance. Her quilts in the collection build upon purchases of her work by Ardis and Robert James in 1987 that were part of the inaugural 1997 collection.

Artist Mary Fisher, a recognized global leader in social change who advocates for vulnerable people around the world through her art as well as in her writings and speeches, donated her series titled *She's a...*, which celebrates women in roles such as sister, caretaker, lady, and widow.

As a part of the commemoration of the 50th anniversary of the 1971 *Abstract Design in American Quilts* exhibition, IQM commissioned new work for an exhibition and the collection. Immediately after the original exhibition closed

see "International Quilt Museum" on page 95



DARNstudio (David Anthonie and Ron Norsworthy)

CAKEwalk

103 x 94 inches, 2020

IQM 2021.049.0001

Art Quilts in Germany

by Brigitte Kopp

Quilts do not have as long a tradition in Germany as in the United States or United Kingdom, because in Germany stuffed duvets with a protective cloth cover are used on beds. Techniques of patchwork and appliqué, stitched and layered, have been practiced for centuries as needlework techniques, but usually not on a large

scale. Because there is no adequate translation in German, the term “art quilt” is little known, with “patchwork” describing all types of decorative quilting.

German artists such as Heide-Stoll Weber and Inge Hueber have been known internationally for decades, their work acquired by renowned collections. Since the end of the last century, a remarkable art quilt scene has established itself. The European Quilt Triennial Heidelberg is the most important competition for art quilts in Germany. Established as a biennial event in 1984, the exhibition takes place in the Textile Museum Max Berk, the only German museum that owns a collection of historical quilts and art quilts.

German quilt artists of the next generation are now exhibiting internationally. Gisela Hafer often relies on silkscreen and photo collage for her quilts. *Verschlüsselt* features her enigmatic self-portrait with a hand-quilted coded text of her biographical data, which can be read only through a matrix. At five feet high, this intriguing quilt with its oversized face attracts the viewer like a portrait by Chuck Close.

To place them in a contemporary context, Gabi Mett reinterprets the beauty of old handicrafts, which she uses along with other repurposed materials for



Gisela Hafer
Verschlüsselt (Encrypted)
60 x 30 inches, 2018



Barbara Lange
Urban Bugs
 17 x 43 inches, 2018

her work. She reduces her color palette for the background to natural tones, using red for signs and black as text and symbol. Her installation *Magischer Raum*, consisting of three hand-sewn quilts and found objects, has autobiographical aspects. It also symbolizes an imaginary space that all human beings carry inside themselves, reflecting their respective lifetimes.

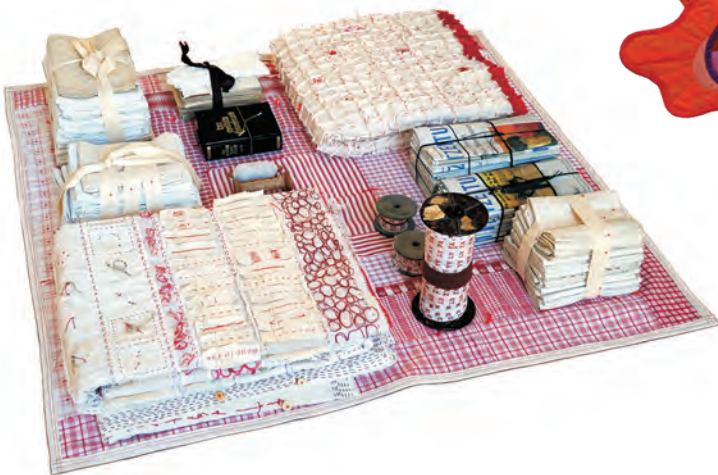
Barbara Lange focuses her work on mathematical quilts and interactive elements. About her quilt *Urban Bugs*, she writes: "Insects are among the oldest and most enduring inhabitants on earth. Although we are dependent on them, nevertheless we fight them with tons of pesticides. As masters of evolution, they will

change in many ways, but they cannot keep up with our breakneck pace to destroy them."

"My artistic work is determined by colors, which inspire, excite, and move me," Michaela Grigoleit writes about her quilt *POP 1*. Her colorful abstract works, characterized by strong forms, have no thematic content. Combining geometry with amorphous forms, this piece plays with spatial perception.

Isabelle Wiessler loves to explore the traces of time she finds in nature, especially on rocks, tree bark, and

Gabi Mett
Magischer Raum (Magic Room)
 26 x 25 x 7 inches, 2012-2017



Michaela Grigoleit
POP 1
 51 x 47 inches, 2020



Isabelle Wiessler
Seeing Through the End
 15 x 51 x 3 inches, 2020

Birgit Reinken
Sitting
 40 x 19 x 20 inches, 2017



buildings, as well as the effect of light in landscape, cities, and nature. Her passion for texture and surface design enhances her work *Seeing Through the End*, in which she grapples with the reappraisal of her creative block during the COVID-19 pandemic. This innovative piece was selected for the *Quilt National '21* exhibition. She says, “As time went by, I could see an end to the lockdown and a new normality. Images came to me again.”

Birgit Reinken considers sitting as a vice of our time, and the inspiration for her piece of the same name. A proportionally wider and thicker quilted band with the lettering “sit = settled with the buttocks” suggests a human form with flaccid arms and legs draping over the seat and armrests of the chair. The lettering, distinctly stitched, is partially covered by the layering. The lettering is not completely decipherable, which requires changes of position, powers of deduction, and imagination — so keep moving!

The essential pictorial element in Urte Hanke’s works is her heavy, dense machine quilting on color-reduced backgrounds. Of her quilt *Struktur blau #8*, she says, “I explore the connection of structures in my quilts, hinting at connections with human beings, the environment, and society in general.” Her color play in this quilt creates spatial patterns resulting in a sense of movement.

In her quilt *Topogravity*, Jutta Kohlbeck addresses the concepts of topography and gravity, creating a fictive geo-space. Through its design and different levels, this work evokes the feeling of seeing a world from above, with valleys, forests, and elements floating above. Hundreds of hand-sewn beads help create the subtle depth of this quilt.



Jutta Kohlbeck
Topogravity
 35 x 43 inches, 2017

Organic shapes, in this case stamped sweet potatoes, comprise the predominant design elements of Susanne Heymann's work. She prefers a monochromatic and achromatic palette, in which the lack of color emphasizes the formal aspects of her compositions. The title *One Way or Another* speaks for itself, including the simultaneous display of both front and back of this artwork.

While the Art Quilt Movement in Germany has really begun to flourish only in the last two decades,

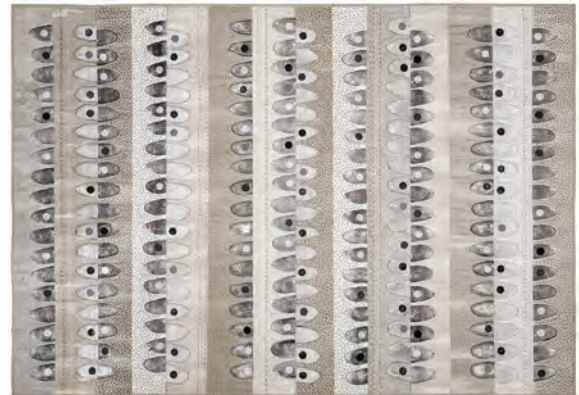
the quality and variety of artwork indicate a vibrant future for this genre of fiber art. German quilt artists are emerging as noteworthy contributors to the art form.

Brigitte Kopp is an award-winning studio quilt artist, exhibiting her work worldwide. Her quilts are included in private and museum collections.

www.brigitte-kopp-textilkunst.eu



Urte Hanke
Struktur blau #8
(Structure in Blue #8)
 75 x 73 inches, 2019



Susann Heymann
One Way or Another
 13 x 16 inches, 2014

SAQA Global Exhibitions relate to current events worldwide

by Patty Kennedy-Zafred

As our world emerges from a global pandemic and is now confronted with both a military conflict and a major refugee crisis, the most critical elements for human security and safety — food and shelter — are receiving special attention. Two new SAQA Global Exhibitions, *Gastronomy* and *Haven*, deal with these very basic human needs. Premier-

ing at the Houston International Quilt Festival on November 3, 2022, and juried by internationally renowned artists, these two exhibitions could not be more timely.

Gastronomy was juried by Cecília González Martínez and Mercè González Martínez, from Barcelona, Spain, sisters who work together as Desedamas professionally. They create textile art primarily composed of dyed, painted, and layered silk, frequently producing custom-made pieces in response to interior design plans for homes and businesses. The thematic curation of their selections for *Gastronomy* was based on the relationship between food and culture, preparation and tradition, and personal connections. Having recently completed a major exhibition



Betty Busby
Pod
42 x 12 x 17 inches, 2021



Judith Content
Ragamuffin Series Gingham
13.5 x 7 x 2 inches, 2020



interpreting the seasonal menus of a restaurant in Spain, they were well suited to the task of jurying this exhibition.

The result is an exhibition of forty vibrant art quilts featuring abstract and narrative works that depict not only specific foods, but also preparation, origin, and celebration, many with an international flavor. Several of the works are literal representations in a three-dimensional format, including *Pod* by Betty Busby and *Ragamuffin Series Gingham* by Judith Content. Busby's pods are larger than life in size and scale, whereas Content's intricately dyed and beaded muffins are presented in a well-used metal muffin pan.

Dianne Firth created *Bread*, a depiction of shafts of wheat, using her innovative layering and stitching techniques, reflecting on the root of the most basic



Dianne Firth
Bread
33 x 27 inches, 2021
photo by Andrew Sikorski





of foods. Caryl Bryer Fallert-Gentry based her bright and colorful *Cabbages* on a photo taken at a farmers market in Paris. European shopping habits also inspired Linda Colsh in *A Matter of Scale*, featuring digital and screen-printed images from an historic fish market in Bruges, Belgium.

Haven, the companion exhibition for this premier showing at the world's largest quilt festival, was juried by Eszter Bornemisza, an internationally recognized mixed-media artist living in Budapest, Hungary. Featuring paper, textiles, printing, dyeing, and painting, her work often features abstract yet recognizable representations of the streets and roads of familiar territory — artistic renderings inspired by

Caryl Bryer Fallert-Gentry

Cabbages

30 x 30 inches, 2019



Linda Colsh
A Matter of Scale
 40 x 30 inches, 2009
 photo by Pol Leemans

mapping that contemplate the value of neighborhood and security of place. Bornesmisza suggests that this imagery has also become a metaphor of her own journey to discover her identity. The selections chosen by her to represent *Haven* through the medium of art quilts express an artistic visualization of a retreat or safe space, personal or public.

Anne Bellas reflects on the ancient cathedrals surrounding her home in France in #2 *Cathédrales des 100 Lunes*. These sacred spaces, often used as



Anne Bellas
#2 Cathédrales des 100 Lunes
 (Cathedrals of 100 Moons)
 46 x 34 inches, 2021



Chiaki Doshō

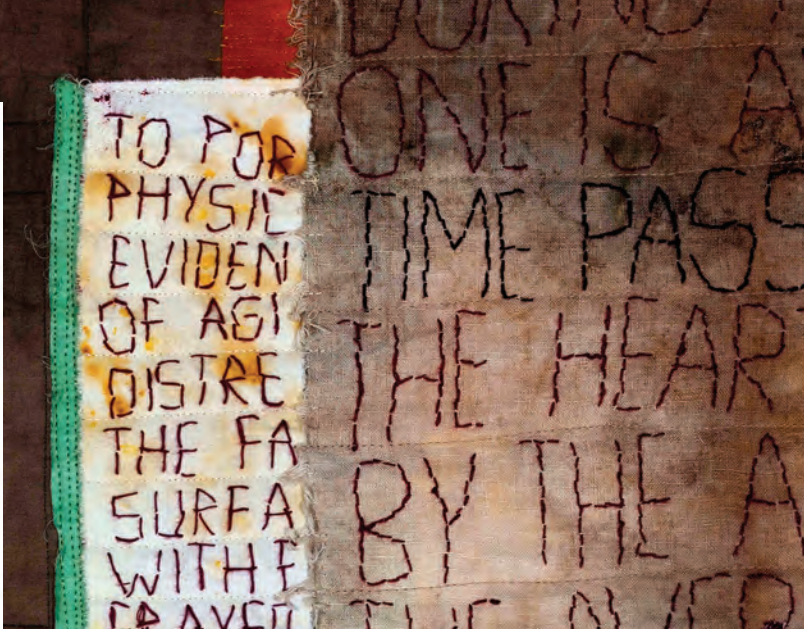
The Glistening Light 3

43 x 50 inches, 2021

photo by Akinori Miyashita

sanctuary in the Middle Ages, today serve as serene places to pray or meditate. Light illuminating from the door of her daughter's home inspired Chiaki Doshō to create *The Glistening Light 3*, based on the apprehension of meeting her new grandchild for the first time in the midst of the pandemic. Rendered in her signature style, Jette Clover's *Stitched Dialogue* addresses the quietude, peace, and solace in making her work within the safety and solitude of her home during a pandemic.

Several artists communicate the tranquility and solitude found in nature, from forests to fields and water. Ann Johnston seeks shelter, both physically and emotionally, in the Sierra Nevada regions of California, offering the viewer her majestic landscape of hand-dyed tree trunks in *The Contact: Grove*.



Jette Clover
Stitched Dialogue
 42 x 41 inches, 2016

photo by Pol Leemans

These two exhibitions represent not only a visual feast, but also a myriad of styles, techniques, and materials. The stories reflected in this diverse collection of works are thought-provoking, joyful, and intriguing on a multitude of levels. *Haven* and *Gastronomy* will travel to additional venues over the next two years, enlightening viewers of every age and locale.

Ann Johnston
The Contact: Grove
 30 x 60 inches, 2021

photo by Jim Lommasson



Exploring the possibilities

by Sally Dutko

The beginning of a project is always the most fun. At that point, I believe anything is possible, any direction can be pursued, with any materials, used in any order. So it was with this commissioned project.

I was asked to create an art piece for the lovely large apartment of a retired interior designer. (Yes, it was a little intimidating to do work for an interior designer.) She showed me the wall space available, which was not very large, and indicated some colors she wanted me to use. The main wall of her great room/kitchen/dining area, including the spot designated for the commission, has a rich copper-gold treatment over the entire wall, almost like gold leaf, which I necessarily had to consider. This color was important for fabric decisions for the wall hanging. After listening to her history and ideas, I went back to my studio to audition fabrics and textures that I thought might work.

One of the benefits of starting a new piece is pulling out all of the patterns, colors, and painted and dyed cloth that could be considered. That's the fun part. The difficult part is editing the piles of possibilities down to a usable selection. As I worked on the piece, which became a significant part of my summer work that year, the art took on a life of its own. It became asymmetrical in shape and contained echoes of my client's gorgeous gold wall. It incorporated some of my hand-dyed and painted fabrics, some commercial patterned fabric that worked, and even a small discharged linen rectangle with colors echoing the rest of the warm hues. A purchased lightweight see-through material lent a special transparency and airiness to the composition.

As promised, I used her recommendation for a color accent: turquoise. This is found in beads at

the top, in splashes of color at the left border, and in the coiled wrapped cording in the lower third. Threadwork followed many of the piecing lines. Hand stitching and couched gold cording added texture to the surface.

I really enjoyed working on this commission. My strength is creating non-representational compositions, and that's what I envisioned. It was satisfying that the piece came together as I sorted through a myriad of ideas and materials. The timeframe was open ended but I gave myself a deadline so I would be more disciplined, without taking off on divergent paths. My advice for those considering taking on commissions is to try to steer away from too much direction on the part of the client. You are fortunate if you have a client who gives you pretty much full control with few dictates. Such was the situation in this case. I proceeded with confidence that she would like the result based solely on her knowing my previous work. On the other hand, it sometimes helps to have some guidelines before beginning a commission from scratch. A starting point with some fixed criteria can provide a good foundation for auditioning design options.

Flash forward to the final reveal and installation of my artwork in this beautiful home. The piece, entitled *Waves of Joy*, met with a happy announcement that it reflected my client's many years of sailing trips with her late husband. She was delighted with the piece and said that it captured the feel of water, the sailboat, and the night skies perfectly. I could not have been happier with her reaction.

Through the years, I have always worked with fabrics, acknowledging my background in fine arts (BFA from Cooper Union in New York City) and graphic design (Art Director at Cornell University



Waves of Joy
38 x 24 inches, 2019

Publications). Working for publishers and a university publication office prepared me well for creating under pressure with clients and deadlines. My passion is to immerse myself in textures, patterns, and colors while making fabric art and mixed-media pieces. My personal style has developed over years of experimentation with surface design and participating in workshops with accomplished artists like Dorothy Caldwell, Fran Skiles, Valerie Goodwin, Rosalie Dace, Bobbi Baugh, Fran Gardner, the Oiseaux Sisters, and Ann Johnston, to name just a few. An individual style

evolves slowly as a result of melding ideas and influences into a voice that becomes your own. It's such a pleasure to work in the fiber arts arena and to be surrounded by people who thrive on and appreciate creating with fabric.

Sally Dutko is an award-winning fiber artist residing in Fort Myers, Florida. She is represented in the Tower Gallery on Sanibel Island, Florida. Her work can be seen at www.towergallery.net/sally-dutko



Heather Pregger

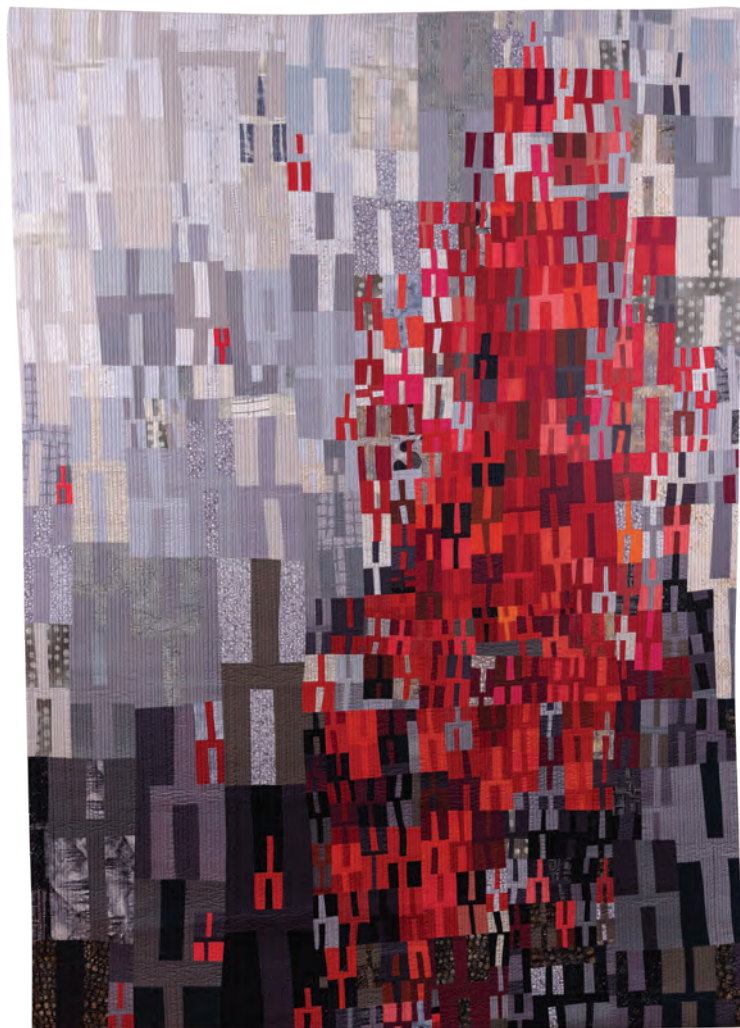
Fort Worth, Texas

Heather Pregger uses color and motif to translate shapes into emotion. Her sophisticated compositions invite viewers to engage, giving them time and space to explore their own connections.

Beauty in the abstract

One of the things I love about abstract art is that it is open to many interpretations. I always have a story in my head while I piece a quilt, but since my work isn't narrative, it is very seldom the same story that a viewer sees. I find it fascinating to hear the stories that others draw from my work.

My own stories evolve in a series. There are, for example, fifty-seven quilts in my *Tuning Fork* series. One of my favorite moments while creating a piece is what I call the "what if" moment. What if I change this, what if I add that? The exploration keeps the series moving forward. When I run out of "what if" questions, the series is finished.



Tuning Fork #11
72 x 54 inches, 2013



Glacé

38 x 55 inches, 2021

I am working on several series now, including my *Geological* series, based on microscopic thin sections of rocks and minerals, and my *Offshoots* series, which is very new. I have just finished my third piece in this latest collection. Like the *Tuning Fork* series, *Offshoots* uses a repeated motif. I love to play with the motifs, elongating or truncating them, making them very large or very small. I think of the motifs as dancing across the surface of the quilt top. I use the motifs to create a sense of rhythm and flow.

Building blocks

I love to play with color, and I work with a large palette. My palettes are sometimes inspired by photographs I have taken. Or they may be inspired by a random jumble of fabrics that have been left out from previous quilts. They may even be inspired by things I see on my walks around the neighborhood. Inspiration is everywhere.

I have always loved to sew. There's something about the texture and the drape of cotton fabrics that strongly appeals to me. I

Brûler

47 x 35 inches, 2021





Sunset Over the Bay

44 x 34 inches, 2021

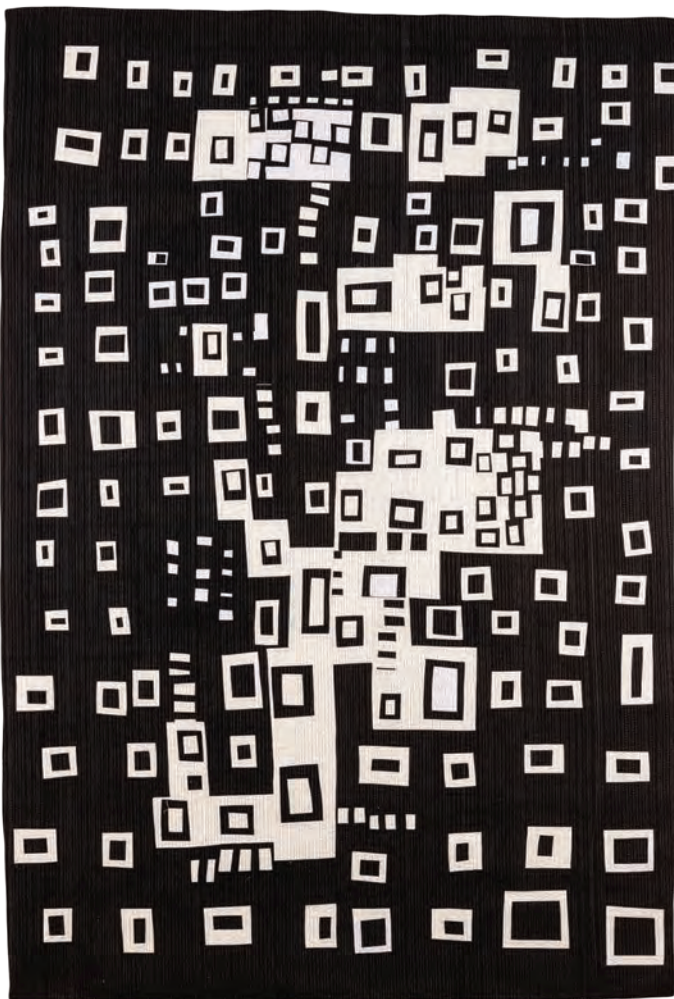
love dyeing cotton, cutting up cotton, arranging my motifs on the design wall, and I especially love sewing the composition together. The piecing together of the disparate units is like solving a puzzle — I have to discover how to make the units, consisting of many sizes and shapes, come together into a well-constructed quilt top.

Picture perfect

I'm inspired by my environment. Some of my most successful quilts are based on photographs taken during my travels. I have made four quilts focusing on one of my favorite places, the salt marshes near our summer home on Cape Cod, Massachusetts. We will soon be moving to the Cape permanently, and I look forward to seeing how my color palette evolves at that point. The light there has a different quality than the light in northern Texas. The entire Cape seems to be bathed in golden light, and the colors of the sand, sea, and sky are soft and soothing. In addition, since our home is near a beach on the western shore of the Cape, we often enjoy fabulous sunsets. The locale has a very rich palette, and I think it will certainly affect my use of color.

Artist at work

As a professional artist, I keep regular hours in my studio. I start my workday at 9 a.m., I take a lunch break at noon for usually half an hour, and I work until 4 p.m. I find that keeping regular hours keeps me focused. I'm going to miss my studio when I move from Texas. It's on the second floor of our house, with large banks of windows on the south and west sides



Effervescence

75 x 52 inches, 2020



String Theory
49 x 54 inches, 2014

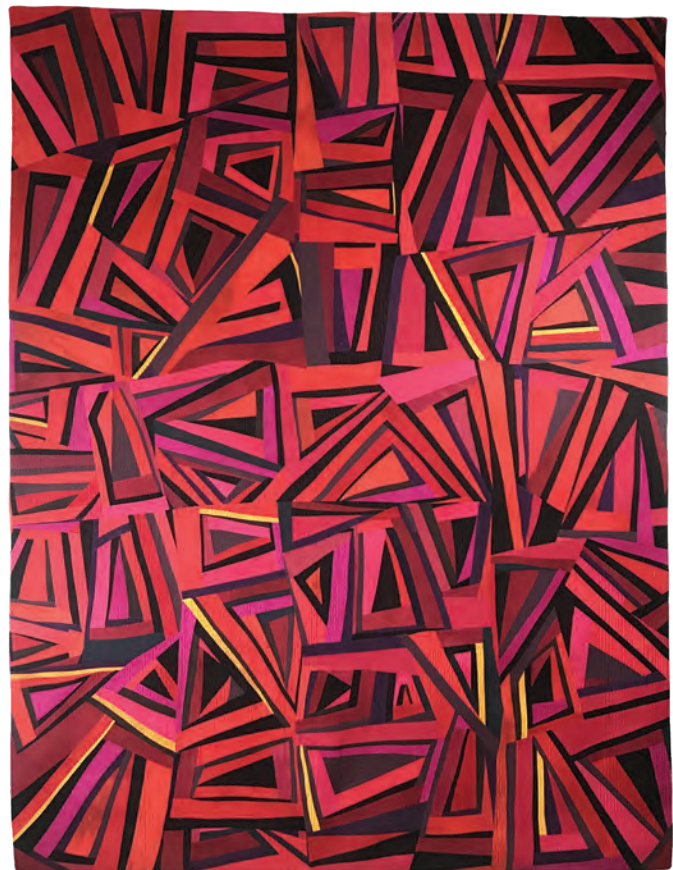
of the room. It's always full of light and has an ideal setup. I have an area for cutting, sewing, and ironing, a small loveseat for relaxing and handwork, a wall of shelving for storage, and my Gammill longarm. The room is bright and airy, and I have a lovely view of the neighborhood. It's my favorite place to be.

Looking ahead

I have decided recently that I want to start teaching and lecturing again. I took several years off, but I miss the interaction with students. About eight years ago, I made a list of long-term goals. I wanted to exhibit in all-media art shows, I wanted to show quilts in museum settings, I wanted to exhibit internationally, and I wanted to have a quilt in a museum collection. I have been very fortunate to have achieved all of those goals.

www.heather-quiltz.com

Shockmelt
60 x 47 inches, 2019



Martha Ressler

Hamburg, Pennsylvania,
United States

Martha Ressler is inspired by her environment, which has changed from the gritty industrialism of Pittsburgh to the rural backdrop of Berks County, Pennsylvania. Her work is now exclusively fiber art, supported with lessons learned at the easel as a painter.



Paint to fiber

When I lived in Pittsburgh, I was inspired by the Fiber Arts Guild there. I used to view their exhibitions in awe, thinking I could never do that. One day, I decided to give it a try and took a class. That led to another class — and then another. Each time I was more enthused. Pretty soon, I was hooked on fiber and gradually stopped painting altogether.

There is overlap between the two media, however. Every lesson I learned as a painter — composition, color, value — holds true for art quilts.

Finding inspiration

Before moving to our current home, my subject matter reflected my industrial surroundings. In Pittsburgh, I created a series of quilts inspired by artists who painted during the Industrial Revolution, capturing the smoke, steam, and fire of the steel mills along the rivers. I liked the idea of re-creating in fabric what they captured in paint more than 100 years ago. Two art quilts, *Many Steps Between Then and Now* and *Haven?* are examples of this; a third, *Evening in Steel Valley*, illustrates an urban landscape.

When we first moved to Hamburg, Pennsylvania, I struggled to find inspiration. After a while, I realized that I was equally inspired by rural landscapes. This altered my use of materials. In Pittsburgh, I picked up interesting objects as I walked from my job in a steel foundry to my home and studio. These discards were used in my art quilts. For a while, I continued using them in my rural landscapes, but they didn't make sense in that context, so I stopped. I still use old book pages and other papers in some of my small bird portraits. Reuse of materials is important to me.

The move also shifted my color palette. I had almost no green fabric in my Pittsburgh studio — that changed in a hurry when I moved to rural Berks County.

The core values I hold regarding respect for the land and for re-wilding it are evident in my work. I am active with Berks Nature, a nonprofit conserva-



clockwise from top left:

Many Steps Between Then and Now

21 x 30 inches, 2013

Haven?

21 x 19 inches, 2013

Evening in Steel Valley

21 x 26 inches, 2013

All photos by Jay Ressler

tion agency, and I'm a proponent of landscaping with native plants. My husband and I have planted 800 trees on part of our property.

Well-rounded process

I have worked in a number of series. The benefits of working in a series seem obvious to me: you can build upon your ideas, making each one a little better, or at least different, and you end up with a cohesive body of work.

One that took two years to complete was *Berks in Stitches*. I followed a series of local newspaper articles around the county, making a small quilt for every borough and township. One ongoing series is *Birds in Stitches*. This is a collection of small quilts that are heavily handstitched.

If I'm hard at work on a piece, I work between four to six hours per day on it. I also like to have some

hand sewing to do in the evening while watching television. I do quite a bit of volunteer work in the art community, currently as director of Art Plus Gallery in West Reading and am also on the board of the Hamburg Area Art Alliance. My office is combined with my studio, so I can easily go back and forth between tasks. I really like being part of and strengthening a community of artists.

Style defined

My style is fairly representational. I usually have trouble with abstraction, although *Cast Away Gems* is abstract. I enjoyed creating such an all-over composition — with obsessive stitching and sometimes found objects — but my realistic pieces draw greater response from viewers.

I find interesting challenges through being a member of Cloth in Common, an international group of



Cast Away Gems
44 x 26 inches, 2016



Where I Am, Where I Go
40 x 29 inches, 2020

quilt artists that creates work based on prompts. This approach has forced me to work larger than I normally would, as we standardize our finished sizes at 40 inches in length. The prompts make me think about what I can produce that also fits into my larger body of work.

The prompts also sometimes lead to work I would not ordinarily have thought to make. In response to the prompt “neighborhood” (under the broader theme of community), I made *Where I Am, Where I Go*. In that piece, I tried to combine my everyday small-town surroundings with my dreams and travels to the rest of the world.

Another piece for Cloth in Common is *Winter Guest*, in response to the prompt “light,” which fell under the broader theme of structure. We designed our house with a broad south-facing wall and wide eaves that let in light in the winter and shade the house in the



Hay Field in Spring
20 x 20 inches, 2019



Rampant Meadow
30 x 40 inches, 2020



Winter Guest
39 x 29 inches, 2022

summer. On the December solstice, light streams onto our dining room table — our winter guest.

I'm proud of the many pieces I have made for Cloth in Common and look forward to showing them all together at some future time.

Goals set and met

My first goals in my fiber art practice were to learn to make art quilts, join the Fiber Arts Guild, and become a SAQA member. After that, I wanted to be accepted into SAQA exhibitions. My work has been in several SAQA Global Exhibitions: *Wild Fabrications*, *My Corner of the World*, *Turmoil*, *Guns: Loaded Conversations*, and *Upcycle!*

My next goal was to have at least one piece in *Quilt National*, which I accomplished in 2019 with *From the Other Side of the Wall*.

My current goal is to find new inspiration and ride a new wave of creativity and energy.

www.martharessler.com



Mysteries of Solitude and Joy
40 x 27 inches, 2020

Sue Sherman

New Market, Ontario, Canada

Sue Sherman's meticulous fiber art began with penguins, and now includes a menagerie of marvelous creatures. Her realistic art quilts support biodiversity by presenting animals in playful poses and serious stances, in the hope that viewers will be moved to take up environmental causes.



photo by Colin Duff

Penguin Playground

50 x 85 inches, 2020





Antarctica 18.3C
42 x 42 inches, 2021

Huddle!
33 x 50 inches, 2018



Why penguins?

Penguins are so cute, and their flexible little bodies are so expressive, which makes them ideal subjects for representational art. They are also fabulously easy to photograph in the wild compared to other animals, because they aren't bothered by humans and don't seem to alter their behavior when we're around. Penguins were a gateway to photographing other animals for use in my work.

It is very important to me that all my work is 100 percent mine, starting from a photograph I have taken. I know that means I don't always capture the best animal poses or behaviors. But there's something interesting to see in any animal photo if you look hard enough.

Penguins on parade

I have designed one fabric collection, Stonehenge Magdalena, for Northcott, based on a quilt called *Huddle!* which featured Magellanic penguins. The collection included several companion fabrics and provided me the opportunity to create unique quilt designs. I learned a lot about a part of the quilt

Galapagos Land Iguana
34 x 63 inches, 2019



world that was new to me and found it to be an interesting contrast to my art practice.

Hope expressed

I have had an interest in preserving the natural environment since the 1960s. I knew, when I retired from my engineering job, that I wanted to help preserve the climate or improve wildlife biodiversity. I also wanted time to create fiber art. Now I realize I can use the power of art to express my environmental concerns with the hope of moving viewers to action.

My series tend to relate to groupings of animals photographed in a similar location and usually represent my efforts to work up to a larger piece. For example, I created half a dozen small pieces in a Galapagos series, originally culminating in *Galapagos Land Iguana*. The series then cried out for an even larger piece, *Galapagos Marine Iguana*,

featuring its iconic namesake. It is nearly as large as all the other pieces combined, and it became the new “last in the series.”

Setting a style

My style seeks to be realistic enough to draw you in, but I don't like to carry the realism too far. I like to include details that make you look very closely, such as in the animal's fur, scales, or eyes. Not every part of the quilt needs to be created in this level of accuracy, but the whole quilt needs to tie together artistically.

I started out thinking this inconsistency was a problem, that my work somehow needed to look exactly like a photograph. But if my fiber art were to look exactly like a photo, then I might as well have just printed the photo onto the fabric and done a little thread painting.

Studio flow

There isn't a typical day in my studio, as it depends on what stage I'm at in the creation process. My large pieces take months to complete. I may spend several days — or weeks — searching through photos, tracing, sketching, and blocking out a new quilt design. This will be followed by weeks of painstakingly painting thickened dyes onto the white fabric. Then there are weeks of thread painting on my Bernina Q20.

My work process is a product of 36 years as a consulting engineer, where I learned rigorous approaches to efficiently compartmentalize tasks, completing them in a sequence which respects the critical path, and then reliably finishing and delivering work on time to a professional standard.

Sometimes working to a deadline stifles creativity, and I need to use my time-management skills to address that.



If a deadline is unworkable, I adjust my priorities to make it achievable, change the deadline, or remove it as a priority. If a goal, even an artistic goal, gets in the way of artistic satisfaction, then it really isn't worth pursuing. There is always next year.

I knew that my project and business management skills would come in handy for the business side of my art practice, but it is surprising how much they also help on the creative side.

Target goals

Five years ago, when I first started calling myself a quilt artist, I was making patchwork quilts and did not know whether my artistic voice would be abstract or representational. My most significant goal was to find my artistic style, so that viewers know a piece is a "Sue Sherman" before they look at the signature.

It feels as though I'm still a rank beginner, but as I reflect on my art career, I have met noteworthy short- and medium-term goals. I wanted to win a ribbon in the art category of a national and international quilt show. Check (*Huddle!* and *Galapagos Land Iguana* in Canada's National Juried Show, and *Penguin Playground* at International Quilt Festival/Houston). I wanted to have a piece accepted into a SAQA Global Exhibition. Check (*Tambuzi Takeoff* in *Aloft*; *Listen for the Music* in *Musical!*; *Galapagos Marine Iguana* in *Fur, Fangs, Feathers & Fins*, and *Mr. Secretary* in 2021 Intersect Chicago). I wanted to have my fiber art seen next to paintings and sculpture in a fine art show. Check. I wanted to be a Juried Artist of SAQA. Check. I wanted to sell a piece of fiber art. Check. Wow!

www.sueshermanquilts.com



Emu No. 1
14 x 11 inches, 2021



Gaudí Columns
40 x 58 inches, 2022

Lisa Walton

Sydney, Australia

Lisa Walton takes on new challenges with gusto, much to the delight of those who follow her creative adventures. New directions in style and technique have stretched her creative drive, resulting in works that speak for themselves.



Starting out

My high school years included many art courses. My mother still has the piece of batik I made for my major work. (I hate it, but she likes it, so that's okay). After school, I was not as interested in creative art, although I did end up at the National School of Dramatic Art in Kensington, New South Wales, in the production course, which meant a lot of time in the prop and costume departments. Eventually, I was banished from the wardrobe department because I kept breaking the machines. It wasn't until many years later that I returned to fiber art, when I tried to make a Mariner's Compass quilt from a book and didn't allow for a seam allowance on my templates. You can imagine the result.

But once I discovered how to dye my own fabrics, I realized there was more to quilting than appliqué and pretty flowers, which had never really appealed to me. Then I was hooked.

Colorful approach

My style is characterized by the use of hand-dyed and hand-painted fabrics. Once I started using them, I realized I didn't have to follow anyone's rules and could just play with the fabrics and do things I liked. I had to decide if I wanted to do what would be accepted by the "quilt police" or what came from my heart. Easy decision.

Originally, my work was basically geometric made with solid colors. Once I started painting and printing my own fabrics, a whole new world opened up. Now I am using those techniques in conjunction with my nerdy computer-loving side and enjoying it.

I love color and am at my happiest when up to my elbows in the dye pots or covered in paint. I enjoy screen printing, stamping, stenciling, and the multitude of surface design techniques available to me. Each piece of fabric is unique, and that makes each of them even more special. I'm not restricted to cotton and often use different types



Honeycomb
40 x 33 inches, 2022



Breaking the Drought #2
40 x 40 inches, 2018



Behind Closed Doors
40 x 30 inches, 2019



Down the Street
39 x 39 inches, 2020

of materials, both woven and nonwoven, and even paper in my work.

Sometimes I find a particular issue requires a meaningful response. Two of my quilts, *Behind Closed Doors* (note that there is blood dripping from some doors) and *Down the Street* were made after the number of murdered women skyrocketed during the pandemic lockdowns.

Series work

I hadn't explored series work until recently. I belong to an international textile group called Cloth in Common, which creates works based on a member-issued prompt every two months. "Faces" was the recent prompt in an overall theme of buildings. I decided to do the face, or façade, of one of Antoni Gaudí's beautiful buildings, Casa Battló (see p. 90). I enjoyed the creation process and loved the result so much I decided to be inspired by Gaudí for all twelve quilts in this round of prompts. I'm looking forward to having this set of quilts exhibited somewhere, as I think they will make an interesting collection. I'm really enjoying developing this new style in my work.

Other ventures

I have converted photos into textile pieces over the last few years, and I developed a class using this technique. However, as is my usual way, I keep pushing the idea further. Now I am working with a combination of computer programs as well as my digital cutter. It's a lot of fun, although with a steep learning curve resulting in lots of mistakes. I think it's the problem solving that I enjoy most.

Prior to COVID-19, I led many quilt tours to wonderful destinations such as Japan, Morocco, Barcelona, European Patchwork Meeting, Birmingham Festival of Quilts, and Tokyo Quilt Festival. During the pandemic I have been house-



Barcelona Sunset

80 x 80 inches, 2015

bound, but I'm hoping the world will open up more and the tours can recommence.

I have also been developing my skills in jewelry making, and this has been a welcome direction.

I have spent this time developing on-demand and live online classes as well as a series of videos for my YouTube Channel called *Quilt Stories*. In these, I interview quilters and jewelry artists. I enjoy completing the interviews and learning the technical skills required to record videos and edit and market them.

Goals met and set

I have been invited to be a juror and judge a few times this year, and I would really like to further develop my skills and experience in this area. Looking at work from a juror's perspective has really been helpful in analyzing my own work.

www.lisawaltonartist.com

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

Regula Affolter

Oekingen, Solothurn, Switzerland
www.regaffolter.ch



Urbane Spuren 70 (Urban Tracks 70)

39 x 41 inches (99 x 104 cm) | 2021

photo by JEA

Ilse Anysas-Salkauskas

Cochrane, Alberta, Canada



Foothills Music

49 x 39 x 3 inches (124 x 99 x 8 cm) | 2006

private collection

Bobbi Baugh

DeLand, Florida, United States
www.bobbibaughstudio.com



Looking Below the Surface

34 x 43 inches (85 x 109 cm) | 2021

Regina V. Benson

Golden, Colorado, United States
www.reginabenson.com



High Country Retreat

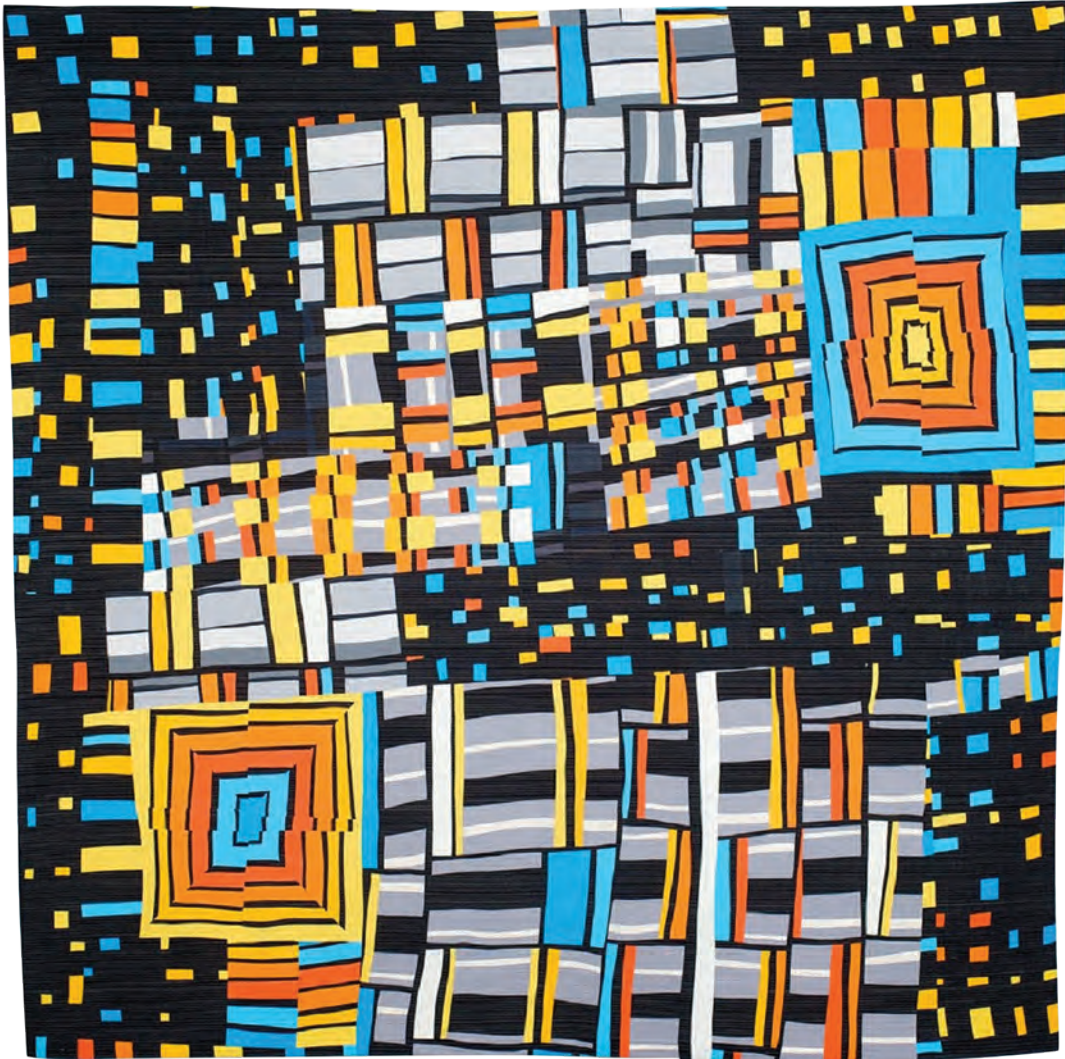
48 x 46 inches (122 x 117 cm) | 2021

private collection | photo by John Bonath

Margaret Hay Black

Boswell, Pennsylvania, United States

www.peggyblackquilts.com



Curb Appeal 27

70 x 70 inches (178 x 178 cm) | 2021

photo by Chris Hay Photography

Peggy Brown

Nashville, Indiana, United States
www.peggybrownart.com



Imaging Images

41 x 32 inches (104 x 81 cm) | 2021

Betty Busby

Albuquerque, New Mexico, United States
bbusbyarts.com



Vertex

56 x 66 inches (142 x 168 cm) | 2019

Anna Chupa

Easton, Pennsylvania, United States
www.annachupadesigns.com



Floral Fusion

62 x 48 inches (157 x 122 cm) | 2019

Linda Colsh

Middletown, Maryland, United States
www.lindacolsh.com



There Not There

9 x 24 x 9 inches (23 x 61 x 23 cm) | 2020

photo by Ryan Stein Photography

Judith Content

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



Ephemeral Installation: Cove Beach

28 x 40 x 6 inches (71 x 102 x 15 cm) | 2021

Jacque Davis

Freeburg, Illinois, United States
www.jacquedavis.com



Pandora

55 x 33 inches (140 x 83 cm) | 2022

private collection

Maggie Dillon

Sarasota, Florida, United States
www.maggiedillon.com



Searching for Charlie

29 x 29 inches (74 x 72 cm) | 2022

Regina Dunn

DeLand, Florida, United States
www.reginabdunn.com



Emerging

36 x 23 inches (91 x 58 cm) | 2019

Noriko Endo

Setagaya-ku, Tokyo, Japan
www.norikoendo.com



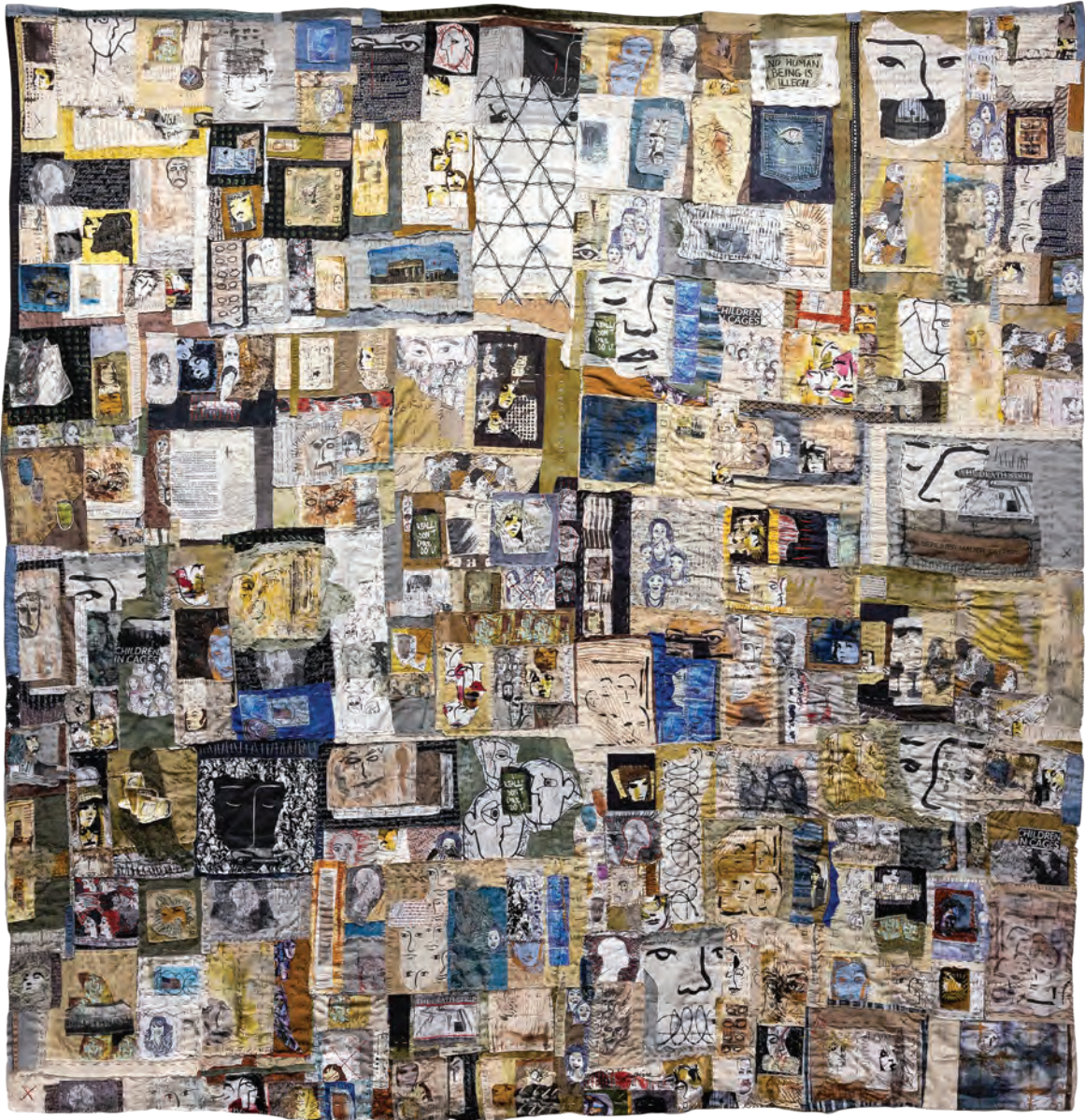
Birds Play in The Woodland

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

photo by Yuji Nomura

Deborah Fell

Urbana, Illinois, United States
www.deborahfell.com



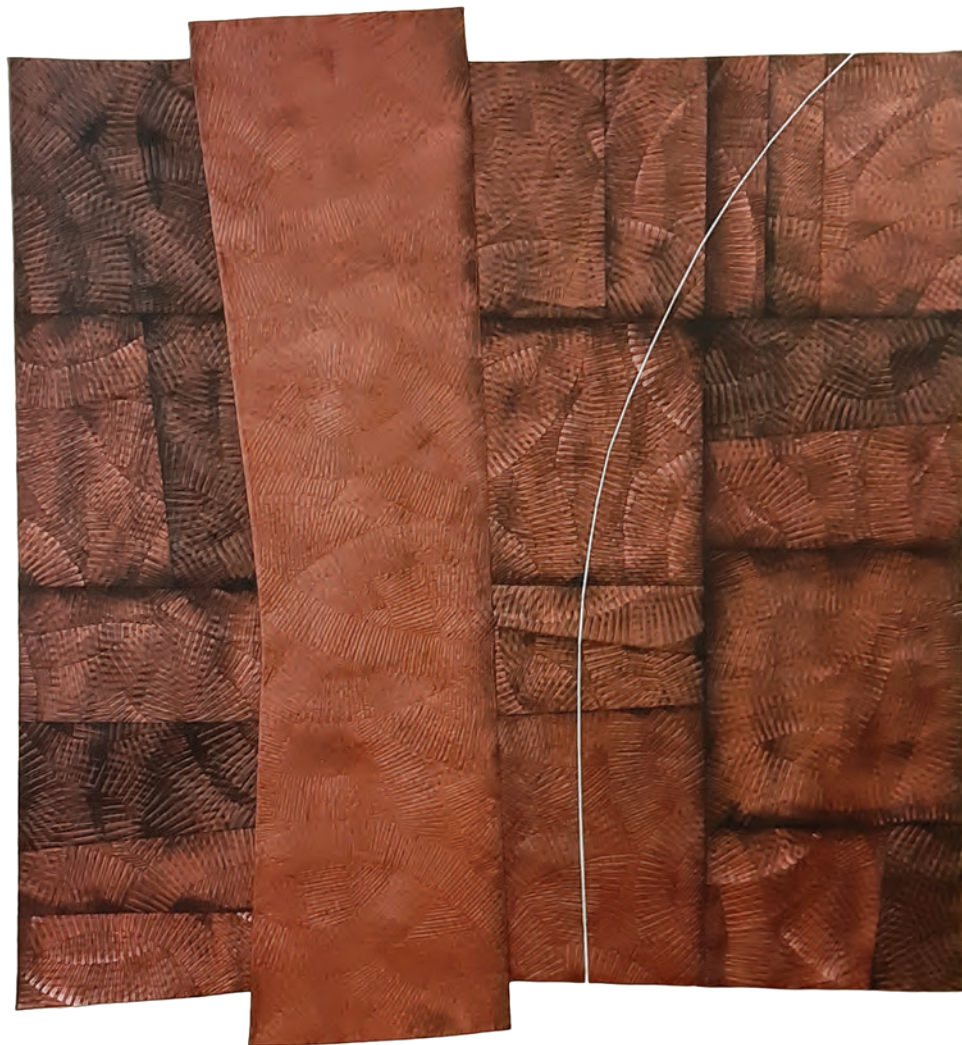
Faces in Cages

99 x 98 inches (251 x 249 cm) | 2020

Collection of Jack Walsh

Katriina Flensburg

Storvreta (Uppsala), Sweden
www.katriinaflensburg.se

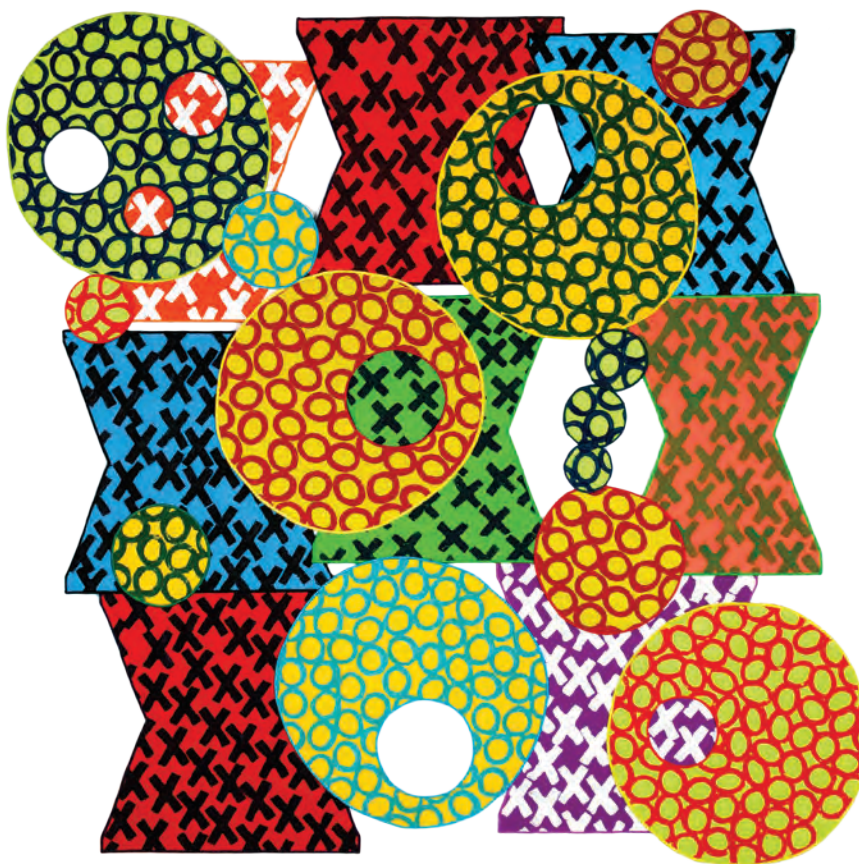


Memento Vivere

72 x 69 inches (183 x 175 cm) | 2020

Diana S. Fox

Parker, Colorado, United States
www.contemporaryquilter.com



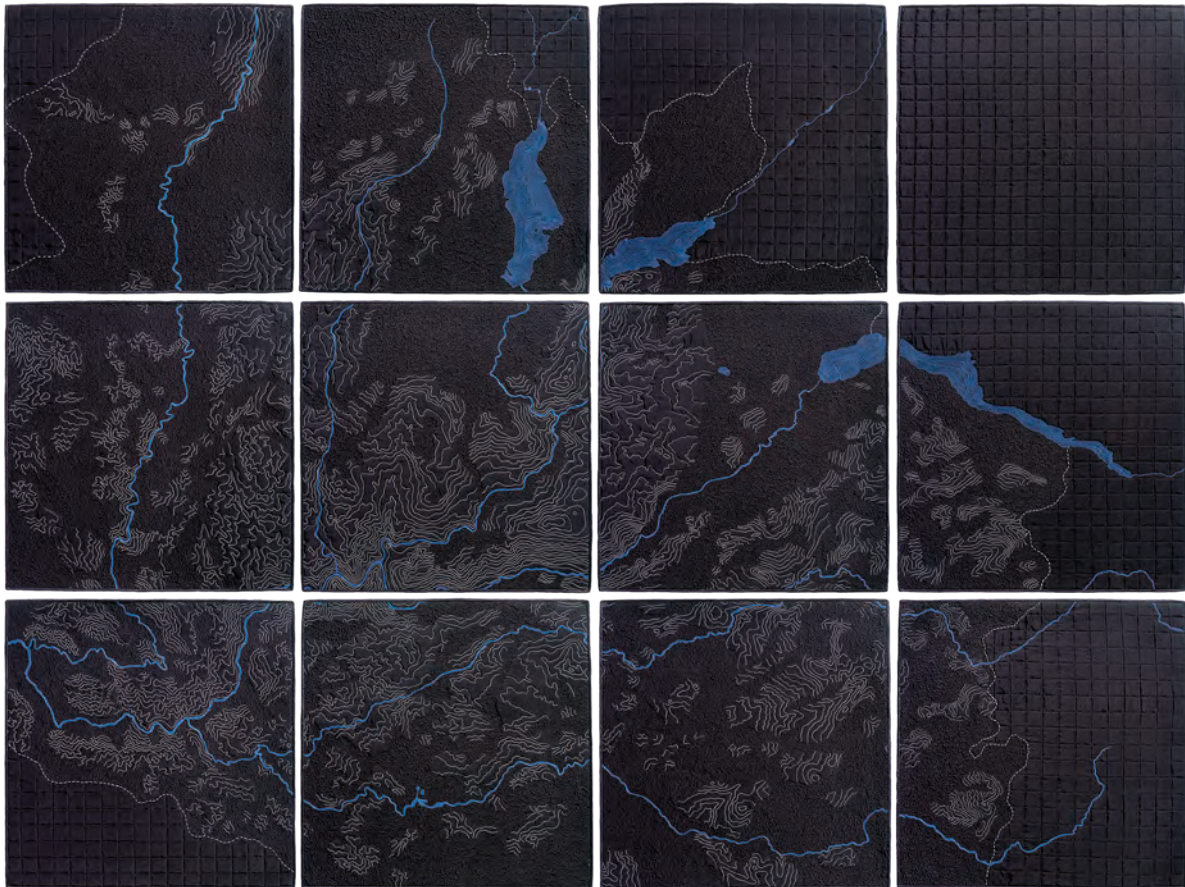
X's and O's

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

photo by Richard Garduno

Linda Gass

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



Severely Burned: Impact of the Rim Fire on the Tuolumne River Watershed

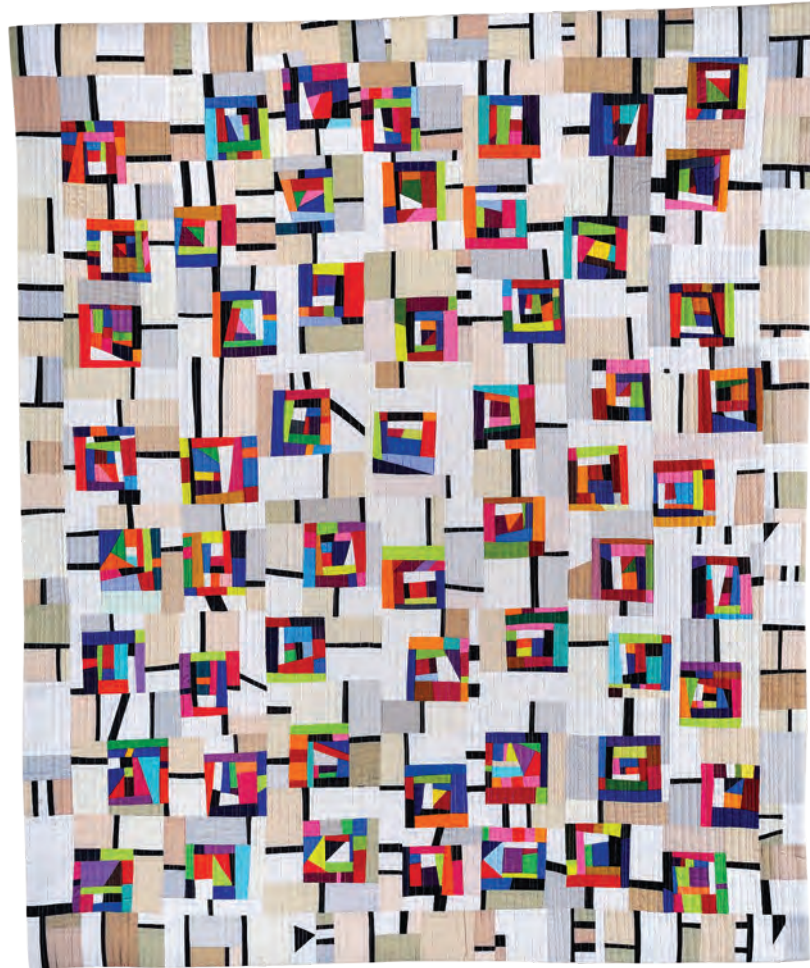
54 x 70 inches (137 x 178 cm) | 2014

photo by Don Tuttle

Cindy R. Grisdela

Reston, Virginia, United States

www.cindygrisdela.com



Color Grid

53 x 44 inches (135 x 112 cm) | 2021

photo by Gregory R. Staley

Bev Haring

Longmont, Colorado, United States
www.bevharing.com



Caribou Shed

32 x 28 inches (81 x 71 cm) | 2020

Maggy Rozycki Hiltner

Red Lodge, Montana, United States
www.maggyhiltner.com



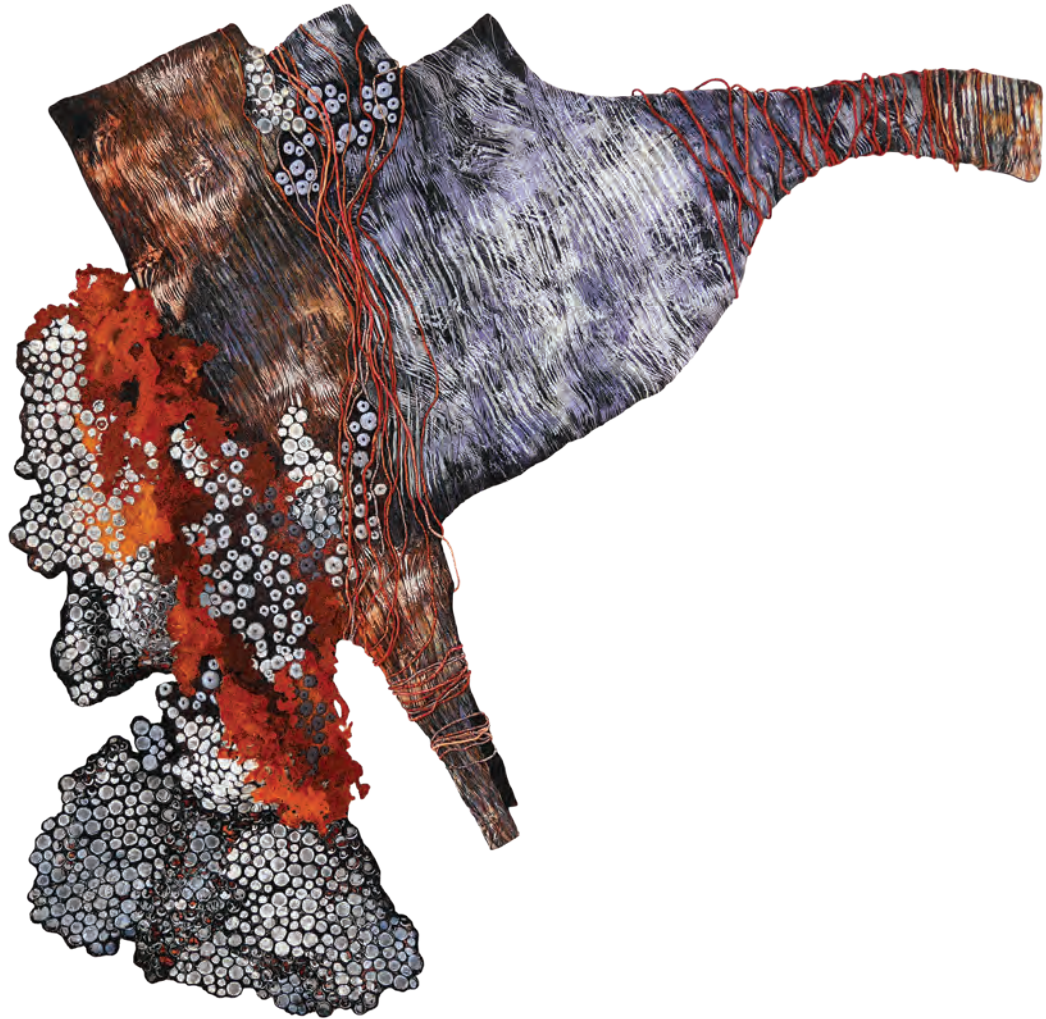
Everyday Bouquet

28 x 17 inches (71 x 43 cm) | 2020

photo by Kevin Kinzley

Susan Hotchkis

Fortrose, Scotland, United Kingdom
www.suehotchkis.com



Avast

43 x 46 x 4 inches (110 x 117 x 10 cm) | 2022

Lisa Jenni

Redmond, Washington State, United States



Locked Up Nation

40 x 45 inches (102 x 114 cm) | 2020

Annette Kennedy

Kyle, Texas, United States
annettekennedy.com



Winter Song

32 x 25 inches (82 x 64 cm) | 2020

photo by Van Gogh Again

Judy Kirpich

Lewes, Delaware, United States

www.judykirpich.com



Indigo Composition No. 16

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

photo by Mark Gulesian

Brigitte Kopp

Kasel-Golzig, Germany

www.brigitte-kopp-textilkunst.eu



Engel der Sehnsucht (Angel of Desire)

75 x 79 x 16 inches (190 x 200 x 40 cm) | 2019

Karol Kusmaul

Inverness, Florida, United States

www.kquilt.com

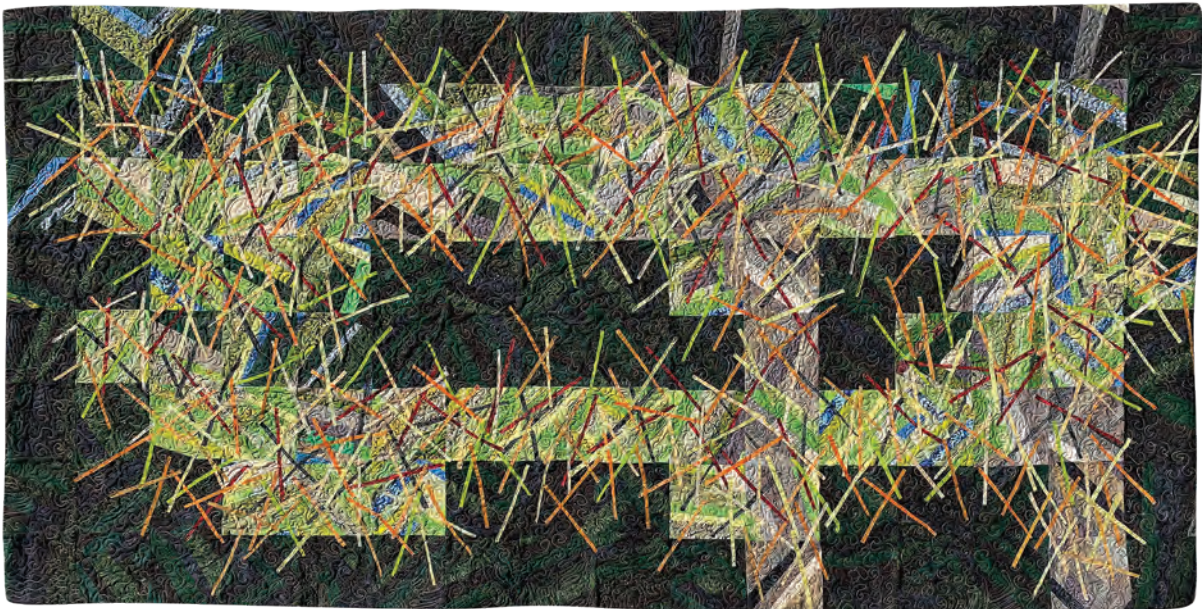


Arnolfini Falls

48 x 31 inches (122 x 79 cm) | 2022

Kim LaPolla

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



Pine Branch

35 x 70 inches (89 x 178 cm) | 2022

Mary-Ellen Latino

Nipomo, California, United States
www.highinfiberart.com



The World Is Watching! #3

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

photo by Forrest Doud

Susan Webb Lee

Fletcher, North Carolina, United States
www.susanwebblee.com



Church Street Alley, Asheville

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

Kay Liggett

Monument, Colorado, United States
ridgewaystudios.org



Burnin' Down the House

19 x 24 inches (48 x 61 cm) | 2020

Regina Marzlin

Antigonish, Nova Scotia, Canada
www.reginamarzlinches.com



Ironworks – Völklinger Hütte

40 x 31 inches (102 x 79 cm) | 2022

Diane Melms

Anchorage, Alaska, United States
www.dianemelms.com



Vivid Disposition

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

Alicia Merrett

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



Watercolour Garden

60 x 30 inches (152 x 76 cm) | 2020

Jeannie Palmer Moore

Kerrville, Texas, United States
jpmartist.com



Limoncello

36 x 24 inches (91 x 61 cm) | 2021

Ree Nancarrow

Fairbanks, Alaska, United States

www.reenancarrow.com



Permafrost Melt in the Boreal Forest

72 x 59 inches (183 x 150 cm) | 2021

photo by Eric Nancarrow

Diane Núñez

Southfield, Michigan, United States

www.dianenunez.com



Twister

72 x 28 x 1.5 inches (183 x 71 x 4 cm) | 2022

Dan Olfe

La Jolla, California, United States

www.danolfe.com



Bebop

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

Claire Passmore

Petit Raffray, Riveiere du Remparts, Mauritius
www.clairepassmore.com



Out of the Funk

15 x 20 x 20 inches (38 x 51 x 51 cm) | 2021

private collection

Kathryn Alison Pellman

Los Angeles, California, United States

www.kathrynpellman.com



Times Up Hands Off

69 x 45 inches (174 x 113 cm) | 2021

photo by Johanna Love

Judith Plotner

Gloversville, New York, United States

www.judithplotner.com

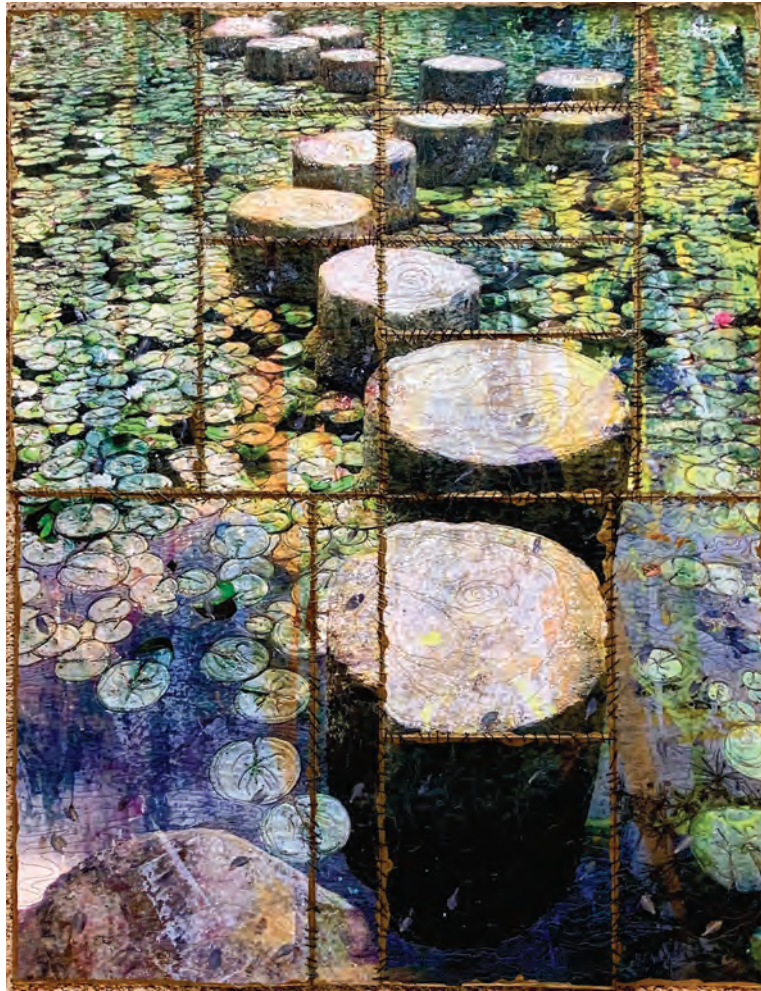


Indivisible With Liberty And Justice For All ???

30 x 43 inches (76 x 109 cm) | 2021

Wen Redmond

Strafford, New Hampshire, United States
www.wenredmond.com



Stepping Stones

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

Judith Roderick

Placitas, New Mexico, United States

www.judithroderick.com



Cloudburst

35 x 27 inches (89 x 69 cm) | 2021

Barbara J. Schneider

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



Line Dance, Tree Ring Patterns, var. 27

56 x 56 inches (141 x 141 cm) | 2021

Karen Schulz

Silver Spring, Maryland, United States
www.karen-schulz.com



Emerging

41 x 51 inches (104 x 130 cm) | 2021

photo by Mark Gulezian/Quicksilver

Sue Sherman

Newmarket, Ontario, Canada
www.sueshermanquilts.com



Mr. Secretary

26 x 19 inches (66 x 48 cm) | 2020

Sandra Sider

Bronx, New York, United States

www.sandrasider.com



Winter Trees Dreaming of Spring

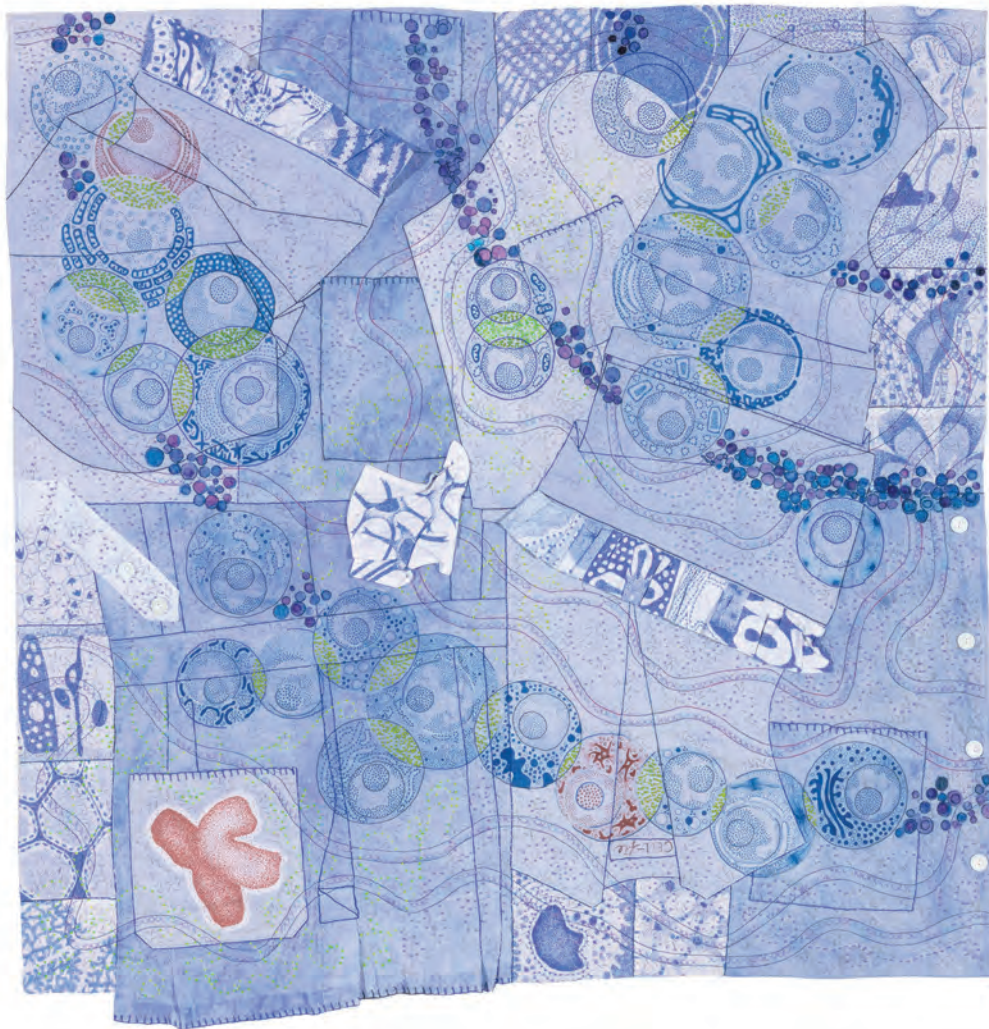
38 x 31 inches (97 x 79 cm) | 2021

photo by Deidre Adams

Kathy Suprenant

Lawrence, Kansas, United States

www.kathysuprenant.com



CELL-fie

45 x 43 inches (114 x 109 cm) | 2021

photo by Aaron Paden

Kate Themel

Cheshire, Connecticut, United States
www.katethemel.com



Bobbin

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

Lisa Walton

Lewisham, New South Wales, Australia
lisawaltonartist.com



Faces of Gaudi

40 x 31 inches (102 x 79 cm) | 2021

Sylvia M. Weir

Beaumont, Texas, United States



After the Fire

30 x 45 inches (76 x 114 cm) | 2021

Libby Williamson

Villa Park, California, United States
libbywilliamson.com



Burn Cycles

100 x 36 x 3 inches (254 x 91 x 6 cm) | 2020

Marian Zielinski

Macon, Georgia, United States

www.marianzielinski.com



Blue Lava

35 x 36 inches (90 x 91 cm) | 2021



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Valerie White Solo Exhibit

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Stone Portraits and Stonescapes

Solo Exhibit by Denise Labadie
Contemporary art quilt portraits of non-contemporary structures: megalithic Celtic stones, monoliths, and monastic ruins.

**Upcoming
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RMQM**

January 16 - April 16
RMQM Recent Acquisitions
Art Quilters with Altitude: Elevated Threads

April 17—July 15
Log Cabin Quilts
Amazing Miniature Quilts by Amy Pabst

July 17—October
Lea McComas—A Stitch in Time—
Moments Captured in Fabric & Thread
Sharon Schlothauer: Quilt Art - Joy in the Journey

October 16 - January 13, 2024
19th Century Patchwork Divas
Jane Mathews Paper Quilts

LOG CABIN QUILTS 2023

CALL FOR ENTRIES

Exhibit: April 17 to July 15, 2023

Online entries accepted:

November 1-30, 2022

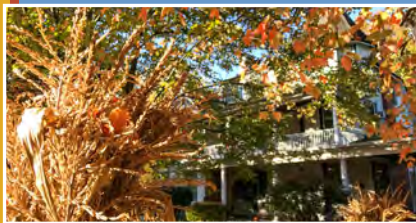
Museum practice from p. 4

As fiber art and quilting techniques are shared with and engaged by an emerging generation of artists, the very definition of textiles expands. As our session demonstrates, accompanying that growth are curators primed to interrogate, showcase, and support the medium's potential within the discourse and throughout museum galleries.

Keidra Daniels Navaroli is a McKnight Doctoral Fellow in the Texts & Technology Ph.D. Program at the University of Central Florida and co-author of the forthcoming Oxford University Press publication This is America: Re-Viewing the Art of the United States. She is the former assistant director/curator of the Ruth Funk Center for Textile Arts at Florida Institute of Technology and currently serves as a board member for the Association of Academic Museums and Galleries.

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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



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International Quilt Museum from p. 11

in New York City, venues around the world borrowed the exhibition. The quilts' most distant trip was to Japan in 1975, where collectors Jonathan Holstein and Gail van der Hoof introduced quilts to the Japanese public, appearing at major Tokyo and Kyoto galleries as well as in smaller ones across the country. Thousands flocked to the exhibitions, which helped spark widespread interest in quilt making.

To illustrate that point, Marin Hanson, curator of IQM's international collection, requested quilts from ten top Japanese quilt artists and teachers. The artists were asked to create pieces in response to a quilt shown in the original exhibition, using their own techniques, materials, and aesthetic approach, and these works were shown in the IQM exhibition *Journey to Japan*. The artists include Kumiko Fujita, Keiko Goke, Shoko Hatano, Yoshiko Katagiri, Harue Konishi, Suzuko Koseki, Shizuko Kuroha, Emiko Toda Loeb, Eiko Okano, and Yasuko Saito. These Japanese quilts are a significant step in our pursuit of a comprehensive international collection of studio work.

IQM exhibitions are also a means of identifying and acquiring work for the collection. In 2021, two borrowed pieces were acquired from the 2021 exhibition *Trying to Make Sense of It: 9/11, Loss, & Memorial Quilts*, including Susan Hudson's powerful piece *Murdered and Missing Indigenous Women Since 1492*. Hudson, an activist who works to stop racially motivated violence directed towards Indigenous people, says, "I made this quilt to bring this epidemic [of violence] to the forefront and to educate people. To let people know that we are human beings and our lives are precious. I will

keep honoring them until I take my last breath."

Another piece from that exhibition is *CAKEwalk*, from *Another Country Quilt Cycle* by DARNstudio (David Anthone and Ron Norsworthy). The artists use matchbooks with imprinted logos of a place, business, or community where an unarmed person of color was killed at the hands of law enforcement, in a woven-and-tied traditional quilt pattern. The makers describe how the quilt serves as a metaphor for the traumatic, dehumanizing effects of systemic and institutional racism, stating, "Navigating racism is no cakewalk for Black people."

Robert James often described the goal of the IQM collection as doing "the impossible thing... to have an absolutely comprehensive collection

of quilts from all over the world. All types. All genres." It is a goal the IQM Acquisition Committee works towards constantly, with the assistance and wisdom of many different individuals around the world acting as advisors and partners. The studio collection has grown significantly in the recent past and shows no sign of slowing down. See more quilts and exhibitions at the IQM's website: <https://www.internationalquiltmuseum.org/>

Carolyn Ducey is curator of collections at the International Quilt Museum, a position she has held since 1998. Ducey oversees acquisition and management of the IQM collection of more than 7500 quilts. Ducey earned her Ph.D. in Textiles, Clothing & Design, with an emphasis in Quilt Studies at the University of Nebraska in 2010. She is a contributing author of Abstract Design in American Quilts at 50 (2021), and An Evolving Vision: The James Collection, 1997-2022 (2022).



Photographing from p. 7

produce reflected glare. A polarizing filter can lessen glare.

It is crucial to place your camera sensor parallel to the quilt to prevent keystone. Keystone is a distortion caused by not having the camera lens at a 90-degree angle to the quilt. If the camera is tilted upward, for example, all of the vertical lines in the resulting image will converge toward the top. The yellow lines in my accompanying photos illustrate the importance of positioning the camera.

For each quilt, I take photos of the full front and back, one or more details, and the label. Detail shots are taken of areas that best capture the composi-

tional and stitching skills of the artist. It isn't necessary to make detail shots look like works of art in themselves; they are solely for informational purposes.

These techniques will help to showcase your own art. A sharp, in-focus photograph will expand your vision and you might see things that you have never seen before.

[Ed. note: We plan to publish a resource list of professionals who photograph textile art in an upcoming issue.]

Frank Klein is a photographer and art collector. He uses photography to share his artworks with the world.



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September 27–30, 2023

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AmericanQuilter.com

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spotlight on collections **new acquisition**



Valerie Goodwin

In the Name of King Cotton
42 x 84 inches, 2021

Kennedy-Douglass Center for the Arts
Florence, Alabama



Most of my work is inspired by a love of aerial views of landscapes and cities. Many of my quilts are based on maps. My artwork has transitioned through various stages, from traditional quilting to an interest in abstract expressionism, currently inspired by real and imaginary landscapes and cities, interpreted through the lens of my training as an architect. This commissioned quilt explores the relationships between the Slave Trail of Tears, the Native American Trail of Tears, and the birth of the cotton

industry in the deep South. It maps the movement of these two populations to make way for King Cotton in areas such as Alabama.

My goal was to link these little-known connections that were tied together by blood and avarice, blending art and cartography to tell this story. The work accomplishes this through the use of carefully composed images designed to emphasize the associations among various historical events. These events set the stage for the prominence of the cotton industry in

the deep South and the increased demand for slave labor. Located in The Shoals area of northwest Alabama, the Kennedy-Douglass Center for the Arts commissioned me to create a double-sided textile screen to draw attention to their exhibition, *Mapping the Story of Deep South Cotton*, while adding an artistic representation relevant to the exhibition's content. I was born here and visited this area quite often to spend time with my grandparents and extended family.

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