

SAQA

Studio Art Quilt Associates, Inc.

art quilt

QUARTERLY

Issue No. 8

Art Quilt Collector is now
Art Quilt Quarterly

60 more quilts
in every issue

\$14.99US / \$17.99CAN

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Art Quilt Collector has expanded to become Art Quilt Quarterly

Beginning with this issue, we are excited to announce that our magazine has significantly expanded its selection of quilt images, with each issue incorporating 25 percent of Studio Art Quilt Associates' current Portfolio of artwork (starting on page 38). You will now have more than double the number of art quilts in each issue.

As we work on future issues, we welcome your comments, criticisms, and — most of all — suggestions! What else can we do to increase your knowledge and appreciation of art quilts? Is there any feature that you'd like to see expanded? Is there any aspect of researching, collecting, exhibiting, and caring for art quilts that you feel we have overlooked? How about more images from exhibitions? Would those be helpful in discovering new artists and new work by artists already familiar to you? Each issue surveys a major collection of art quilts. Would you like to have additional background on the collectors or institutions, or more images of the quilts?

Our features on commissioned work deal with the practical matters of how such projects are organized and completed. If you hear of a major commission that would appeal to our readers, please let us know. We hope that *Art Quilt Quarterly* will respond to the interests of all our readers, and your advice can help that happen. Don't hesitate to contact me at editor-aqq@saqa.com.

— Dr. Sandra Sider, Editor

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

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Cover: Sue Benner, **Palo Duro Canyon: Fortress Cliff**
28 x 84 inches, 2015
see p. 42

Museum of Arts and Design

An important collection of contemporary quilt art

by Meg Cox

The Museum of Arts and Design (MAD) was founded in New York City in 1956 as the Museum of Contemporary Crafts, with a mission of recognizing the craftsmanship of contemporary artists. Exhibitions focused on the materials and techniques associated with various genres of modern craft, including clay, metal, wood, glass, and fiber. The museum changed names and buildings a few times before landing at its current location, which boasts 54,000 square feet and four floors of gallery

space. Over the years, MAD has often been a place for push-the-envelope conceptions of craft. Elissa Auther, the recently appointed collections curator, reports that past exhibitions have featured furs and feathers, personal adornment, and artists who “craft” sound. One exhibition featured bread as a craft.

With a permanent collection of more than 3,000 artworks, most made since the 1950s, only 83 objects are quilts. All but a few of these are art quilts, and the collection as a whole includes some of the most



Nancy Crow
Bittersweet XIV

72 x 71 inches, 1981

Collection of Museum of Arts and Design, New York, purchased by the American Craft Council with funds provided by a grant from the National Endowment for the Arts, 1984.
Photo by Sheldan Comfort Collins.



Marilyn Henrion
Byzantium II

66 x 68 inches, 1998

Collection of Museum of Arts and Design.
 Photo by Karen Bell.

Michael Cummings
I'll Fly Away

90 x 82 inches, 1991

Collection of Museum of Arts and Design. Photo by Karen Bell.



prominent and influential pioneers in the art quilt movement. The first quilt acquired by the museum was Nancy Crow's *Bittersweet XIV*, completed in 1981 and purchased in 1983 with a grant from the National Endowment for the Arts. A second Crow quilt, *Color Blocks I*, dated 1988, was a gift to the museum from the artist in 1993.

MAD's impressive quilt collection includes three quilts created by groundbreaking artist Michael James and two quilts by Marilyn Henrion. Other works from the 1980s are by Elizabeth Busch, Nancy Erickson, Therese May, Jan Myers-Newbury, and Susan Shie. During the 1990s, MAD acquired art quilts by such significant figures as Judith Content, Michael Cummings, Caryl Bryer Fallert-Gentry, Natasha Kempers-Cullen, Linda MacDonald, Ellen Oppenheimer, Faith Ringgold, Joy Saville, Carol Taylor, and Kathy Weaver.

Only a handful of the quilts at MAD were acquired through the museum's dedicated collection funds or from foundation grants. Of the 83 quilts, slightly more than half were donated by the artists themselves. Most of the rest were given to the museum by collectors.

None of the current curators was working at MAD when the quilt collection was assembled. Jennifer Scanlan spent twelve years at MAD, leaving in 2013 to oversee exhibitions at a contemporary art museum in Oklahoma City. She generously discussed with me how quilts were brought into the collection during her tenure. Scanlan said that the museum generally looked for artists who were at least in mid-career and who had been in exhibitions. She said, "We were looking for an amazing work of art: Does this person have incredible skill? Does this person push the envelope for the craft?"

Scanlan was also present when MAD put together its most significant art quilt show to date, a 2002 exhi-

bition titled *Six Continents of Quilts*, which showcased award-winning quilts from the United States, Japan, Russia, Brazil, India, New Zealand, and Zambia. This popular show premiered outside the museum's walls at an art gallery in the lobby of a nearby skyscraper, the Paine Webber Gallery. Why not hang the quilts at MAD? Scanlan recalls, "The managers of that gallery were always seeking a partnership with us, but much of what we display is three-dimensional and not a good fit for a lobby space. We thought quilts would work because they hang on the walls and because we figured that this show would appeal to a wide audience." *Six Continents* traveled to the Michener Art Museum in Pennsylvania and then on to Tokyo, Japan.

Ursula Ilse-Neuman, the MAD curator who assembled the *Six Continents* show, explains her purpose: "My principal motivation was to raise the image of quilting as an art form that is worldwide in scope (hence the title). In this regard, I was particularly interested in expanding the museum's art quilt collection on a more international scale since the museum had initially concentrated on contemporary American quilts. It certainly is one of the most outstanding collections in America and deserves praise for its great diversity in expression and techniques ranging from narrative to abstraction and from the use of traditional textiles to plastic and even paint."

While craft is hot and the Museum of Arts and Design has plenty of fans, it competes with much larger museums in the city with deeper pockets and more glamorous boards. "I love being here, but it's hard getting attention," Elissa Auther admits. Nonetheless, MAD sits in a prime location, has a reputation for smart shows, and boasts an appealing museum shop with dramatic modern jewelry, handbags, ceramics, and sleekly designed gift items.

Textiles will be represented in next year's schedule with an exhibition by Miriam Schapiro, a Pattern and Decoration feminist artist known for frequently

blurring the lines between art and craft. This exhibition, opening in February of 2018, is being curated by Auther, who said, "This show will focus on her 'femme' works, collages constructed of cut fabric applied to painted canvas. Many of them directly reference quilt patterns." The exhibition will also include work by contemporary artists who use decorative, abstract patterning for personal and political purposes. At least one of those artists, Sanford Biggers, incorporates antique quilts into his work.

Shannon Stratton, the museum's chief curator, who is a recent addition, says, "I haven't had anything to do with the quilt collection yet, but it remains an important part of our collection plan to acquire more work in fiber. Going forward for the next five years, that means adding many more contemporary artists working in fiber forms, including the quilt. Quilts will always have a place in MAD's collection."

How would an artist go about donating a work to the Museum of Arts & Design?

From Collections Curator Elissa Auther:

"An artist can offer to make a gift of a work to MAD, but there's no guarantee it will be accepted. Gifts have to meet the objectives of MAD's current acquisitions plan, and then they are presented to the museum's Collection Committee. The Collection Committee consists of MAD board members and they make the final decision about what will be added to the collection. The whole process can take a year to complete. A letter making an offer of a gift can be sent to curatorial@madmuseum.org."



Holley Junker
Baseball: As American as Apple Pie and Quilts
39 x 59 inches, c. 1990

Collection of San Jose Museum of Quilts & Textiles.
Gift of Yvonne Porcella. Photo by James Dewrance.

The California Art Quilt Revolution

San Jose Museum
of Quilts & Textiles

by Nancy Bavor, executive director

The *California Art Quilt Revolution: From the Summer of Love to the New Millennium*, recently on view at the San Jose Museum of Quilts & Textiles, traced the emergence of the art quilt movement in California during the 1970s and 1980s, and highlighted several 21st-century quilt artists. The exhibition included works by art quilt pioneers Jean Ray Laury, Yvonne Porcella, Miriam Nathan-Roberts, Ellen Oppenheimer, Joan Schulze, and Therese May, as well as work by Judith Content, Linda Gass, Joe Cunningham, Alice Beasley, Dan Olfe, Robert Leathers, Pixeladies, and Susan Else.

The first of three galleries displayed works from the 1970s and 1980s.

In *Baseball: As American as Apple Pie and Quilts*, Holley Junker uses her innovative pointillist technique—small pieces of pinked or frayed fabrics, layered and stitched—to create a feast of color, depth, texture, and theme. The artist’s humorous depiction of American icons is in the artist’s words, an “investigation of light and texture.”



Joan Schulze
Where Dreams are Born
 90 x 90 inches, 1976

Collection of San Jose Museum of Quilts & Textiles. Gift of the artist.

In the mid-1970s, Joan Schulze made several California landscape-inspired quilts, including *Where Dreams are Born*, which references traditional quilt blocks but visually and metaphorically looks beyond the patterned foreground to an impressionistic California vista. Like many quilts from this time, it illustrates the artist's urge to apply new designs and techniques while still honoring traditional quilt patterns.

During the late 1960s and 1970s, Therese May combined her love of photography and collage to create numerous figurative works out of material purchased at second-hand stores. Her subject matter focused on domestic scenes, her children, and her collection of salt-and-pepper shakers. *Therese at the Kitchen Sink* is one of a series she made in 1977, using herself and friends as subjects, performing the familiar task of washing dishes.



Therese May
Therese at the Kitchen Sink
 79 x 89 inches, 1977

Collection of San Jose Museum of Quilts & Textiles. Gift of the artist.
 Photo by James Dewrance.

The second gallery featured later work by the art quilt pioneers, illustrating how their styles evolved and matured, and also displayed work artists who were emerging at the time.

Although created in 2000, Judith Content's *Tempest* is representative of the distinctive style she developed in the 1980s. The artist assembles her silk-discharged and self-dyed panels into kimono shapes intended for wall display. While completely non-representational, this work encourages the viewer to consider the late winter Pacific Ocean storm sweeping onto the shore, and the resulting sea tempest that inspired the work.

With *Spin Cycle*, Miriam Nathan-Roberts continues her exploration of three-dimensional imagery, incorporating airbrushed highlights and shadows to heighten the 3-D effect.

Works in the third gallery explored a wide range of subject matter using a variety of materials and techniques. Fabrics were silk-screened, hand dyed, painted, repurposed, found, commercial, and digitally printed. Artists continue to explore new technology

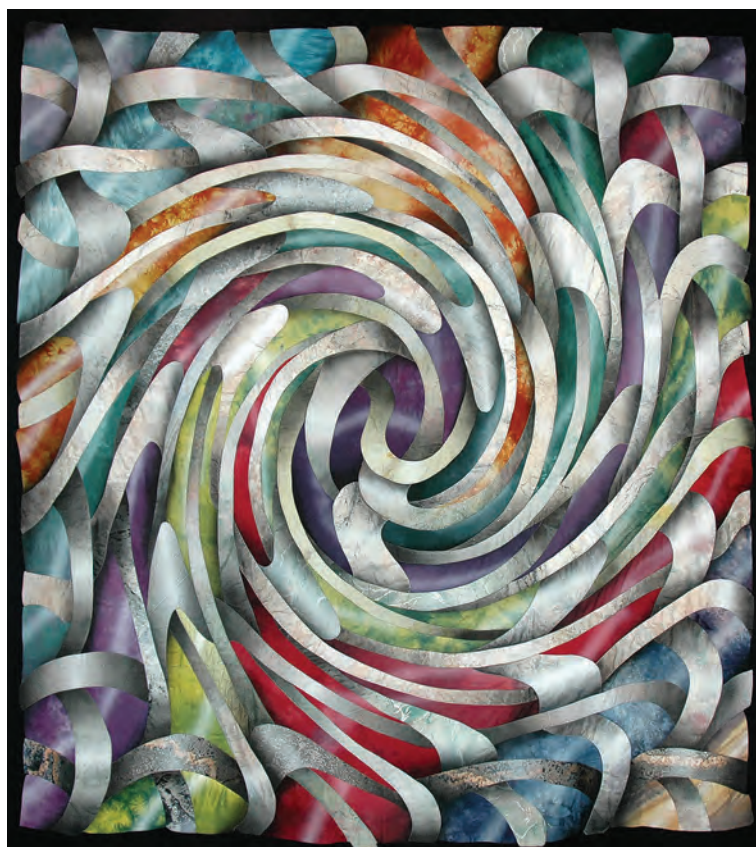


above:

**Judith Content
Tempest**

87 x 51 inches, 2000

Collection of San Jose Museum of Quilts & Textiles. Gift of Paul Robbins. Photo by James Dewrance.



left:

**Miriam Nathan-Roberts
Spin Cycle**

71 x 66 inches, 1998

such as digital photography and software to create or manipulate images.

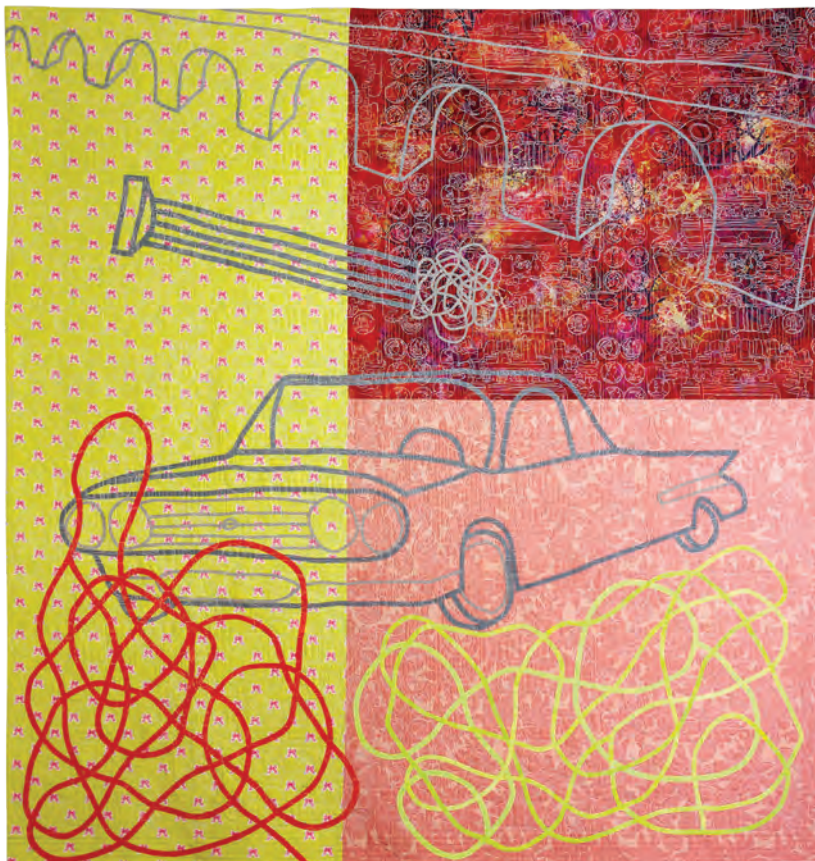
Like contemporary artists working in other media, artists working in the 21st-century use the quilt format to address important social, political, economic, and environmental issues. Whether the works are by artists who have spent decades working in the quilt medium or have been created by artists who embraced the art form more recently, global issues are at the forefront of subject matter.

Joe Cunningham's *Autoworld* conflates two decaying cities the artist visited in the summer of 2015—Flint, Michigan and Rome, Italy. He juxtaposes an image of a big American car with the Roman Aque-duct and a fallen Doric column. Images of Roman coins and V-8 engines are machine quilted throughout the piece.

Alice Beasley's *No Hard Hats Required* from her series *The Game is Rigged* addresses one of the effects of the global financial crisis that began in 2008. The artist's poignant depiction of a worker fenced out of employment reminds us of the individual toll that resulted from international financial mismanagement.

Contemporary quilt artists continue to push boundaries of what can be considered a quilt, embracing new materials and techniques, and some of them create work in three dimensions. Like the pioneers of the art quilt movement, they continue to explore what is considered a quilt and blur the lines between fine art and craft.

[Ed. note: The "summer of love" happened in San Francisco in 1967, when more than 100,000 hippies converged on this California city. The hippie movement spread throughout the U.S. and Canada, with colorful textiles—especially tie-dye—as a signature aspect.]



above right:

Joe Cunningham
Autoworld

72 x 72 inches, 2015

right:

Alice Beasley
No Hard Hats Required

70 x 48 inches, 2012

Tips for commissioning quilt art

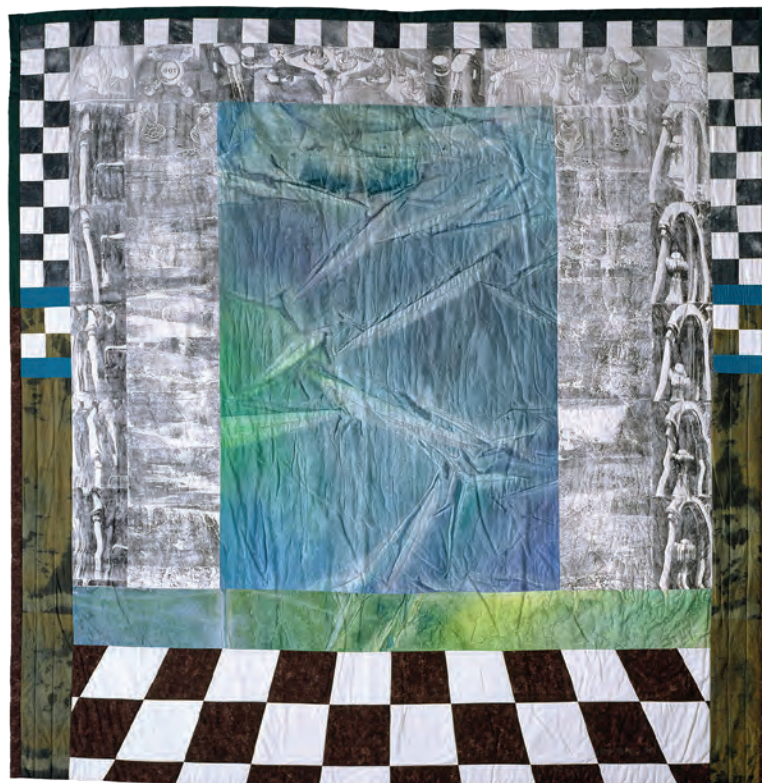
by Jack Walsh



**Gayle Fraas &
Duncan Slade**
Jack's Falling Water
56 x 36 inches, 1997

(right):
Terrie Hancock Mangat
Water
122 x 98 inches, 2010

(below left):
Joan Schulze
Flow
101 x 101 inches 1995



My first step in commissioning an art quilt is to define the purpose of the commission. It may be to enable an artist to pursue an idea or vision. It may be to enhance a specific location. It may be to honor someone or commemorate an event. Knowing the purpose will impact your selection of an artist.

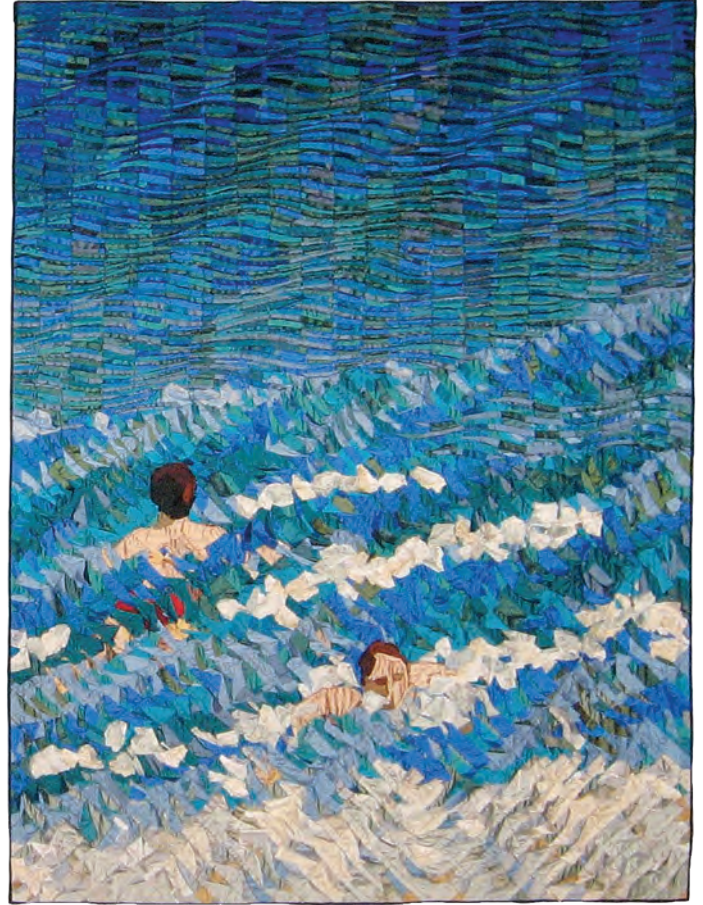
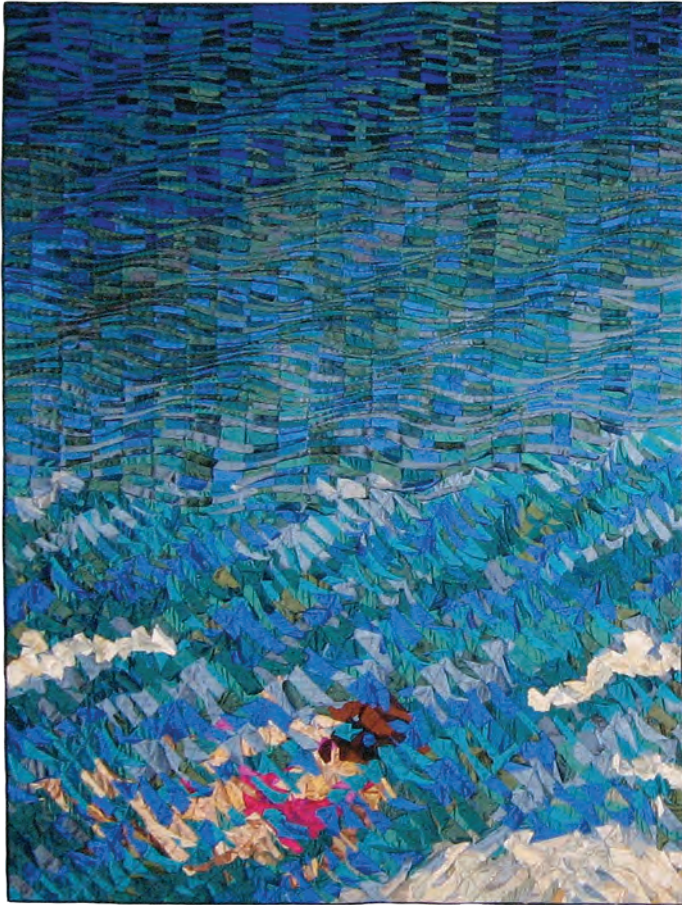
Many artists do not want to be limited by location or occasion, so if either of these is your purpose, you can narrow the field of possible artists to those willing to accept your limitations and specific requests.

When I issue a commission, it generally involves identifying artists who can benefit from having an opportunity to pursue a vision unrestricted by time and/or marketability of the finished work of art. When commissioning a piece for a location, I identify artists whose work is attractive to me as the sponsor of the commission. When commissioning work to honor someone, I identify artists whose work appeals to the person who will receive the finished work. For example, when my twin brother, Frank, and my sister-in-law, Christine, built their retirement home, I wanted to commemorate the occasion by having an art quilt created for them. We pored over photos of works by numerous artists. Then I contacted artists whose work they liked and found one willing to accept the commission.

Terms of a commission

The sponsor and artist need to agree on key points of the commission up front. These include size, price, date of completion, and the sponsor's preferences in terms of subject matter. For example, when I issue a commission for a work for my collection, I ask the artist to make it on the subject of water. If there is a limit on time for the artist to complete the commission, that should be stated.

Once terms are set, the sponsor and artist should sign a written agreement. This can be as simple as a



Tim Harding
Surf Swimmers

89 x 138 inches (diptych), 1998

letter or email if both parties are comfortable with that. The agreement should include the information listed above plus the following:

- A payment schedule

This may include initial and final payments. If many hours of work are involved, a payment halfway to completion may also be appropriate.

- Copyright ownership

When a work of art is created and is purchased by another person, the artist normally retains the right to duplicate the image. For example, artists of pieces I've commissioned can use images of their work for such products as greeting cards or handbags. It is helpful for the agreement to state that if the work is exhibited, the exhibitor may use images of the art quilt to promote the exhibition.

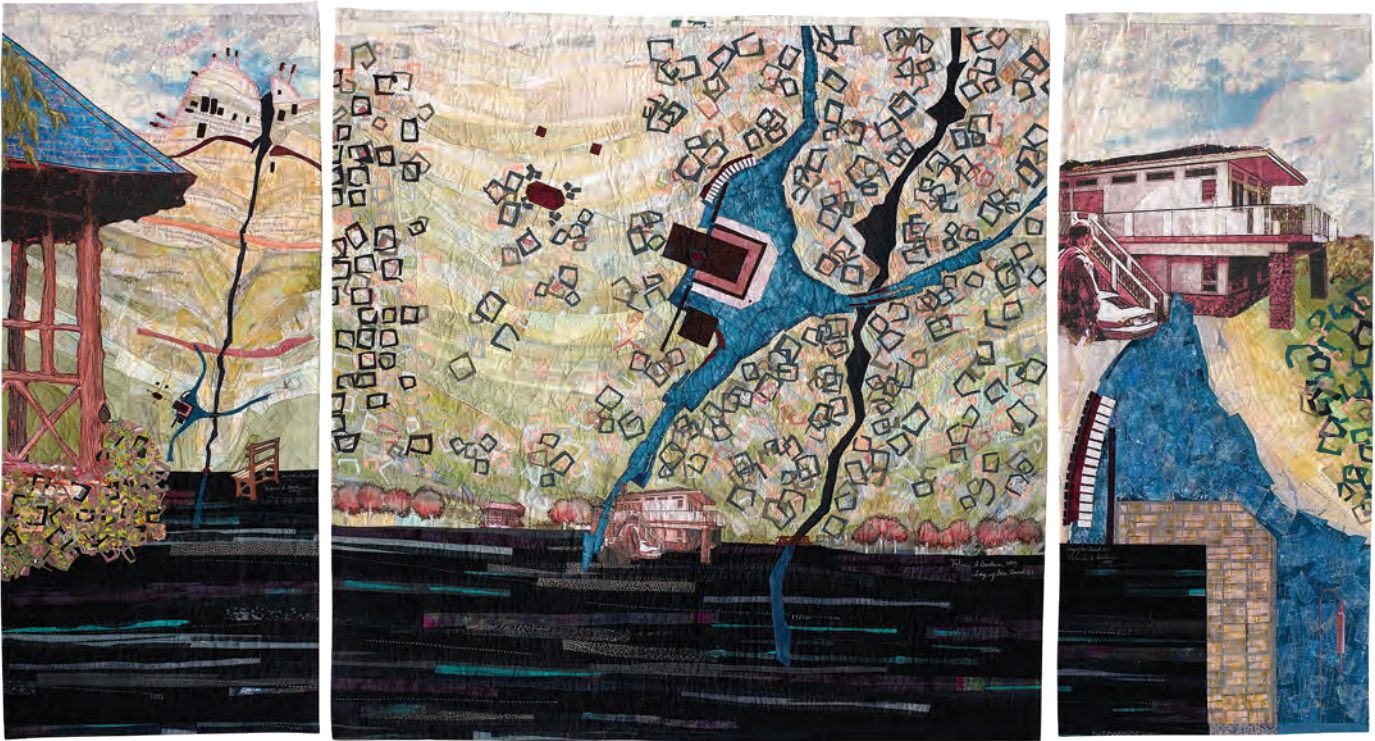
- Artist/sponsor relationships

Most artists have preferences for how they will interact with sponsors while working on commissions. The

sponsor should let the artist take the lead in establishing the pattern of interaction, which may include spending time together at the start of the commission, guidelines for the frequency of communication while the artist is working, and a process for handling the artist's requests for input from the sponsor that may affect the nature of the artist's work.

If a sponsor is not comfortable with some aspect of the process, the sponsor should discuss it with the artist, being sure to listen to what the artist has to say. Artists often have developed ways of working with sponsors that work best for them. For example, an artist once asked me to take photographs of a waterfall for her to include in the work. I was hesitant to do this as I didn't feel capable as a photographer and didn't want to interfere with her work. In the end, I realized the artist knew what she wanted, and I became comfortable complying with her request.

Unless a commission is intended for presentation at a specific time or event, it is best to be supportive



Valerie Goodwin
Lay of the Land II
 54 x 84 inches (triptych), 2009

of the artist in working through delays. I have found that artists are most creative when outside pressures are minimized. Some of the commissions I have issued have taken a year or even two years to complete. When encouraged to work at the pace with which they are most comfortable, artists have produced some wonderful works of art for my collection.

When the work is done

Receiving a new work of art is exciting. Opening the container to see the work for the first time is like opening a treasure chest. I don't know exactly what I'll find, but I know it will be great.

Once you own the commissioned work, let the artist know if it going to be is exhibited in an exhibition and/or museum. Having work exhibited publicly enhances the career of the artist. Being able to list all of the exhibitions and museums in which work has been shown expands an artist's resume.

There are additional rewards to commissioning art. I have developed friendships with artists that I enjoy long after the commissioned art is completed. Knowing the story of a work of art from its inception enhances my enjoyment of it.

A commission can enable an artist to explore new visions and new ways of creating. It is rewarding for a sponsor to know that she or he has contributed to the future work of the artist. ▼

Jack Walsh is a retired executive and licensed professional engineer whose life work was making water safe to use. He has collected art quilts for more than 30 years and has commissioned 10 artists to create art quilts on the theme of water. He has also commissioned two art quilts as gifts and commissioned a sculptor to create two pieces for his vacation home. Walsh served on the Studio Art Quilt Associates Board of Directors.

This article previously appeared in the Fall 2013 issue of the SAQA Journal.

Reverence for books leads to library commission

by Yemima Lavan

I grew up in a kibbutz in Israel. From an early age, I was attracted to all kinds of textile crafts, including knitting, weaving, and embroidery. This was my way of expressing myself and asserting my individuality within this collective community. I chose to study arts and crafts education. I taught primary school pupils for a decade, and then for seventeen years I taught at Kaye College, in the department for arts and crafts teacher training.

I first encountered the quilting world in 1996, and subsequently decided to concentrate my artistic energies and expression in this field. I began an in-depth exploration of the world of traditional, and later, art quilts, fabric-dyeing techniques, and more. I am very enthusiastic about my work, and I love the feel of fabrics and the colorful creations that result from combining many pieces together. This journey has taken me down new paths of artistic discovery where I have been able to express my ideas in more accurate and nuanced ways, combining my own hand-dyed and hand-printed fabrics alongside commercial ones.

I am a member of the Israel Quilt Association (IQA) and SAQA, and I belong to Encounter, a group of Israeli art quilters. My quilts have been shown in six solo exhibitions and in many group exhibitions in Israel and abroad.

Kaye College commissions a quilt

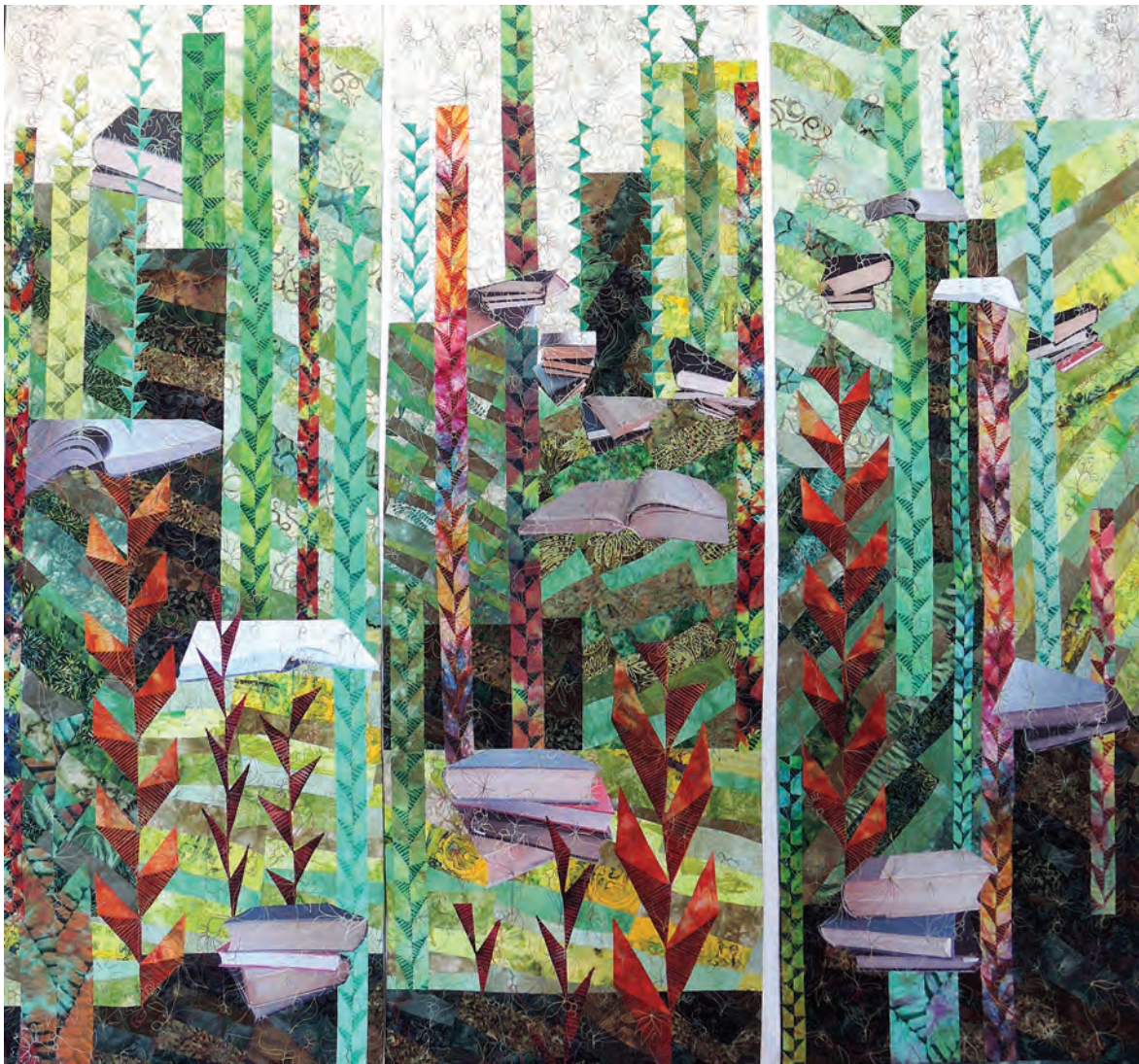
Kaye College was established in 1954 as a seminar for teachers in the rural area. Today it offers B.Ed. and M.Ed. degrees to a thriving Jewish and Bedouin student body of more than 5000. The college has twice received the UNESCO Award for Exceptional

Contribution to Advancing Multiculturalism and Coexistence.

In celebration of its 60th anniversary, Kaye College decided in 2014 to honor its past and present teachers by organizing a special exhibition of their art works. I was invited to participate and display my quilt *My Parents Library in Two Chapters*, which tells the story of my parents' books. When I was a child, books were precious. In my parents' tiny apartment, the bookcase took up a whole wall. For me, these books were the essence of my parents' lives. In order to acquire them, they had to give up many other comforts. Sadly, when my parents passed away, I found myself surrounded by boxes of books that were of no interest to anyone.

Kaye College commissioned me to make a special quilt for the library of the college. After my preliminary sketch was approved by the college administration, I began work on *Bed of Spices*, inspired by Song of Solomon 6:2 — “*My beloved has gone down to his garden to the beds of spices, to graze in the gardens and to gather lilies.*” *Bed of Spices* portrays the love of knowledge and learning: the library is the garden of education, and the books are the flowers.

Bed of Spices has three panels and is machine quilted. It includes themes and techniques that I have been exploring for several years. One recurring theme is photos of books, which in this quilt appear in three sizes in order to create the illusion of depth. I transferred the book images onto canvas before incorporating them into the quilt. I also used a tie-dye process to represent plant images. Previously I had used these shapes in a series of six art quilts as a protest against deforestation. I had first encountered the devastating



Bed of Spices
54 x 63 inches
(triptych), 2015

ramifications of deforestation on a trip to Ghana in 2007, and was deeply disturbed at seeing the barren stretches of stripped land that stood out in stark contrast to the yet untouched vibrant and flourishing forests swarming with myriad forms of wildlife. These quilts were displayed in exhibitions in Israel as well as in Germany (2008), the U.K. (2008), Canada (2013), and Taiwan (2016).

Inspiration for my work

I endeavor to create quilts that, in addition to fulfilling an aesthetic function, reflect my beliefs and emotions through concrete themes and abstract forms. I choose themes inspired by my immediate cultural surroundings and personal history, including my travels in Africa and Asia.



Bed of Spices hangs at top of the staircase leading into the Kaye College Library

Joan Schulze: Dancing with commissions

by Suzanne Smith Arney

Joan Schulze received her first private commission in 1975. Since then, her daring, poetic, spare, and beautiful quilts have been included in public, private, and corporate collections around the world. As I began writing this story, Schulze was in negotiations with Ulysses Grant Dietz, Chief Curator and Curator of Decorative Arts at the Newark Museum. In an email dated January 31, 2017, Dietz wrote, “I would very much like to have one of your quilts in this collection.” With retirement on his mind he spoke of his

collecting imperatives, and in subsequent messages he and Schulze narrowed their choices.

They agreed on *Six Point Two*, a two-sided quilt that, much like a journal entry, records Schulze’s response to an earthquake near her home in California. “On the back is a running commentary about the earthquake experience,” says Schulze. “I printed it with rubber stamps, very spontaneous, running out of room just in time.” The work fit well with Dietz’s interest in content and in process, and it addressed



Six Point Two
1987

Earthquake Country... I live here, work here. Things rattle, shake, sway causing a crisis in your ability to keep a level head... Run for the doorway. Listen to windows rattling. Will they break? / Feel the earth move, sometimes a rolling, rolling..... Now what seems like minutes often lasts 5 to 8 seconds. If it was a good one, it can seem like forever! The radio is a link with the outside. If you play the guessing game “How BIG was this one?” It restores your confidence. Of course, champagne helps, also. Friends and I were having Sunday Brunch in a San Francisco restaurant. We had ordered and the first course arrived. The table appeared to float. Talk continued but eyes grew larger. Just as the word earthquake was about to be uttered, a cork popped and the maitre’ d poured champagne for everyone as we all watched the dishes clatter and the chandeliers move. Talk centered around How Big “it” was? Was it your first? Was it typical? etc. etc. The Richter Scale registered 5.4, epicenter 20 miles away. It is much better to be with people during a shaker so you can act nonchalant even brave. Each major quake elsewhere makes us aware that our turn is coming, coming...coming...coming...coming, comingcomingcoming...

— Joan Schulze 1987
rubber stamped on back of **Six Point Two**

in principio

installation at Queen of Apostles Church
1993

a timeline gap in the museum's collection. The next step was funding the transaction. "Sponsors are often collectors who own some of my work," says Schulze. "And my resume and books help attract new donors." Recognizing this support and acknowledging the link between artist and audience, sponsors are accredited in documents, printed material, and catalogs relating to the acquisition.

A commissioned work is a more complex relationship. Initially, details such as content of the artwork, placement, size, and cost must be agreed upon. A completion date is penciled in. While an individual commission is very personal, with an emotional component, corporations are more objective. Schulze says, "I may have to work with a committee, and they often want drawings, which I don't do. In either case, I show the client examples of my work and watch for a response." Essentially, it's an issue of trust, a responsibility that Schulze takes seriously. "The client's wishes are always in my mind. The finished commission must be my best work."

Schulze remembers a 1993 assignment with special satisfaction. Queen of Apostles Church in San Jose, California, wanted a new, contemporary look for the sanctuary. Over the course of a year, Schulze created eight 2-sided paper and fabric quilts to be hung from the ceiling.



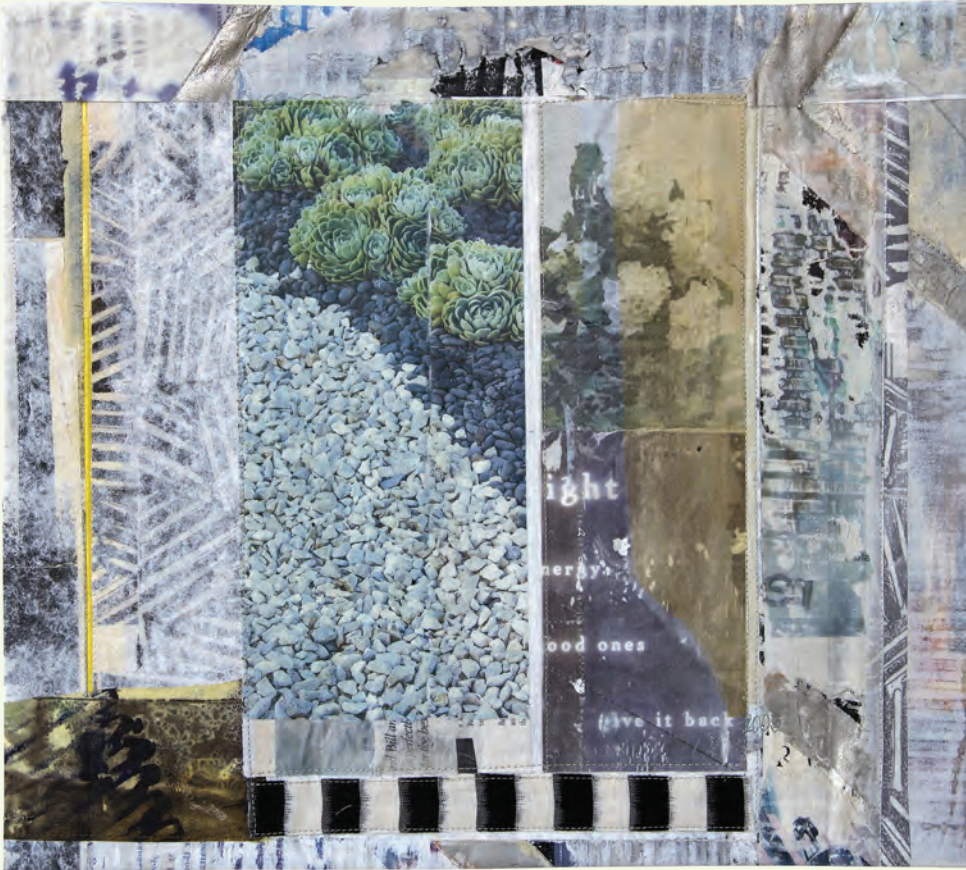
sions without ever seeing it as a whole until the first installation." Schulze also faced the task of winning the congregation's acceptance of a much more abstract presentation of a traditional crucifix. "The whole experience was significant. I learned how to stand my ground and how to stretch my limits."

A commissioned piece combines the impetus of the client and the style of the artist, as if an idea, a melody, wishes to dance with a certain choreographer. Each partner must adjust, attune, and be open to re-presentation rather than representation. It's an invitation to the artist that is both daunting and daring. *Helios* (2009), requested by the Palo Alto Medical



Helios

42 x 84 inches, 2009



White Tea
15 x 17 inches, 2005

The Imaginary Life of a Bowl
once upon a time, a long time ago
 a smoky haze
 surrounded the bowl
 nestled in the kiln to be
 hardened by time and heat
 transforming the clay
 into a sturdy object
 made to last through time

once upon a time, not so long ago
 this bowl, this precious object
 cared for, used, and admired
 passed from one to another
 then given as a gift
 to one who received it
 with delight and surprise

once upon the unknowable future
 imagine stories
 anecdotes
 casually acquired
 chapters to be
 held in this bowl
 composed in the round
 while the gift still delights
 and transforms me

—Joan Schulze, 2017

Foundation, is one example of Schulze’s response to the challenge.

To say Schulze’s work is well known is an understatement. In 2010, *Poetic License: Drawing, Quilts and Collage*, a 40-year retrospective exhibition and 168-page catalog, was organized by Deborah Corsini, then curator at the San Jose Museum of Quilts & Textiles. In her foreword to the book, Corsini wrote, “Joan Schulze is both a poet and an artist and the collage aesthetic of her art, like her poetry, is a multifaceted composition of layers of imagery and suggestion.” This year Schulze received the coveted Distinguished Woman Artist 2017 award from Fresno Art Museum’s Council of 100. “The award opened up the floodgates to do big new work,” said Schulze. “I’m sailing into uncharted waters with *Opus* and the packing tape work.” Always current with new technology, Schulze has posted pictures on her Facebook page ([facebook.com/studioG2302](https://www.facebook.com/studioG2302)).

The Fresno Art Museum will mount a solo exhibition September 23, 2017 through January 7, 2018, and

will publish a catalog. One of the first images chosen for the exhibition was *White Tea*, a quilt inspired by the gift of a Tang dynasty bowl. In her companion poem, “The Imaginary Life of a Bowl,” Schulze envisions the sturdy yet precious object containing the echoes of countless stories as surely as cups of fragrant tea. Here again is the graceful layering of both subject and technique. And while each quilt retains traces of its history, Schulze says, “I try to push each new quilt, building on ideas, experimenting with processes.”

At 80, Schulze seems physically and mentally indefatigable. A year ago she traveled to Shenzhen, China, to install *Poetic License* (her sixth exhibition, second solo, in China) and to head the jury panel for the International Fiberart Biennale Exhibition and Exchange, both at the Guan Shanyue Art Museum. Since 1999, she has visited China ten times—exhibiting, lecturing, serving on committees and panels, and teaching university classes. At the 2012 Biennale, Schulze received a special award, Friend of China Fiberart.

“To make clear, meaningful art is my ultimate goal,” Schulze says. Beginning with an amorphous idea, developing that concept with her tools of experimentation, intuition, experience, trust, and curiosity, her studio becomes “a room of promises.” Artists are often described as messengers, and a vital link in bringing that message to a wider audience is the support of patrons willing to sponsor and commission work as original and audacious as Joan Schulze’s.

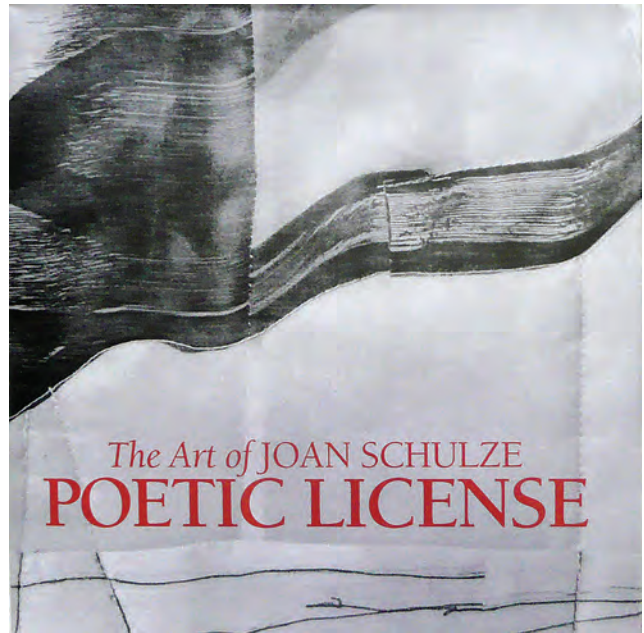
Joan Schulze: Celebrating 80

September 23, 2017 — January 7, 2018

Fresno Art Museum

2233 North First Street, Fresno, CA 93703

559-441-4221 | www.fresnoartmuseum.org



Poetic License – the Art of Joan Schulze is available on amazon.com

Joan’s website: www.joan-of-arts.com



Two of Schulze’s quilts complement Faith and Jonathan Cookler’s collection of contemporary art. The first, *B’reysheet*, was commissioned to honor daughter Beth’s bat mitzvah. “I’d done my homework, spent time with Joan, so while we gave her input, we also respected her artistic freedom,” said Faith. She describes the relationship between an artist and patron as dynamic and interactive. “Joan is a unique, creative, and spiritual person.” The Cooklers trusted Schulze to interpret their ideas, following her own instincts and cumulative process of expression. *B’reysheet* became a focal point for family, friends, and guests, but Faith advocates patronage on a larger level, too. “We all have a responsibility to support the arts. They bring beauty and understanding into the world; they civilize us.”

Pamela Allen

Kingston, Ontario, Canada

Pamela Allen never fails to make your day. Her work amuses. It puzzles. It makes you think. A blend of folk and modern, of narrative and abstract, her work freely conveys her own outlook on life: Do not bemoan the bad things that happen, but celebrate life's changes.

Allen's work has changed through the years, becoming more refined and making larger statements. She is true to herself in all she does and her individual approach provides a universal appeal.



A journey

I was a bored lab technician for the first 12 years of my working life. The big decision to go to art school and pursue what I wanted to do was life-altering. In the first 20 years of my art career, I moved from painting, printmaking, collage, and assemblage to arrive at fabric art. I became a fiber artist when I realized my colorful, funky paper collages would translate beautifully into fabric.

To free fall into art quilting was cheeky of me—I could hardly thread a needle! My sewing machine was a church basement-bazaar number. I put duct tape over the feed dogs to do free-motion work. As for materials—I had none. I began collecting fabrics from thrift shops and sewed them together into colorful, narrative pieces. This approach accounts for my unconventional mixtures: cottons, synthetics, corduroy, velvets, and polyester.

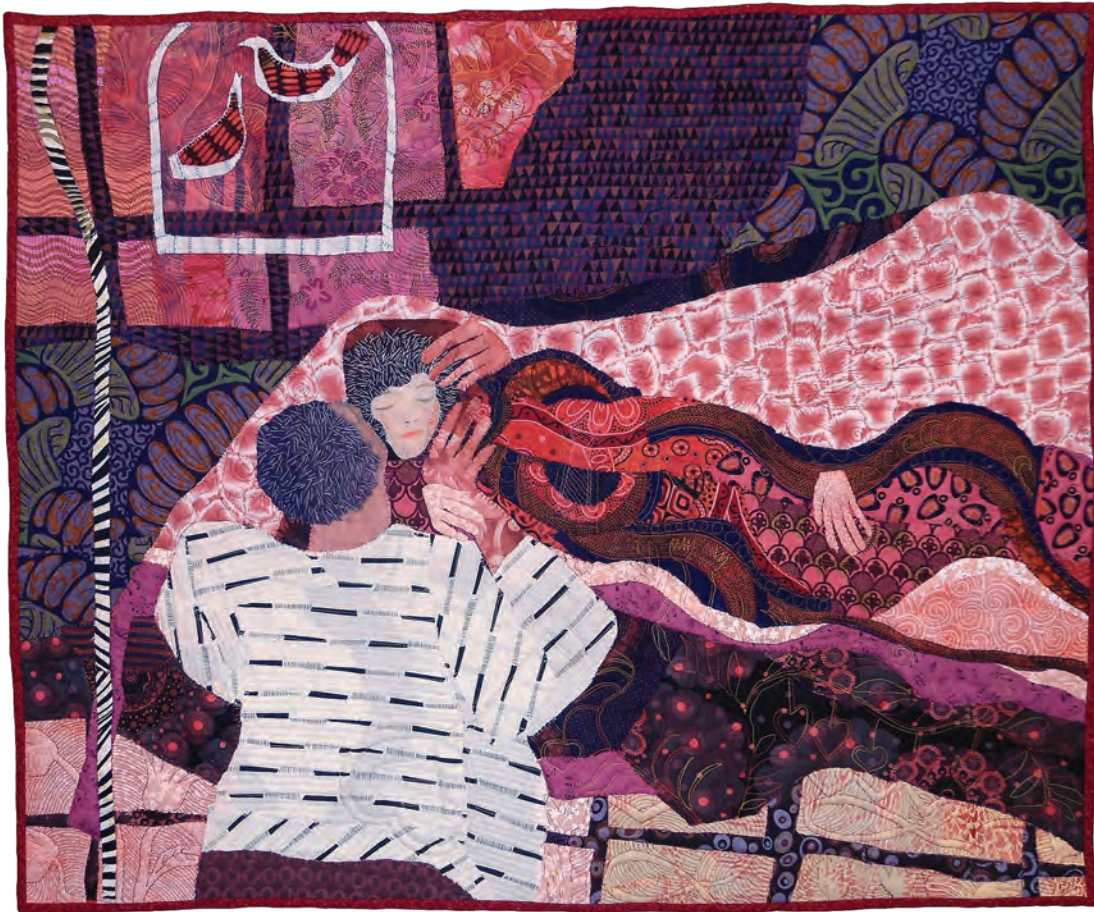
Nevertheless, I cobbled together my first quilt in 2001 for the exhibition *America from the Heart: Quilters Remember September 11, 2001*, at the Houston International Quilt Festival (produced by Quilts, Inc.)

New world navigation

The quilt world is preoccupied with jurying, judging, even stitches, square corners, and nice, neat bindings. My ignorance of all that allowed me to make fabric wallhangings without restraint. A week at Susan Shie's Turtle Art Camp taught me I could make anything that struck my fancy as long as it didn't fall apart!

When I made assemblages, I used a vast array of found objects, castoffs, and recycled items. Many manufactured items are significant for me. Garters, eggs, and hair rollers are recognizable symbols for women of a certain age. All told, I probably have about 100 pounds of interesting items to use as embellishments. They range from dental tools to miniature keys. I continue that practice in my fabric work.

Still, single elements do not a work of art make. It is the ripening whole that is the final fruition of the idea.



left:
Sleeping Beauty
 35 x 42 inches, 2015

below:
Kissing In Public
 44 x 36 inches, 2014

Subject matters

In my early career as a painter, I sometimes agonized about subject. Over time, I realized that the advice given to writers — write what you know — applies to all creative arts. I had read David Hockney’s frank book *Hockney by Hockney: My Early Years*. Hockney’s paintings are all about his life, his passions, and his travels.

I decided to do work about things I know: relationships, family, and women of a certain age. I add humor, which reflects my general attitude to life. I do not bemoan the bad things that happen, but celebrate life’s changes. My subjects include getting older — a favorite topic — and being childless, although I married into a family that has 18 grandchildren.

I use real people in some of my imagery, but a true likeness is not high on my priority list. I have a problem with some fabric portraits that try to create a perfect likeness. I find the outcome to be ill-suited to fabric. In my renditions, I want to intimate personality, special features, and idiosyncrasies.





The “C” Word

45 X 40 inches, 2011

Work style

True to my character, I am an ad lib designer. I become enamored with an idea, like senior citizen lovers, and I just start. I may make three or ten works on the subject until it has run its course. I usually work on several pieces simultaneously. I don’t do any preliminary drawing or studies. If the project is for a specific theme, I develop a narrative on the design wall.

I have made a number of quilts about housecleaning and my aversion to it. I know I will have elements like a vacuum cleaner, or a reference to laundry or even a tongue-in-cheek reference to a religious icon. In some works, most elements are created in fabric; for other pieces, I incorporate embellishments to tell the story. One work includes a vacuum cleaner attachment.

I love my work and probably put in more than 40 hours a week. I have a separate studio where I design my compositions, store all my gear, and have my lovely Janome sewing machine (Janome gave it to me as one of their artists!). I start work around 10 a.m. I stop for lunch, then go back to do some more. My goal is to stop when I’m at a stage where I can hand-sew in the evening while watching a documentary on art or a movie on Apple TV. What a life, eh?

Artistic evolution

My work seems to have become more refined, dare I say more elegant, as time has passed. I question whether that’s because I can handle the medium better or because I embrace the “fine” in fine art textile work. Perhaps it’s because I want to fit in with my colleagues. But I’m not sure that I want to abandon the funky and folky in my old age!

My quilts are less folky than they used to be. With earlier work, I was in a deliberate exploration stage, which allowed me to embellish with quirky objects. I also made more use of the patterns in fabrics to create faces and figures. As for humor, sometimes I just can’t help it, and my humor can border on corny. I want people to smile or even laugh when they discover the jokes. For instance, there’s a big fire engine quilted

Eve Under Scrutiny II

37 X 25 inches, 2005



Funky Fiddlers
48 X 40 inches, 2006

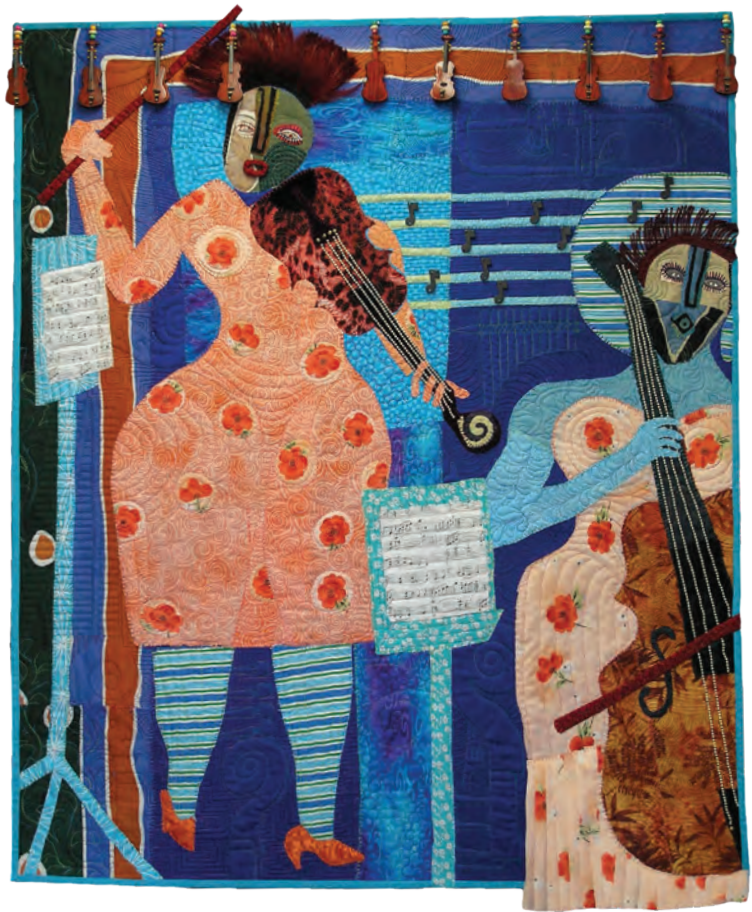
into the background in a quilt about a woman having a hot flash.

With more serious subject matter, I soften the message, if not with humor then at least with enigmatic imagery. *Eve Under Scrutiny II* is a good example. I am rather peevisish about the issue of women's rights and how history has judged Eve from the powerful, yet blinded, male point of view. Thus, I have done a number of *Eve* quilts stating her case or questioning patriarchy.

International appeal

I am fortunate to have had works shown in Canada, the United States, South Africa, the United Kingdom, France, Japan, and Taiwan. In 2011, as a Canadian citizen, I was "banned" from teaching in the United States on the grounds that I was "taking jobs away from Americans." Ironically, I am allowed to teach there at a university or college.

I therefore switched to online teaching, which has been a great success. I can teach any time, I have students from many countries, and I can wear my jammies. Students get one-on-one critiques of works in progress, complete with suggestions for improve-



ment. Through Facebook, I maintain friendships with many fiber artists and art quilters. I am a member of SAQA and Quiltart.com and post to both email groups.

Future

What I foresee for myself is more of what I do today in a bigger dish. In the last few years I have tried to concentrate more on marketing my work. I also travel to art destinations like Egypt. Every year I go to the Atlantic Center for the Arts in New Smyrna Beach, Florida, to spend a week with other fabric artists. I applied for several artist residencies in the last few years, and was successful at that. I have cut back on exhibiting and teaching in favor of these pursuits.

www.pamelart.com



Lady Luck
37 X 27 inches, 2005



Thread Stories

I received a sewing machine for Christmas 2009. It took me 30 days to get up the courage to sit down at the machine and begin to sew. During that time, I researched art quilts. I discovered I could print a photograph on fabric. For my very first project, I printed one of my photographs — a rose. I sat at the machine. Five hours later, I stopped. The entire flower was covered in thread.

I began to use my photographs in all of my art. Because the photos are from travels or are portraiture, I decided to name my technique Thread Stories. Every photograph tells a story and mine are covered in thread.

I love to show people in my work. Every photograph of a person informs. *Memories* is of a 96-year-

Memories

45 x 31 inches, 2014

artists to watch

Jennifer Day

Santa Fe, New Mexico, USA

Jennifer Day embraces an artistic life. She is an accomplished photographer. She has been a member of the American Society of Interior Designers (ASID) for 40 years. Her background in color, light, and design serves her well as a fiber artist, a pursuit she began in 2010.

Her first art quilt led Day to create stories that bring together photographs and thread. The threads form textural depth so inviting that viewers are drawn into the tales she tells of faraway places, companionship, and distant memories .



Esperanza

30 x 40 inches, 2015

old woman in Havana waiting just inside her doorway for her family to arrive on a Sunday morning.

Photographs of children living in an inhabited dump in Nicaragua are the basis for two other works, *Esperanza* (Hope) and *Tengo Hambre* (I'm Hungry). I wanted to tell the story of the dump and the lives of the people there.

The eyes have it

The key to creating portraiture is to begin with the eyes. I outline the eyes first, then move to the pupil. I always leave the whites of the eyes without thread so the eye has a luminescence, drawing in the viewer. I then work from the eyes along the nose and the top of



Tengo Hambre

38 x 43 inches, 2015



Judy

41 x 40 inches, 2015

the cheekbone. It's important to stitch directionally. This means allowing the stitches to flow from the corner of the eye under the lashes along the top of the cheek.

Once the face is complete, the hair is the next step, and it is always fun! Individual hairs are never straight. It's enjoyable to let my imagination go wild as I thread the tresses of the subject.

Selecting the color of threads to work with is critical. By using Gutermann Mara threads, I can usually select the thread that matches the color of the photograph printed on fabric. This line of threads was created for the garment industry. I use this thread because there are 700 colors in the line. Very

few manufacturers sell threads that can be used in portraiture. If I can't match exactly, it's not a problem; the key is to blend the tones seamlessly.

Day in the studio

I look forward to bringing more of my thread stories to life each and every day. When I work in my studio, I usually spend five to six hours a day at the sewing machine. While working, I transition between Zen and obsession. If I'm working with music, I find myself in a Zen state. Time passes quickly as I

Cuban Cars

35 x 27 inches, 2016

am totally involved with my art. As I sew, my mind wanders to other projects I am involved with as an interior designer specializing in restaurants. My pencil and paper are nearby to make notes as ideas come to me. If I work in a silent room, I'm obsessed by the fiber. I work quickly, pulling threads and blending colors at a non-stop pace.

Up next

I'm working on several projects that are in galleries in Santa Fe, New Mexico. These are smaller than those that toured internationally for the last several years. My gallery art does not include free-motion quilting in the background. The image is covered in thread so it looks like the original photograph. Each piece is framed. I am working on a series that includes Cuban cars I photographed during two trips to Cuba several years ago. Cuba captures the imagination of the United States, and it's fun to bring this small part of Cuba to life.



As an interior designer, I'm working on four restaurants as well as several vacation rentals in Santa Fe. These projects are intense and are due to be completed in 2017. They caused me to take a break from teaching this year. I intend to begin teaching again in 2018.

www.jdaydesign.com



Cuban Guitar

25 x 27 inches, 2013

artists to watch

Virginia Greaves

Roswell, Georgia, USA

Virginia Greaves understands that the very soul of portraiture is a magical intangible, one that connects subject with audience. Using photography for inspiration, Greaves is an award-winning artist whose works are often marked "sold," particularly if seen on the floor of a large exhibition.

Call her works magic or call them hard work. It takes both to succeed.

Starting point

I'm inspired by my photography. I try to take pictures of animals and people whenever possible, and sometimes I take pictures of myself. I choose the subject of a portrait but usually decide on symbols and backgrounds later in the process. I let the subject speak to me. It grows and changes as I work on it.

My first portrait series was monochromatic. When I relocated and no longer had access to a wet studio to dye my own fabric, I had to learn how to work with commercial fabrics, which meant learning to exploit opportunities available in large and small prints. I hit my stride about the time I made *Adelpho* and *Duo-decim* in 2009. Then, I was refining my approach to eyes and I had figured out a technique for working with mouths that included the inside of the mouth as well as the lips.





far left:
Adelpho
46 x 29 inches, 2009

left:
Duodecim
45 x 33 inches, 2009

below:
Unconditional
43 x 33 inches, 2008

This is also the point when I began to move away from strict adherence to photographs. Although I use them for inspiration, there's a point at which a photograph is not going to give all the information you need for a successful portrait, including the line of the jaw, the eyes, the teeth, the neck, the ear. I draw and make these adjustments myself. Lately, I freehand cut the adjustments.

Why portraits?

My first monochromatic portrait was of my oldest daughter. I enjoyed working on the piece, capturing her spirit in the cloth. When my husband walked in one day and was surprised by his daughter staring back at him from my design wall, I knew I had succeeded. My goal is capturing a person's spirit, whether in the eyes, the expression, the curve of hands, or posture. It's like capturing a piece of magic in fabric.

Wag of approval

I want to capture that same spark in portraits of favorite dogs. I have always been a dog lover, and years ago I took a picture of my mom's dog, a Brittany spaniel named Fancy. She was abandoned during Hurricane Katrina, and my mom was the lucky person to find and adopt her. Fancy always showed such love and attentiveness through her eyes and the tilt of her head, so I created *Unconditional* in 2008.

Another favorite dog portrait, *Golden Moment*, completed in 2013, is of a golden retriever looking back over her shoulder at her owner. Like *Unconditional*, this piece shows the relationship with the owner through the facial expression and demeanor of





Golden Moment

40 x 35 inches, 2013

the majority of work in the art categories was quilted $\frac{1}{4}$ -inch or closer. My work was much more loosely quilted, and I realized that if I wanted to compete in the quilt world, I was going to have to concentrate on close quilting. From studying others' work, I saw that I needed and wanted more intricate quilting in my pieces. Although I still use echo quilting to quilt the interior of my subjects, I use more creative techniques in other areas.

the animal. If you can capture that moment between the two subjects, the portrait is successful.

Exhibition energy

When I started entering the larger quilt shows, I received feedback from several jurors that my quilting wasn't tight enough. I visited a show and realized that

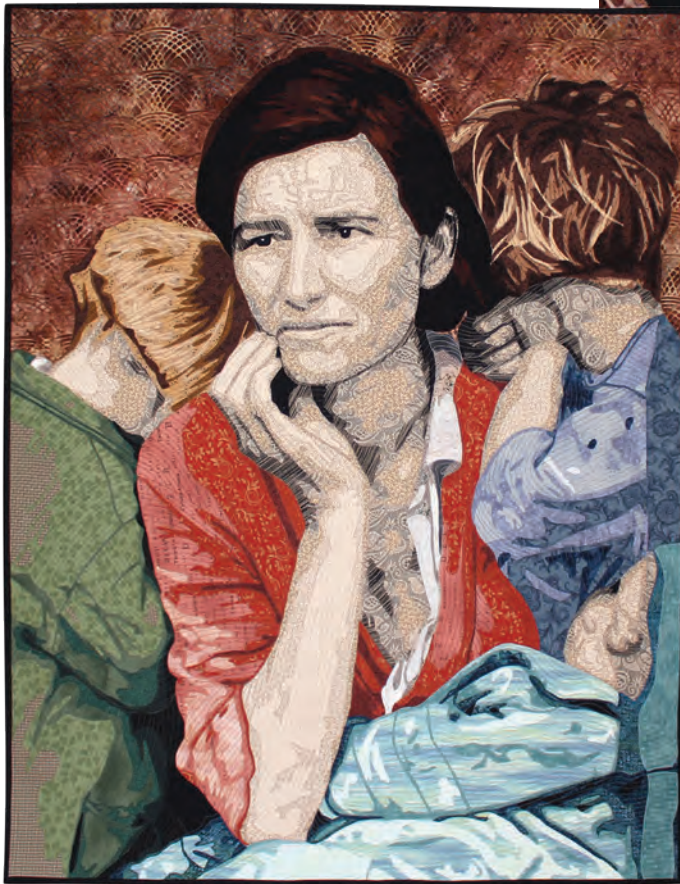
Analytical view

My latest piece, *Justice & Freedom*, is of two draft horses in a cortège. At 50 x 66 inches, it is much larger than my usual works. My standard techniques are fusing and zigzag appliqué, but there was no way to break down the individual horses into small enough pieces to use my go-to approach. It's always a chal-

Justice & Freedom

50 x 66 inches, 2017





left, with detail above:

Worry

40 x 31 inches, 2014

From a photo by Dorothea Lange

lence to sew all the pieces down before the fusible no longer holds and pieces start coming off. For this quilt, it was painfully obvious that even if I tackled one horse at a time, the pieces would fall apart in the process. I realized that a free-motion straight stitch around appliqué shapes was my only option.

Subjects in a series

My portraits series delves deeply into the spirit of people and animals. I strive to refine the end product, working on the eyes or the hands, trying to find a new way to achieve a better outcome.

Subject matter can be challenging for portrait work, as many people feel uncomfortable being models. It is a special gift to be able to connect the portrait of a stranger to an audience. The use of historical figures circumvents those difficulties. The audience usually identifies the subject and feels a connection to the piece because of the subject's historical familiarity. If I want to make work that easily sells, historical figures are the best choice.

Some people question the honesty of using someone else's photograph, regardless of permission or clear copyright. I have been challenged many times by

individuals asserting that using a photograph is nothing more than copying. Obviously, a photograph provides inspiration and some perspective. Anyone who has used photographs understands that they are only rough guides to a final piece. A photograph is not as good as the human eye and does not give information on the intricacies of the eye or the suggestion of the inside of the mouth. Furthermore, how a photograph is interpreted and used with other images can create an entirely new perspective.

New adventures

I continue to try to expand the audience for my work. It isn't always apparent where my style will find a welcome home. But I push my boundaries into new places every year, searching for new opportunities.

Artistically, I challenge myself with every new piece. I strive to do better, either in the use of new materials, in a new approach to a particular design challenge, or in expanding my abilities. Learning is growth, and teaching myself to grow is my entertainment and my passion.

www.virginiagreaves.com

Tiziana Tateo

Vigevano, Italy

Tiziana Tateo is an artist who always surprises. Her works are grounded in the tradition of textile arts, but they're transformed through process and imagination. Her use of color is as varied as her materials, which take on unexpected characteristics as she manipulates them with heat, scissors, and stitch.

There is, she says, always a new challenge on the other side of the door.

Stitches in time

My journey began as a child when I found I preferred stitching and embroidering to other forms of recreation. Later, when I had other commitments to fully occupy my life, I still always found time to cultivate and improve those skills for sheer pleasure.

In 1993 I quit my job as a civil servant, and I worked full time to perfect my artistic techniques. I attended several art courses, such as interior decoration, batik, silk painting, and machine embroidery. I started collaborating with magazines to create projects that were later reproduced on textiles.



above:
**Who does she think she is?
A star?**
12 x 12 inches, 2013



right:
La Pudeur
32 x 23 inches, 2015

Mannequins
52 x 32 inches, 2016

One day I came across some books about quilting and machine embroidery in an American bookshop. I was fascinated by the possibilities textiles offered to express myself, so I became a fiber artist. I read many English and American books about the subject and attended a distance-learning course via the Internet on machine embroidery held by famous English textile artist Maggie Grey. Then I focused on my own research and study. In 2010 I graduated from Middlesex University in London with a degree in Arts Embroidered Textiles (BA/Hons).

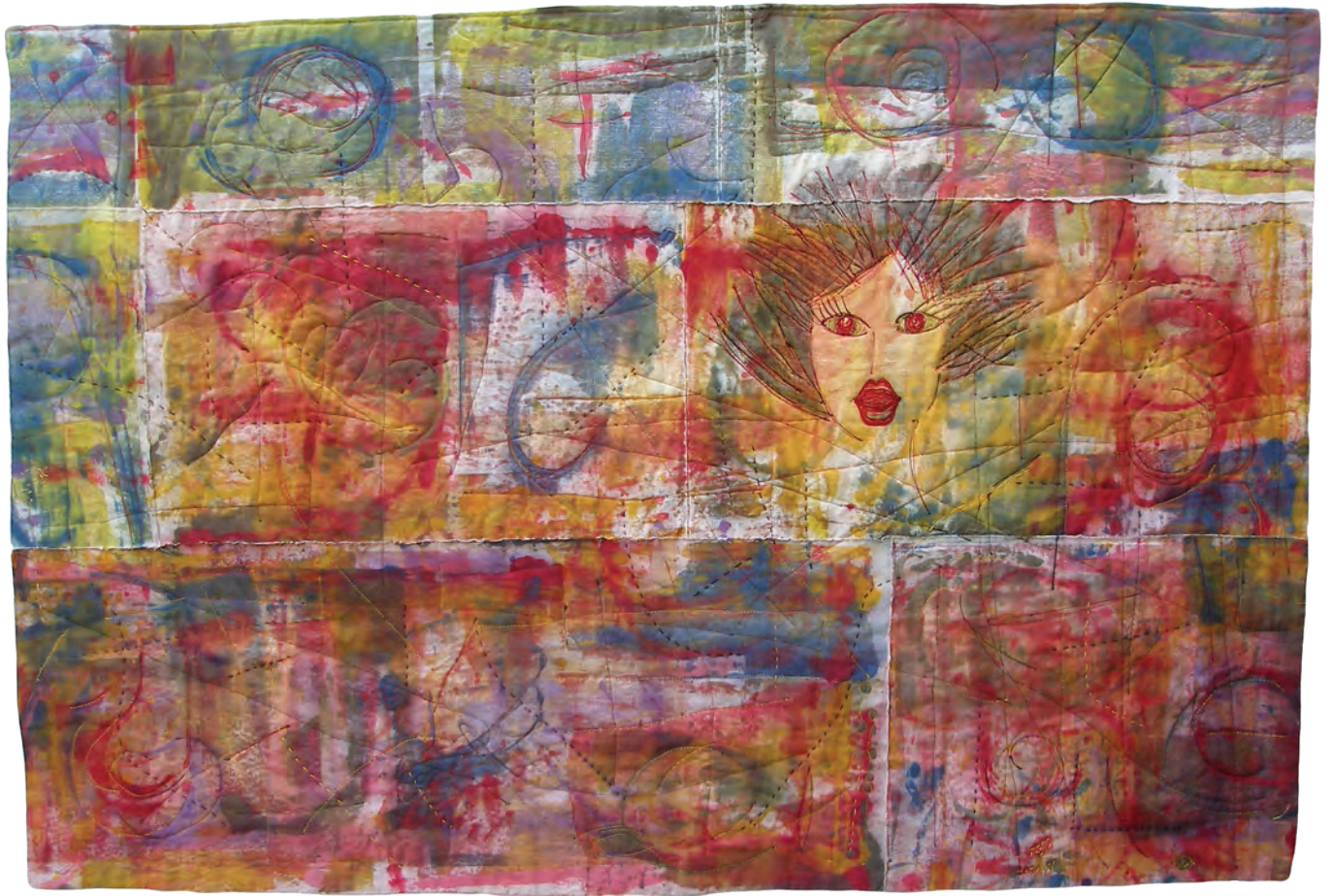
Materials and processes

I don't have preferred materials or textiles. I search for new and unusual materials to transform into unexpected results through manipulation. Different materials may transform the aesthetic and subject matter of a work.

Experimenting with technique is an integral part of my work. I have a full palette of textile and nontextile techniques, and I work without defining boundaries. I print, cut, burn, tear, and sew all of them.

It's exciting to use free-motion machine embroidery and quilting. The sewing machine's creative potential is great, adding dimension and texture. The textile





Inside and Outside
42 x 63 inches, 2012

techniques I employ vary depending on the inspiration for the work, but they often involve stitching by hand or machine.

I have no favorite technique. It depends on the materials I have at hand, the content, and sometimes the mood of the moment. At present I enjoy heating, scoring, and bonding synthetic materials to create interesting textures.

Portraits of a different sort

I often take my inspiration from magazines, but also from paintings, including those by Toulouse-Lautrec, Modigliani, and Boudin. It has been fascinating to reinterpret the Old Masters in textiles using painted and machine-embroidered tea bags. My aim to capture the viewer's attention leads me to play with bright colors, reinterpreting portraits that reveal a strong character such as in *Alice*, *Moira*, *Pamela*, and *Janet*, which are my favorites.

Figures are common in my works because of the feelings, emotions, and dialogue they convey. Like no other subject, the figure has the ability to speak to the viewer in an extremely intimate manner.

In my work *La Pudeur*, the naked body half-covered with black tulle is meant to underline how our education has conditioned us and our inner freedom. Body and emotions are divided by a red line: half heart, half brain, half thought, half pain, half pure, half vain. Can you feel your halves divided by this line made of social acceptance?

In *Inside and Outside*, the face is the visual display and surface of the manifestation of forms and colors that blends in all of us. The woman's expression conveys the fear of being devoured by the advance of the colors, representing the vortex of the emotions.

The inspiration for the work *Because... We Are Icons* came from my love of old icons. The seductive girls have been reinterpreted into a modern icon using gold leaf as background. They seem quiet, but as Jim Butcher famously said: "I read an article once that said when women have a conversation, they are communicating on five levels." The idea is very old, however, the approach is contemporary.

Moira
26 x 23 inches, 2009

Power of color

How boring life would be without colors! It has been proved that colors play a vital role in our daily lives and have a huge impact on our mood. Colors manipulate our emotions, making us feel happy, sad, angry, or relaxed.

In addition, the colors I use often depend on the theme or subject I want to represent and on the materials I have at hand at the moment. I might decide to work with a color I'm especially drawn to or with a color I have never used to challenge myself.

Thoughts on series

My work is unplanned and evolves through a series of processes. I have tried to make some works in a series. That approach is too boring and the result is unsatisfactory.

I know that in art, working in a series is almost a rule, but if you want to push the boundaries, as I like to do, every new work claims a new voice. I am aware I run the risk of being considered an artist without her own style, but my choice is to follow new paths. My works are often very different from one another.

Day in the studio

I'm lucky to have my studio where I live with a view on a beautiful garden. I can combine my studio practice with daily commitments. Every day, I work several hours in my studio while I listen to music.

I love making plans, even if sometimes when I'd hoped to find new inspiration, it does not come. The studio is my comfort zone and, if I'm not making new work, I read art books or check email, attend to computer matters, or look for new textile contests to enter.

Since I'm not a tidy person, my studio has stashes of materials everywhere, but these rouse my creativity.

The challenges are always behind the door and I'm waiting for the door to open to reveal an unexpected surprise!

www.tizianatateo.it



Because... We Are Icons
33 x 34 inches, 2015

the collector's bookshelf



Playful Fabric Printing

By Carol Soderlund and Melanie Testa

Published by Crafting a Life, LLC, 2016
ISBN 978-0-692-79479-1

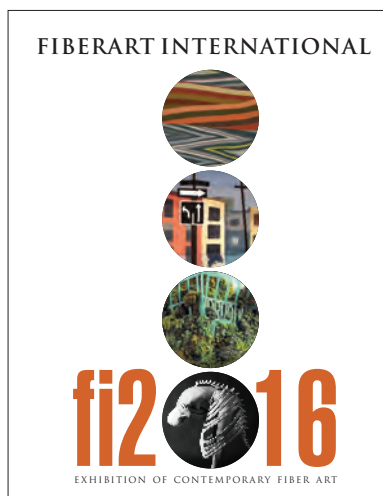
Reviewed by Patricia Kennedy-Zafred

What happens when two established quilt artists and popular instructors decide to collaborate on a book? *Playful Fabric Printing* expresses pure joy in the ease of techniques, the value of spontaneity, and delight in the artistic process. All 144 pages of this softcover book, published by Crafting a Life, LLC, (retail price \$28.99) and edited by Pokey Bolton, are vividly illustrated with inspiring color photographs, sketches, dye color charts, fabric collections, and completed art quilts. This publication is an

invaluable resource for any artist wishing to experiment or perfect the concept of printing on fabric with dye.

Included are full instructions for set-up, dye mixing (including recipes for 28 custom colors in 4 gradations), and creating dye pastes. The fun really begins when the possibilities of mark making with screens, stamps, and household objects are introduced. Multi-color printing is tackled, and using fabric collections and colorways to produce a cohesive collection of coordinated fabric is discussed.

The gallery of quilts created by the artists utilizing printed cloth is dynamic and brilliant. Artists and collectors can be confident in the archival qualities of cloth made with these methods.



Fiberart International '16: Exhibition of Contemporary Fiber Art

Reviewed by Patricia Kennedy-Zafred

An exhibition as visually and technically diverse as Fiberart International '16 can sometimes be difficult to capture in print form. The stunning catalog published by the Fiberarts Guild of Pittsburgh, Inc. succeeds, however, with pages brimming with inspiring full-page color images representing the artistic voices of 78 artists selected from 1,278 international entries. The softcover catalog of 114 pages with 166 color images includes artist's statements, biographies, and individual juror's statements by Chunghie Lee, Arturo Alonzo Sandoval, and Tali Weinberg.

The expansive exhibition galleries of the Pittsburgh Center for the Arts and Society for Contemporary Craft permitted the inclusion of many spectacular art

quilts, most of which are large and demand attention. The catalog includes colorful and dynamic works by Elizabeth Brandt, Maria Shell, and Gerri Spilka along with personal portraits by Riana Bovill, Jim Arendt, and Dawn Williams Boyd.

Best of Show was awarded to *THIS Revolution Will Not Be Televised: #13 Protest Series*, a politically charged quilt created by Penny Mateer in collaboration with Martha Wasik. Politics and propaganda are also addressed in quilts by Shawn Quinlan and Brigitte Kopp. Dozens of established quilt artists from across the United States, South America, Europe, and Canada are included, establishing a clear benchmark for the respected position of the art quilt within the broader expanse of textile art created around the world.

Purchase Fiberart International '16 online at www.fiberartinternational.com/ store for \$25.

Portfolio

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

Founded in 1989, SAQA is a nonprofit organization whose mission is to promote the art quilt. Now comprised of more than 3,400 members in 37 countries, SAQA promotes the art quilt through exhibitions, publications, and professional development opportunities. We host an annual conference, publish a quarterly Journal, and sponsor multiple exhibitions each year.

In 2016, exhibitions of SAQA member work traveled to Australia, Belgium, Canada, China, England, France, Germany, Italy, the Netherlands, Spain, Taiwan, and twenty-seven states across the U.S. They were displayed in 10 museums and 30 major quilt festivals and were seen by several hundred thousand visitors. Information about SAQA and these exhibitions is available at www.saqa.com. Full-color catalogs of many of the exhibitions are also available.

Margaret Abramshe

Saint George, Utah, USA
metaphysicalquilter.com



Sound of Water

31 x 35 inches (79 x 89 cm) | 2016

private collection

Joanne Alberda

Sioux Center, Iowa, USA
www.joannealberda.com



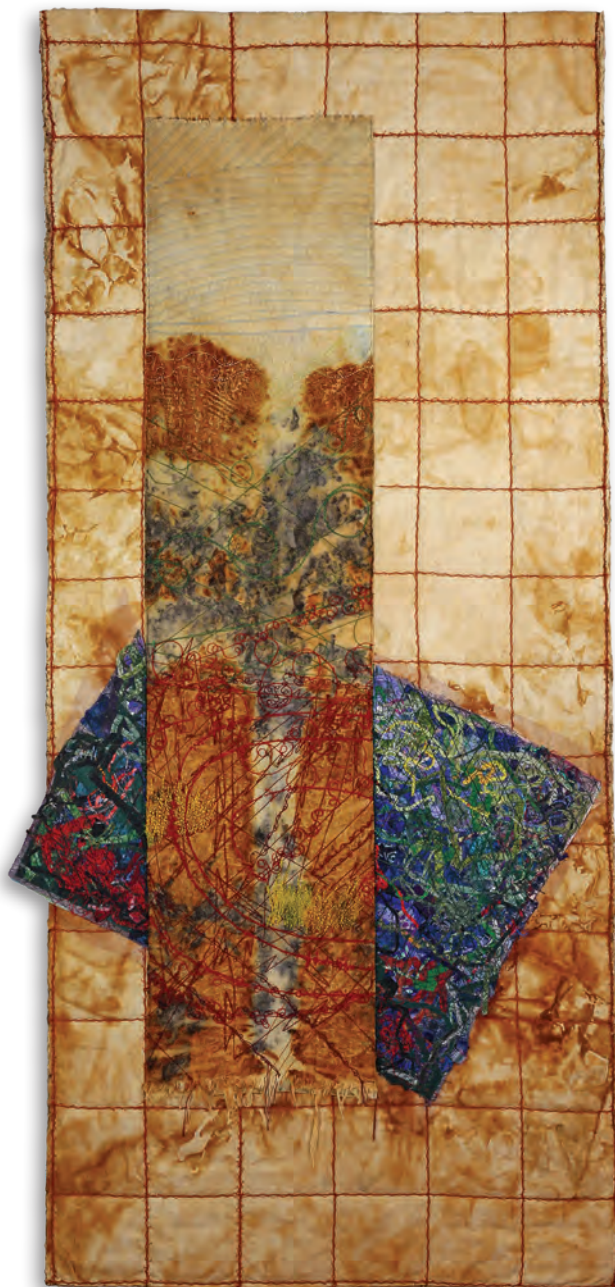
Tales from a Shingled Roof

49 x 47 inches (125 x 119 cm) | 2016

private collection

Ilse Anysas-Salkauskas

Cochrane, Alberta, Canada
www.ilse.anm.org



An Old Story – From Chaos to Order

47 x 22 inches (119 x 56 cm) | 2016

private collection | photo by Kes Salkauskas

Sharon M. W. Bass

Lawrence, Kansas, USA

www.smwbass.com



Poppy No. 10 Trio

39 x 37 inches (99 x 94 cm) | 2016

photo by Ken Sanville

Sue Benner

Dallas, Texas, USA
www.suebenner.com



Palo Duro Canyon: Fortress Cliff

28 x 84 inches (71 x 213 cm) | 2015

collection BNSF Railway

Pat Bishop

Shawano, Wisconsin, USA
www.patbishop.info



Lichen on Pine

48 x 30 inches (122 x 76 cm) | 2015

Eliza Brewster

Honesdale, Pennsylvania, USA
www.fineartquilts.com



We Never Thought it Would Come to This

19 x 34 inches (48 x 86 cm) | 2016

private collection | photo by Sam Brewster

Sandra Bruce

Grass Valley, California, USA
www.sandrabruce.com



Zahra, Age 5, Syrian Refugee

58 x 34 inches (147 x 86 cm) | 2017

Benedicte Caneill

Larchmont, New York, USA

www.benedictecaneill.com



Ewe Inspired

32 x 38 inches (81 x 97 cm) | 2015

photo by David Salmon

Laurie Ceesay

Menominee, Michigan, USA
www.laurieceesay.com



Flapper

40 x 30 inches (102 x 76 cm) | 2016

private collection

Rosemary Claus-Gray

Poplar Bluff, Missouri, USA
www.rosemaryclaus-gray.com



Musings in Thread

27 x 27 inches (69 x 69 cm) | 2017

private collection

Linda Colsh

Middletown, Maryland, USA
www.lindacolsh.com



Ellipsis

40 x 40 inches (102 x 102 cm) | 2016

photo by Ryan Stein Photography

Lenore H. Crawford

Midland, Michigan, USA
www.lenorecrawford.com



Emma in the Looking Glass

53 x 39 inches (135 x 99 cm) | 2016

Denise A. Currier

Mesa, Arizona, USA
deniseacurrier.com



Bubble with a View

28 x 35 x 0.5 inches (70 x 89 x 1.3 cm) | 2016

Fenella Davies

Bath, Somerset, UK

www.fenelladavies.com



Seam/Stress - Bloodline

39 x 49 inches (100 x 125 cm) | 2015

Giny Dixon

Danville, California, USA
www.ginydixon.com



Sawblades 11

58 x 42 inches (147 x 105 cm) | 2016

private collection | photo by Sibila Savage

Pat Durbin

Arcata, California, USA

www.patdurbin.com



Cat Tails

33 x 37 inches (84 x 94 cm) | 2015

photo by Gary Durbin

Caryl Bryer Fallert-Gentry

Port Townsend, Washington, USA
www.bryerpatch.com

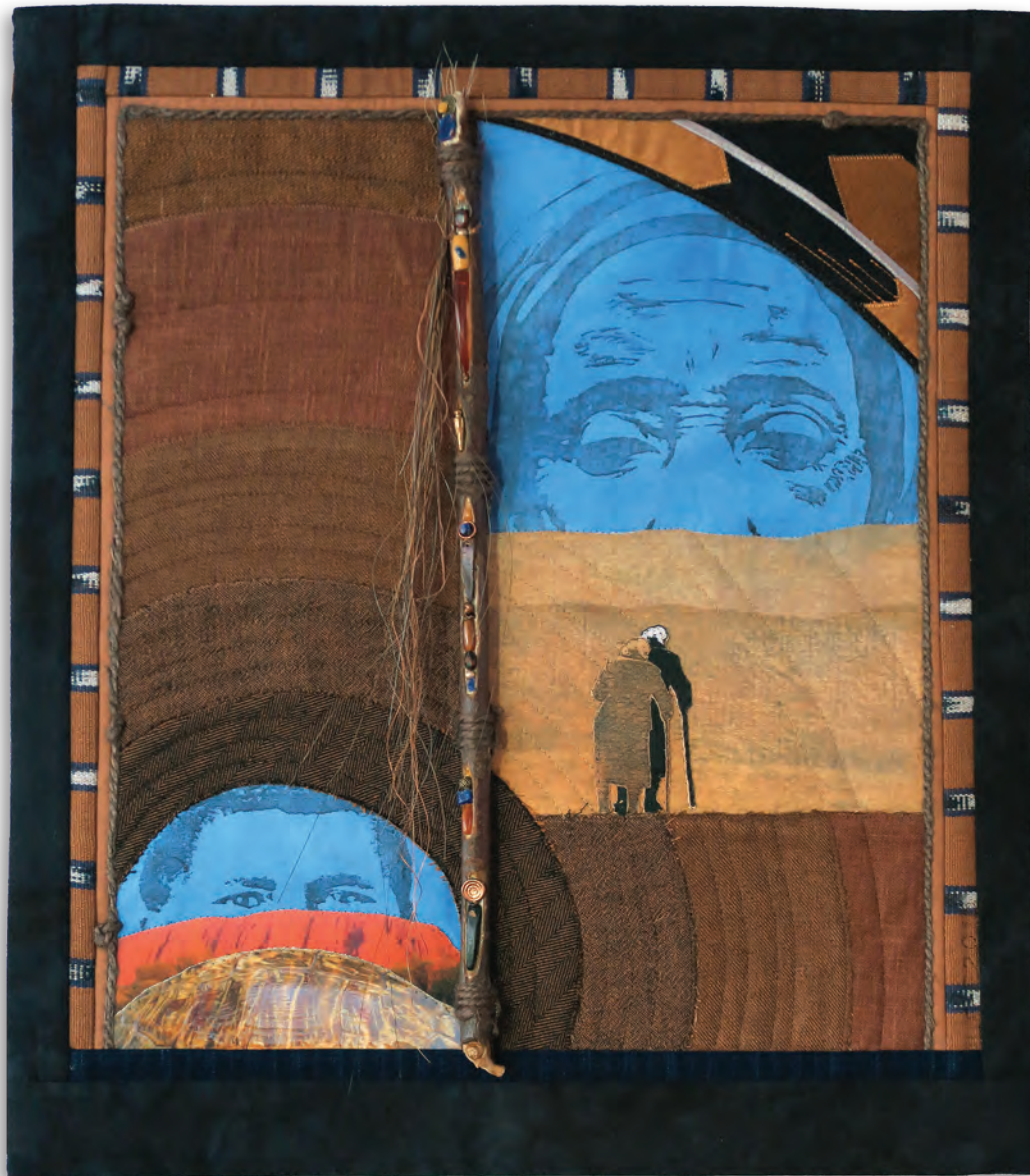


Lepidopteran #5

48 x 48 inches (122 x 122 cm) | 2016

Linda Filby-Fisher

Overland Park, Kansas, USA
www.lindafilby-fisher.com

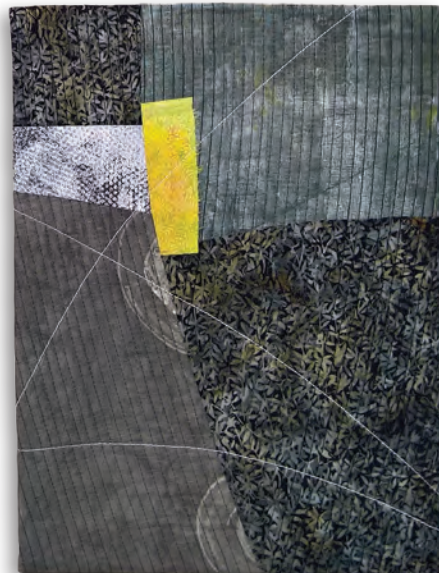


Earth Song 5 Medicine Wheel Series

19 x 16 inches (47 x 41 cm) | 2015

Katriina Flensburg

Storvreta (Uppsala), Sverige, Sweden
www.katriinaflensburg.se



Eye Talk 2 series # 1-4

42 x 34 inches (108 x 88 cm) | 2017

private collection

Jayne Bentley Gaskins

Reston, Virginia, USA

www.jaynegaskins.com



The Lowly Fire Hydrant

55 x 31 x 15.5 inches (138 x 79 x 39.4 cm) | 2016

Valerie Goodwin

Tallahassee, Florida, USA
www.quiltsbyvalerie.com



Cartographic Collage II

36 x 48 inches (91 x 122 cm) | 2017

photo by Jeb Macvittie

Cara Gulati

San Rafael, California, USA
caragulati.com



Queen of the Flower Angels

115 x 97 inches (292 x 246 cm) | 2017

photo by Gregory Case

Phillida Hargreaves

Kingston, Ontario, Canada
www.phillidahargreaves.ca



Green Island Rocks

20 x 20 inches (51 x 51 cm) | 2016

Jim Hay

Takasaki, Gunma, Japan
www7.wind.ne.jp/jimhay



P.U. SILVER FARTERNITY DANCE

48 x 32 inches (122 x 81 cm) | 2017

Judy Hooworth

Morisset, New South Wales, Australia



Creek Drawing #16

55 x 72 inches (140 x 184 cm) | 2017

collection of Central Goldfields Art Gallery

Lisa Jenni

Redmond, Washington, USA
think-quilts.com



Green Daisy

21 x 21 inches (53 x 53 cm) | 2016

Jean Wells Keenan

Sisters, Oregon, USA
jeanwellsquilts.com



Shelter

32 x 45 inches (81 x 114 cm) | 2017

photo by Paige Vitek

Lyric Montgomery Kinard

Cary, North Carolina, USA

www.lyrickinard.com



Mill Wheels VII: order and chaos

40 x 40 inches (102 x 102 cm) | 2016

Catherine Kleeman

Ruxton, Maryland, USA

www.cathyquilts.com



Old Snow

26 x 42 inches (66 x 107 cm) | 2015

collection of District of Columbia Art Bank

Paula Kovarik

Memphis, Tennessee, USA
paulakovarik.com



Signals

37 x 30 inches (94 x 75 cm) | 2017

Denise Labadie

Lafayette, Colorado, USA
www.labadiefiberart.com



Cathedral Arch at Glendalough

50 x 38 inches (127 x 97 cm) | 2017

Kim LaPolla

Greenville, New York, USA
www.crazybydesign.com



Rabbit Alone

36 x 47 inches (91 x 119 cm) | 2016

Sandra E. Lauterbach

Los Angeles, California, USA
www.sandralauterbach.com



Fantasy

47 x 18 inches (119 x 46 cm) | 2017

private collection

Kay Liggett

Monument, Colorado, USA
ridgewaystudios.org



April Showers

14 x 11 inches (36 x 28 cm) | 2015

private collection

Regina Marzlin

Antigonish, Nova Scotia, Canada
www.reginamarzlin.com



Night and Day

21 x 20 inches (53 x 51 cm) | 2017

Kathleen McCabe

Coronado, California, USA
kathleenmccabecoronado.com



The Journey

42 x 56 inches (107 x 142 cm) | 2016

photo by Phil Imming

Melody Money

Boulder, Colorado, USA
melodymoney.com



Sky Prayers – Memory of Sky

59 x 41 inches (150 x 104 cm) | 2016

photo by Les Keeney

Ree Nancarrow

Fairbanks, Alaska, USA
reenancarrow.com



Fall Vegetation 1

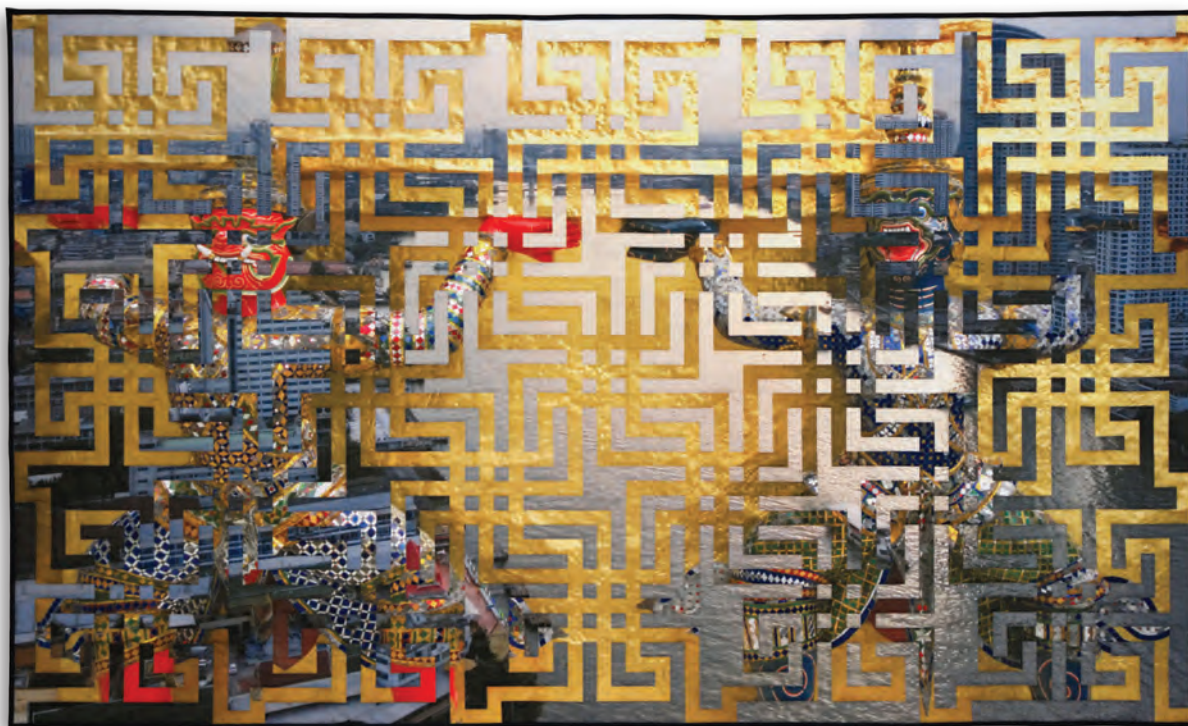
42 x 24 inches (107 x 61 cm) | 2016

photo by Eric Nancarrow

Dan Olfe

Julian, California, USA

www.danolfe.com



Bangkok

41 x 69 inches (104 x 175 cm) | 2016

Kathryn Pellman

Los Angeles, California, USA
www.kathrynpellman.com



Angry Nasty Woman Fights Back

62 x 40 inches (158 x 102 cm) | 2016

Deb Plestid

Tatamagouche, Nova Scotia, Canada
www.debplestid.ca



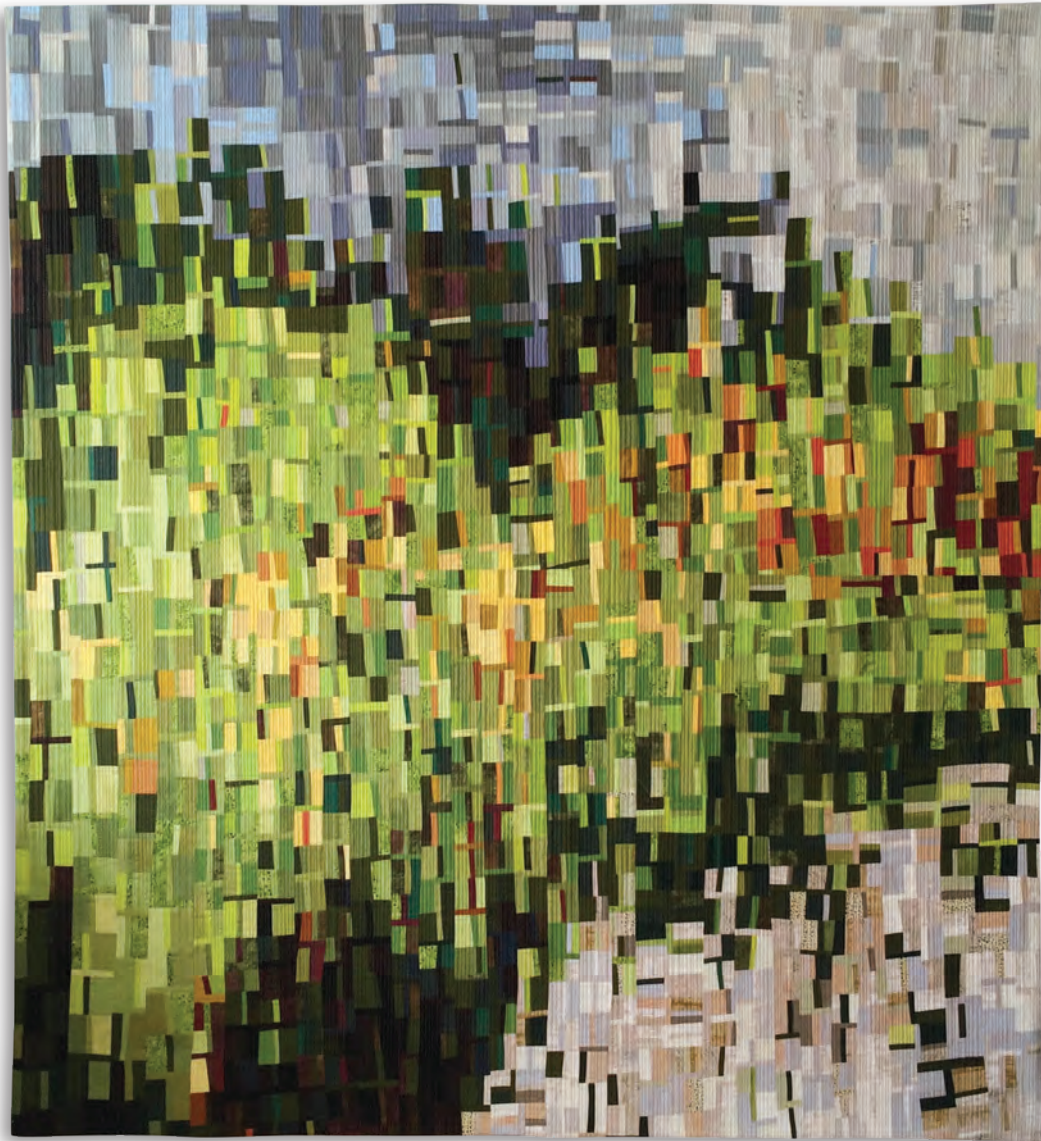
Rauga Bee

27 x 26 inches (69 x 66 cm) | 2015

private collection

Heather Pregger

Fort Worth, Texas, USA
www.heatherquiltz.com



The Salt Marsh Near First Encounter Beach (Tuning Fork #29)

61 x 54 inches (155 x 137 cm) | 2016

Wen Redmond

Strafford, New Hampshire, USA
www.wenredmond.com



The Creative Hand

28 x 42 inches (71 x 107 cm) | 2015

photo by Charley Freiburg

Susan Rienzo

Vero Beach, Florida, USA
www.susanrienzodesigns.com



Breakaway

43 x 43 inches (109 x 109 cm) | 2015

Judith Roderick

Placitas, New Mexico, USA
www.judithroderick.com



Out the Window

64 x 44 inches (163 x 112 cm) | 2016

Helena Scheffer

Montreal, Quebec, Canada
www.helenascheffer.ca



A Simple Twist of Fate

20 x 24 inches (51 x 61 cm) | 2016

photo by Maria Korab-Laskowska

Susan Schrott

Shelter Island, New York, USA
www.susanschrottartist.com



Next Year in Jerusalem

26 x 47 inches (65 x 119 cm) | 2015

Kathleen Sharp

Tucson, Arizona, USA
www.kathleensharpartquilts.blogspot.com



Sky Grass Bird

45 x 36 inches (114 x 91 cm) | 2015

photo by Jack Kulawick Photography

Sandra Sider

Bronx, New York, USA

www.sandrasider.com



Stem Cells

48 x 40 inches (122 x 100 cm) | 2016

collection of Visions Art Museum, San Diego | photo by Deidre Adams

Sarah Ann Smith

Hope, Maine, USA
www.sarahannsmith.com



Peony

47 x 52 inches (119 x 132 cm) | 2016

Mary Tabar

San Diego, California, USA

www.marytabar.com



Rings For All

24 x 36 inches (61 x 91 cm) | 2015

private collection

Gwyned Trefethen

Appleton, Wisconsin, USA
www.gwynedtrefethen.com



Sunrise Abstraction

45 x 30 inches (114 x 76 cm) | 2016

photo by Dana B. Eagles

K. Velis Turan

New Baltimore, New York, USA
kvelisturan.com



Intersections 12

36 x 24 inches (91 x 61 cm) | 2016

photo by Bob Turan

Grace Harbin Wever, Ph.D.

Union Grove, Alabama, USA
www.weverart.net



Points of Departure

80 x 40 inches (203 x 102 cm) | 2015

private collection | photo by Jeff White

Shea Wilkinson

Omaha, Nebraska, USA
www.sheawilkinson.com



Digital Phantoms

47 x 43 inches (119 x 109 cm) | 2016

Kathy York

Austin, Texas, USA

www.aquamoonartquilts.blogspot.com



One Earth

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

Photo Finish



Karen Berkenfeld
Black and Blinded Birds of Night

62 x 55 inches, 1991

Collection of Museum of Arts and Design, New York.
Gift of Barbara and Ray Ranta, 2001.