



Newsletter

January 1994

Issue 10

Chicago Celebrates American Craft—Tradition + Transition Symposium—New Art Forms—One Weekend in October

by Lynn Lewis Young

It you're going to have a party, you might as well pull all the stops. And that's what Chicago did last October with the joint occurrence of New Art Forms, Celebrate in Chicago with the American Craft Council, Tradition + Transition: Fiber Symposium sponsored by the Textile Arts Centre, and at least 16 fiber related art exhibits in the metropolitan area. Even the Chicago Art Institute installed a special exhibit from their extensive 20th century fiber holdings, at which Friends of Fiber Art held a members tour and meeting.

SAQA was well represented at the events, with myself, Yvonne Porcella (who participated on a panel at the ACC symposium), Kathleen Sharp, Therese May, Elizabeth Busch, Caryl Bryer Fallert (both on TAC panels), Jan Cabral, Anne Warren, Jonathan Shannon, Rebecca Stevens, Camille Cook and others attending.

On careful examination of the schedules, clearly no one could attend all events; even the Textile Arts Symposium had two or more sessions in many time periods. Luckily they produced audio tapes which attendees could purchase (SAQA has a set); there was just too much to absorb even in the sessions that could be attended. All events were of the highest quality, the presentations were intelligent and thought provoking, the exhibits were inspiring and educational, the people were stimulating, and of course Chicago was terrific in and of itself.

Chicago's Textile Arts Centre, sponsor of Tradition + Transition, is a non-profit membership organization which supports textile arts with a gallery space which sponsors innovative exhibits, and educational events including lectures, workshops, artists workshops, and a quarterly newsletter. Marilyn Murphy and Brigid Finucane organized and ran the symposium most efficiently, bringing together a diverse and articulate group of speakers. Many of the speakers were fiber artists associated with university departments and expressed an academic orientation; this was balanced by the thoughts of studio artists from outside of the academic environment. While speakers represented all aspects of fiber arts, quilt artists Busch and Fallert plus Patricia Malarcher and Arturo Sandoval were included on the panels; as quilt artists are basically absent from the academic realm, only Sandoval, who is not primarily a quilt artist, is associated with a university (Un. of Kentucky).

Gyongy Laky, from the fiber department of UC Davis (with its new MFA program in textiles) opened the symposium by emphasizing our connection to textiles and textiles as a means to change our lives. She spoke of the potential for fine arts expressions in textiles, and summarized the history of contemporary textile art, its prominence of fiber in the 70's. Gyongy founded Fiberworks in Berkeley in the 70's, which hosted an early symposium. It closed in 1987, which is the same year the Textile Arts Centre opened in Chicago. Gyongy then introduced keynote speaker Suzi Gablik, author of "The Reenchantment of Art", seeing the force of fiber in the future as moving in a more healing direction.

Suzi Gablik's talk stressed the connective aesthetic of art reaching out beyond the world of the individual to define/redefine a communal self. She then described several artists whose work is community involved. Modernism focused on the individual and served itself, the new art Suzi described is more connected to real life and can solve more than just aesthetic problems. Her comments generated much discussion and discourse among the audience.

Then participants had to begin their hard decisions, as they had to choose between panels to attend. Jan Janeiro lead a panel on Historical Perspective/Future Goals in fiberarts. Contemporary fiber arts have a duality in their histories—that of fiber's ancient and multi-cultural history and the history of fine art. Textiles as a Medium to Talk About the World, at the same time period, was lead by Barbara Lee Smith. Textiles as a medium come loaded with messages for many reasons, and many artists have a powerful need to work in fiber. The afternoon session dealt with Education: Academic/Alternative, with a later meeting time where representatives from schools with fiber programs passed out information and were available for individual discussion (when questioned about quilts, most programs accepted students working in the media, but offered no real course plan in quilts, many required course work in weaving, etc.). Janet Koplos, editor for Art in America, gave an excellent talk on Criticism and Critical Language, outlining reasons for and requirements of critical writing for the fiber field.

After evening activities, including a performance by Joyce Scott, the next day's presentations addressed Practical Concerns of being an artist, Social Issues/Political Issues, Artists in Transition/Crossing Boundaries, and Diversity of Expression. Focus sessions on different topics also were going on. While an overwhelming amount of information, presentations at Tradition + Transition point to the diversity and depth of fiber art today and the viability of the media as an art form. Truly the most intellectual and intelligent discussions of fiber arts in a long time occurred in Chicago, and it's hoped another forum at such a high level is held in the near future.

For information on the Textile Arts Centre, write them at 916 W. Diversey Pkwy, Chicago, IL 60614, phone 312/929-5655.

See related story on page 9.

This Issue:

**Start the year off right—
participate in SAQA!**

**We're asking for input from
you!**

Are you in a show? Send it to
Jane, see page 12, and to
Marcia, page 7.

Do you have a quilt to enter?
See calendar page 11.

Do you know someone to send
a portfolio to? Send names to
the PO Box.

Did you make an angel orna-
ment for the White House? Let
us know. See page 12.

Have you seen any great quilts
lately? Let us know!

**See the special report on
Public Relations and Working
with the Press on pg 6-7.**

See *Art Quilt International* at
Leone/Nii Gallery page 5.

What's cooking with quilts?
See page 10.

What's going on in your
region? See page 4.

Loaning a quilt for exhibit?
Beware! See page 7

**Do you need to renew
your membership in
SAQA?**

**Send your check to the
PO Box (page 2).**

President's Message

We hope you enjoy the new format and professional printing for the newsletter. This transition took longer than expected and you may have received the mailing later than our planned schedule but I think the results are excellent. The newsletter is easier to read and the content and photographs are of high quality.

First let me congratulate our Board of Directors member **Roderick Kiracofe** on the publication of his book *THE AMERICAN QUILT: A History of Cloth and Comfort 1750-1950*. The book offers a historical look at the fabrics and culture which generated the antique quilt treasures of America. Rod has worked diligently to present this beautiful volume which will become a reference for quilt scholars and quilt makers. Even though the book concentrates on the history of quilts it presents to the artists in the contemporary quilt world a documentation of the heritage we struggle to continue.

We welcome **Sue Pierce** of Rockville, Maryland to our Board of Directors. Sue is an active quilt artist and has recently organized the Full Deck Project. She will supervise the Regional Representatives and assist in their projects.

In September **Marcia Johnson** from Ardmore, PA came to California to meet with several of our members to plan a comprehensive **Public Relations Program** for SAQA. Marcia is anxious to promote the artists and activities of SAQA in a professional manner. Her commitment is greatly appreciated and she will be laying out a plan whereby all members of SAQA can become involved in promoting the organization and making it possible for us to accomplish our goals. See the related article in this issue.

SAQA has sent out over 400 SAQA brochures to be available at galleries, conferences and lectures. The **Leone-Nii Gallery** in Mountain View, CA has had an extremely successful exhibition of Contemporary quilts and they have had great response to our brochure. The exhibition which the gallery hung in the local City Hall gallery space generated a very large audience. See article on the show in this issue. By making information available on SAQA to the public we help get the message out that Studio Art Quilt Associates are organized, energized and we have a marketable commodity.

We are beginning to organize the **SAQA conference** which will take place at the **Arrowmont School of Arts & Crafts in Gatlinburg, TN in October 1995**. This conference will have a national juried exhibition and symposium. We must work out all the details by May, 1994 in order to get the informational materials ready. Every member of SAQA is invited to attend a formative meeting which will be held on April 11, 1994 in San Francisco where we will finalize the events for the 1995 conference. If you cannot attend this meeting and you wish to contribute to the development of the event, please send us your thoughts and suggestions immediately. We will have everything settled and ready for promotion after the April meeting.

Several members of SAQA attended the **Textile Arts Center conference and New Art Forms exhibition** last October in Chicago. See article in this issue. The general feeling was that Art Quilts were not promoted to the best advantage. We hope to remedy this situation in the future.

In November we mailed the **Membership Resource Directory** to all members. We thank **Carol Jessen** for her diligent work in accomplishing the monumental task of producing our extensive informational brochure. We hope you will keep the directory available for quick reference of SAQA services. If you did not receive your directory, send a note with your complete correct address and phone number to the SAQA P.O. Box immediately so your correct address can be in the update and you will receive your directory.

Notice reports in this newsletter from some of our Regional Reps and Chairmen of vital committees. We need all of your help in promoting SAQA. If you can volunteer for a job, please let us know.

Yvonne Porcella

SAQA Newsletter

A quarterly publication of the Studio Art Quilt Associates, a non-profit organization founded to promote the importance of the studio art quilt.

Board of Directors 1994

Martha Connell, owner of Connell Gallery/Great American Gallery, Atlanta, GA

Beth Gutcheon, author, teacher, novelist, quilt artist, screen writer, San Francisco, CA

Holley Junker, quilt artist, Vice President of SAQA Board, Sacramento, CA

Roderick Kiracofe, quilt historian, author, publisher, San Francisco, CA

Sue Pierce, quilt artist, curator, Rockville, MD

Yvonne Porcella, quilt artist, author, teacher, acting Interim President of SAQA Board, Modesto, CA

Rebecca A.T. Stevens, Consulting Curator, Contemporary Textiles, The Textile Museum, Washington, DC

Board of Advisors 1994

Sandi Fox, quilt historian, curator, Los Angeles, CA

Hilary Fletcher, Coordinator, Quilt National, The Dairy Barn, Athens OH

Ian Rose, Attorney at Law, McCutchen, Doyle, Brown, & Enerson, Walnut Creek, CS

Constance Bird, Certified Public Accountant, Clendenin, Bird, & Billington, Modesto, CS

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For information on SAQA or to submit to newsletter, write:

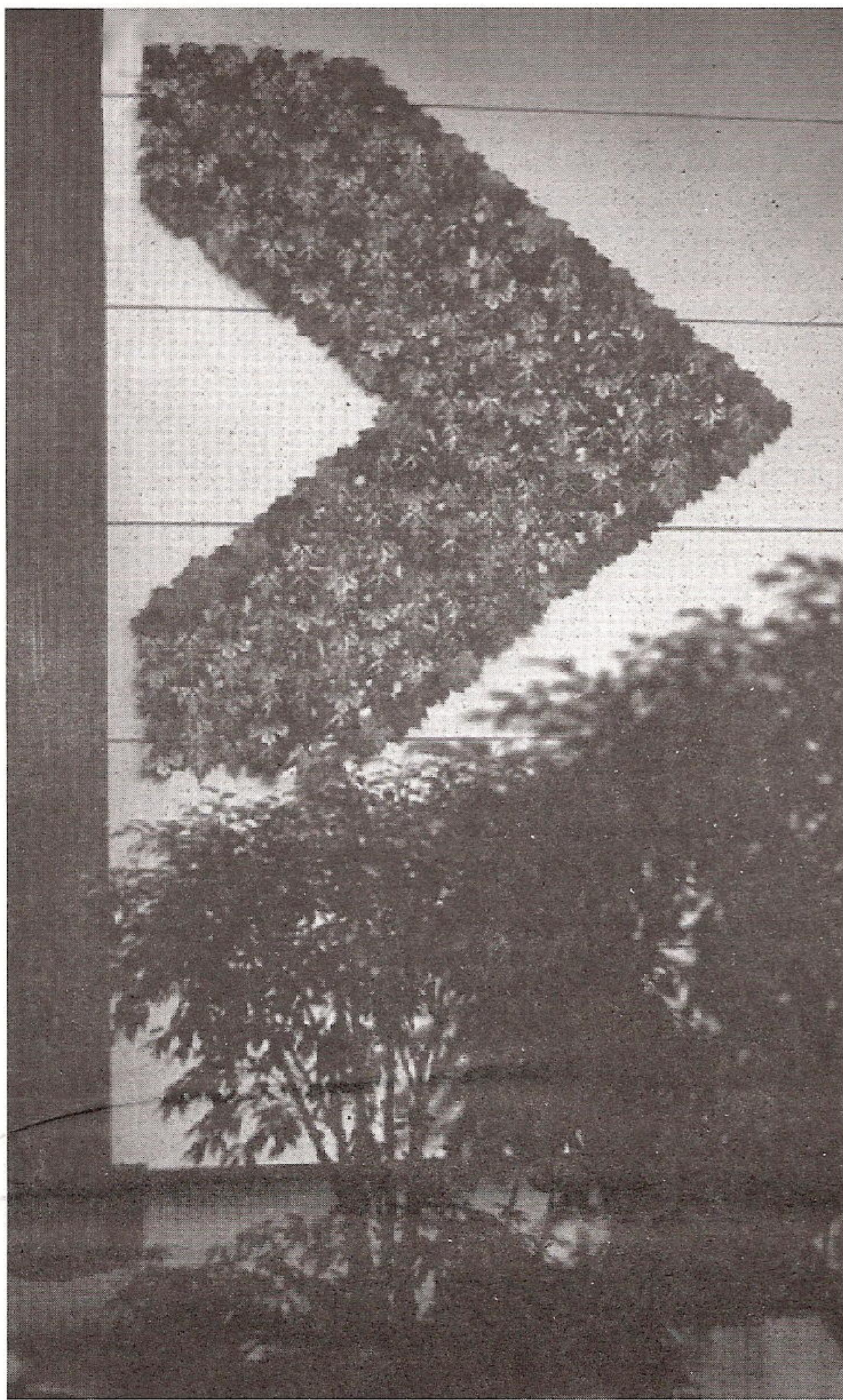
SAQA
P.O. Box 287
Salida, Ca 95368
or call Holley Junker (916) 488-5660

ART IN PUBLIC PLACES

Joan Lintault: Artist: Art in Public Places Registry
by Carol Jessen

In the last issue of the SAQA newsletter, I described to you the artwork of Judith Content, who creates quilted constructions in panels and layers that hang off-the-wall, reacting to motion in the room with counter-motion. Now I would like to introduce you to the artwork of Joan Lintault, another artist who has developed non-rectangular quilted structures, a trend that I expect that we will see more often as textile artists experiment beyond the confines of four straight edges.

Joan's pieces are essentially complex assemblages of myriad mini-quilts—each a leaf or an insect or a flower—resulting in composites of naturalistic shapes. The example illustrated here is *Winged Messengers*, a commissioned artwork installed at the Small Business Incubator in Carbondale, Illinois, during 1992 by the State of Illinois Capital Development Board. The 10' x 10' piece is composed of separately stuffed and quilted leaf shapes in black, white, and gray, sewn together with multicolored insects, creating an almost lacy effect in which the wall behind peeks through the negative spaces between the semi-sculptural elements. Joan's craftsmanship is evident in the care with which she hand-dyes, paints, and silk-screens the images onto fabric, then individually stuffs and quilts them, adding embroidery and bead embellishments. Joan is a master of understatement when she says, "I do not reject a technique simply because it is laborious." The result for *Winged Messengers*, especially with its chevron shape, is of a swarm abuzz. The atrium of the Small Business Incubator building has as architectural features an unusual juxtaposition of trees and greenery with air-conditioning ducts that are painted bright red. This ambiguity between the natural and the artificial is enhanced by the landscape vista seen from the large plate glass windows of the atrium. Joan has capitalized on this by introducing her own natural order into the hard-edged architectural space, as she says, "using the scene beyond the windows as a borrowed landscape" for her artwork, which in turn "brings perpetual summer indoors."



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Another artist who has created an unconventional three-dimensional quilted textile art construction is Carol Westfall. Her piece *Joy, Pax, Lufu* for Blanton Hall at Montclair State College in New Jersey is a trio of 22' long banners that are fabricated as gigantic tassels from viscose rayon that has been dyed, appliqued, stitched, and layered over styrofoam cores. This unique conceptualization of "tassel as banner" grew out of an Iowa State competition for banners designed for architectural spaces. To add to the "publicness" of this public installation, all of the materials were donated by New Jersey corporations.

Other quilt artists such as Joyce Marquess Carey, Susan Shie, and Judi Warren are doing exemplary work in the out-of-frame, no-border mode. Diptychs, triptychs, circles, and octagons have been familiar variations of the conventional quilt format for a long time, but as artists become more inventive we will see cylinders, boxes, room dividers, kites, and fully three-dimensional sculptural forms of every imaginable shape and size.



REGIONAL REPORTS

Northwest Regional Report - Wendy C. Huhn

Greetings from the Northwest. This is my representative update. Sally Sellers and I recently attended the *Fuel for Difference Symposium*, sponsored by the Contemporary QuiltArt Association in Seattle. It was a good experience, well organized; we did a lot of "networking." There was approximately 68 people (women) attending. We set out 50 SAQA brochures on the registration table as well as T-shirt order forms and I'm happy to report that none were left! I talked a little to the group as a whole about SAQA and during the break Sally and I answered questions to the best of our abilities. It sounds like there will be new members soon. One thing that I wanted to mention from the Seattle conference—what a dynamic speaker Lynn Basa is! She spoke on so many relevant issues and had everyone talking for hours. I think she would be excellent for a SAQA meeting.

Maude Kerns Art Center, located in Eugene, Oregon recently had a call out for exhibition proposals for the 1994 & 1995 seasons. I decided that it was a golden opportunity to showcase SAQA members from the Northwest. (I have enclosed a copy of the proposal). Yesterday the gallery director called to say that the proposal had been accepted! The exact dates are not yet firm but the show will take place in the Fall of 1995 (September/October) and run for six weeks. The gallery plans on including workshops, etc. This is all in the planning stage right now and as soon as I receive the official letter, I will send a copy to the newsletter and to the Oregon/Washington members.

Arizona Regional Report—Meiny Vermass-van der Heide

Meiny writes of her activities to promote SAQA in her area, including having a booth at Shemer Art Center in Phoenix during their annual auction to pass out information on SAQA and a flier listing upcoming art quilt exhibits in Arizona (a full page, typed small, which she also sent to SAQA for listings in the newsletter; *ed. note.—while this takes some time to do, once you have such a list, it can be sent to many publications for calendar listings, placed on bulletin boards, and otherwise circulated as PR to get the most for the effort of making the list.*) Meiny also gave a free lecture on art quilts at the Mesa Arts Center in conjunction with the opening of *Skyworks*, a traveling exhibit from the Fuller Museum of Art in Brockton, MA (and I believe organized by Linda Liu Behar—*ed.*). Galeria Mesa (part of Mesa Arts Center) is sponsoring a national fiber show, *High on Fiber* March 29-April 30, and while the deadline has passed, members might want to be placed on their mailing list for notice of future competitions. The address is: Galeria Mesa, Mesa Arts Center, P.O. Box 1466, Mesa, AZ 85211-1466. Meiny also reports that *Focus on Quilts*, a traveling exhibit of quilts by herself, Ruth Garrison, and Marla Hattabaugh through the Arizona Commission on the Arts has been extended due to popular request through June 1995.

South Central Regional Report—Barbara Hartman

Quilts: A New View, the first exhibition of the South Central Region of SAQA will be March 5-27 in Dallas, TX at the Trammell Crow East Pavilion. Plans are for an opening scheduled for Friday evening, March 4, and an informal meeting on Saturday, March 5. The quilts entered by regional members will make an outstanding exhibit.

Barbara mentioned there are a few spots still to fill in the exhibit, so if members let the deadline pass without entering and have work they would like to show, to please contact her immediately. We want to include as many artists as possible to present the best show we can, so we need all members to participate. All regional SAQA members will receive a mailing about the meeting. Others need to contact Barbara. We're really excited about this exhibit, as the Trammell Crow Pavilion is an excellent showplace for the arts in downtown Dallas, directly across the street from the newly remodeled Fine Art Museum. The opening also coincides with the Dallas Quilt Guild show, a major show which draws people from far away.

Pennsylvania Report — Marcia Johnson

Marcia writes of her contacts with Michener Museum about an Art Quilt exhibit:

The presentation at the Michener Museum went very well. Based on our meeting, Brian Peterson, Curator of Exhibits, has decided to do an art quilt exhibition to open December of 1994. This exhibition will feature regional artists, as that is the mandate of the museum, but we have discussed the possibility of doing a national exhibit in the future.

It is by firm impression that my open offer to Mr. Peterson to make his job easier, backed with the support of SAQA, made his decision-making more manageable and therefore positive in favor of scheduling the exhibition. I thank SAQA for sending the SAQA artist member slides and art quilt history articles.

Mr. Peterson will be sending out invitations to 25 artists requesting slides. Fourteen of these 25 artists are SAQA artist members or members. He will make his selections from these entries. I will have more information in the newsletter in the future.

REPORT: ART IN PUBLIC PLACES DISASTERS

—Carol Jessen

I have been made aware (courtesy of Lynn Lewis Young) that there have been several precedent-setting cases where publicly installed site-specific artworks have been defaced or destroyed years afterwards by landlords or building owners (especially subsequent owners when ownership changes hands) who have made arbitrary decisions to remodel or redecorate. In one particularly awful "I-can't-believe-it's-true" case, an artist's 30' long mural was wall-papered over to make room for a new corporate logo. Gag. Under several prevailing Moral Rights laws, in defense of their rights as creators of allegedly abused artworks, the artists must legally prove several qualities of the artworks. Although registries such as SAQA's Art in Public Places Registry are no substitute for formally recorded registrations with the federal Copyright Office (which are time-consuming and expensive to do properly), informal registrations can strengthen arbitration between artists and landlords in disputes. I intend to study these situations more closely, and will report to you my findings in an upcoming issue of this newsletter.

In the meanwhile, I am embarking upon a program to retroactively assign each SAQA Art in Public Places Registry submission with an unique identifying number which will cross-reference with the information files and photographs already logged into the registry. Every new registration will be processed automatically in this manner. Since it has taken me almost eighteen months to collect all the current registrations, it will take me awhile to catch up in informing each about the assigned reference number for each artwork. So, please be patient with me. Sooner or later, each of you will receive a letter with the identifiers for your individual artworks.

Photographers recommended by SAQA members—

(from Carol Jessen)

Photographer: Bill Burt

Location: Old Lyme, Connecticut (no phone # given)

Recommended by: Karen Bovard

Photographer: Tracy Livingston

Phone #: (303) 394-2858

Location: Denver, Colorado

Recommended by: Kathryn Davie

See your SAQA Resource Guide for names and addresses of your regional representatives. And if your region does not have one, perhaps you'd like to help promote SAQA and quilts in your area.

Contact Yvonne or Holley at the P.O. Box for more details.

Art Quilt International at the New

Leone♦Nii Gallery *by Carol Jessen*

The invitational *Art Quilt International* exhibition was installed at the newly launched Leone♦Nii Quilt Gallery and City Hall Gallery in Mountain View, California Sept. 7th to Oct. 30th, overlapping in early October with the Pacific International Quilt Festival. An estimated 3,000 viewers visited the show and enjoyed sixty-two contemporary art quilts by twenty-seven well-known artists, including twenty SAQA members, fully three-quarters of the participating artists. A small contingent of Japanese and German quilts qualified the show as international in scope. The exhibit will be touring in Japan in early 1994. The American Quilt Museum in San Jose also plans to show *Art Quilt International* in the future.

Expanding to the 4th Floor Gallery at the Mountain View City Hall enabled the show to exceed the modest size of the new Leone♦Nii Gallery. Quilts were shown in the gallery space as well as private offices and public spaces of City Hall. The building was a modern architectural setting for the quilts, although the overwhelming scale of the atrium and shadows along the walkways detracted from some of the quilts located outside of the gallery space. Fortunately, the vivid quilts still attracted attention in those locations. I spoke with a city agency employee who remarked that hosting the larger portion of the exhibition had been an education for all the City Hall staff and they would be sorry to see the quilts come down and the crowds ebb at the end of October.

Gallery owners Diana Leone and Penny Nii were pleased with the show's drawing power, as it was only the fourth show presented by the new gallery. They estimate that 60% of the viewers were from outside of the local area. The *Art Quilt International* show is expected to become an annual event, and the gallery intends to publish a full-color catalog biannually for the two preceding exhibitions. The Leone♦Nii Gallery now represents over forty artists from across the U.S., Europe, and Australia, and has a number of clients, including NASA.

Leone♦Nii Gallery will stage a continual series of quilt exhibits including both contemporary and classic antique quilts worthy of the attentions of casual and serious collectors in addition to all interested in the fine art of the quilt. As they state in their very handsome color brochure Leone♦Nii Gallery will "revere tradition as we experience the excitement of the contemporary art quilt movement." Owners Diana Leone and Penny Nii have a long history of involvement in quilts, both as artists and collectors as well as professional activities including lecturing and teaching. Diana also owns The Quilting Bee, the largest and oldest quilting fabric and supply store in the West and Leone Publications, which has produced many fine quilt technique books. Penny adds to the gallery her talents as an experienced entrepreneur in the high tech companies of Silicon Valley along with her extensive overseas connections. —ed.

Artists in Art Quilt International '93

(* SAQA members)

Tafi Brown*
Deanna Charlton
Judith Content
Barbara Lydecker Crane*
Nancy Erickson*
Caryl Bryer Fallert*
Alison Goss*
Keiko Goke
Michael James*
Holley Junker*
Beth Kennedy*
Virginia King
Shizuko Kuroha
Judith Larzelere*
Libby Lehman*
Diana Leone*
Linda Levin*
Ruth McDowell*
Terrie Hancock Mangat*
Therese May*
Penny Nii*
Ellen Oppenheimer*
Esther Parkhurst
Yvonne Porcella*
Joan Schulze*
Alison Schwabe*
Kathleen Sharp*
Dorie Stern-Straeter
Nancy Taylor*
Judi Warren
Keiko Yoshida



PRESS RELATIONS

-----PIECING IT TOGETHER...A STITCH IN TIME!.LOCAL QUILTMAKER STITCHES HER WAY TO FAME!...BREAKING OUT OF THE BEDROOM!...ART TO DYE FOR!...CRAFTING A QUILT IS NOT JUST FOR GRANDMA! ..QUILTING HAS HER IN STITCHES!

by Holley Junker

Quilting has her in stitches? Is that before or after she broke out of the bedroom to dye for her art?

The above were headlines which I came across when going through SAQA Artist Members' portfolios a few weeks ago. There were many more, but I had begun to feel a bit queasy and not being a masochist got on with the task at hand.

I have long been concerned about the manner in which quilt artists are presented in the press—almost invariably there is a cute gimmicky slant to articles which I feel takes away from the fact that we are working artists. In addition, I am bothered that the writers don't seem to think that people will want to read about us if the presentation is serious.

The item that has stuck within me for several years was one in my local newspaper (written by the Homearts/Lifestyle reporter) which said "...one of Junker's quilts goes on exhibition in Athens. That's Athens, Ohio folks! What's more, it opens at a place called, of all things, The Dairy Barn."

Do you know, that of everything else that was written about me and my work, those are the two sentences that remained in people's memories?

Nothing about the fact that I had won an award. Nothing about the fact that this was Quilt National. What was remembered was that I showed a quilt in a dairy barn, and wasn't it clever to show quilts in such a quaint setting.

I want to urge each of you when you have anything written about you and/or your work to read it before it goes to press if at all possible. At least have it read to you over the phone. Obviously we each want and need as much publicity as we can get; however, it should not take away from the fact that what we make is art and that we do it as seriously and professionally as we can.

WORKING WITH "THE PRESS"

by Lynn Young

Holley's comments unfortunately are true regarding much that is written in newspapers and popular magazines about quilts. Your work is reviewed with an "isn't it cute" tone or otherwise misrepresented. Publicity, however, can lead to public recognition, opportunities for shows, sales and other good things, so effectively working with the press needs to be one of our acquired skills. A few hints:

- Remember the working conditions for most reporters are mayhem at best. You have their interest and attention for a short time before they have to meet a deadline or interview another artist (or more typically someone who raises prize-winning mushrooms in their closet). Even if they seemed to comprehend your presentation and took good notes, by the time they write your story, they may have talked with several other people, and always are on a deadline. They must move on to the next issue, so there is not time for you to read and approve the story—usually this request will alienate them and virtually eliminate future coverage, so don't push the point.

- You can set the tone of the story by the way you present yourself. If you don't want to be presented as cute, don't act cute—don't tell any stories you would not want repeated in print. Refer to yourself as an artist and speak as an artist. Don't be dogmatic, be professional and let the personality of your work show through. Make clear references to your preferences for wording about your art—be articulate (write it out, even have someone else write it out for you, and practice saying it until it's natural for you).

- To assure accuracy, furnish the reporter with concise written information about yourself, both general in the form of a resume and background bio, and specific in the form of artistic statements about your work and the topic for which you are being interviewed

(ask ahead what the reporter would be interested in seeing and discussing). The best articles result when you do the research and make it easy for the reporter to write the story—it's always easy to rewrite clear and concisely written information. If you did not do this before the interview, immediately afterwards write down a brief version of what you discussed, and Fax it and your basic information to the reporter's office.

- Also provide photos or slides if requested. Most newspapers will send a photographer with the reporter—have a variety of your work available and a suitable place for arranging it for a photograph. Photographers usually like strong colors and contrast; they will select items for optimal photo clarity. You can guide them in their selection, but don't have things out you do not want to be included. Insist on presenting your work as art on the wall, not, say, draped on the chair or on the floor. Often they like 'action' shots of you working, especially using tools.

- You should be familiar enough with your local press to know their writing styles, and if you don't want a particular writer to write about you, you can refuse to give the interview. But do it in a nice way—it may be that the writer is trying to break out of their typecast and cover more artistic subjects. Make your objections clear and up front. If a reporter you are not familiar with requests an interview (especially when you are out of town), do your research before you meet them and be doubly sure to have your written materials for their reference.

- Always follow up with a thank you note in which you can emphasize your points. Also add the reporter to your publicity list and send future announcements to them. If their article on you is favorably received by the readers (and you are easy to work with) more coverage could be in the future.

In summary, for a successful interview and article, do your professional job with press relations to facilitate the reporter to do their professional job. It's neither the easiest or most fun part of your work as an artist, but it's an essential part.

Professionalism: Public Relations—"Don't hide your light under a bushel"*

SAQA announces a new Public Relations Service for members. Marcia Johnson has offered her experience in Public Relations to help members place notices of their shows and other activities. Marcia will develop a comprehensive PR program for SAQA with the help of SAQA members. To highlight this new service for SAQA members, we've included in this issue (page 8) articles from press releases SAQA received to show you what can result from a well placed press release. We also have included Martha Connell's comments on photographing quilts at exhibits and a photo permission form based on the one her gallery uses. (reduced for the newsletter, if you would like a full page version for your use, send a SASE to Lynn Young.) This deserves careful consideration by all who exhibit quilts.

SPREADING THE WORD

How you can help

by Marcia Johnson

Consistently and continually. That's what it takes to be convincing. As with art, so too with educating the public about art quilts. SAQA offers a new support service to you by listing your exhibition or event in local and national news sources. **Please send your information in a timely fashion (as soon as you know the details) to: Marcia Johnson, 71 Llanfair Circle Ardmore PA 19003. Questions or need some PR help, call her at 215/649-7282.**

As SAQA events progress and budget allows, we will advance our publicity by doing features on members, regional groups and events of special interest. Marcia is asking for idea generating committee members and writers. Please contact her at the above address.

* to quote Quilt Festival Founder and President Karey Bresenhan

BEFORE YOU LOAN A QUILT FOR EXHIBITION...

by Martha Connell

During the 8 years we have owned and operated CONNELL GALLERY/ Great American Gallery, we have become increasingly aware of potential problems that can arise from allowing work on exhibit to be photographed or from giving out slides and photographs without good cause. Obviously, providing visual images to newspapers, magazines, and other appropriate publications that will properly identify the work and thereby gain recognition for the artist and the gallery is beneficial. And providing visual images to qualified designers and serious buyers can help sew up a sale. However, indiscriminate dispensing of slides or unchecked photography of the work can be harmful, particularly where studio art quilts are concerned.

With today's technology, it is simple to project an image and copy it precisely. Since traditional quilt patterns, designs, and techniques have been handed down from generation to generation and are freely reproduced in all kinds of publications, many quilters and most of the general public do not understand the difference between traditional quilts which are in the public domain and studio art quilts which are unique, copyrightable creations. Copying the former is okay, but copying the latter is taboo!

We have banned photography in the gallery for the past five years, except for very specific situations that have to do with publicity and sales. We are careful to whom we give slides and photographs and require that all be returned to us. We keep records of all loans, and if visuals are not returned within a reasonable period of time, we contact the borrower.

In the course of working for the artists we represent, we often lend their work (with the artist's permission) for exhibition elsewhere. In connection with a recent loan, we were asked to grant permission for the work to be photographed. We realized that giving blanket permission for photography was not in the interest of either the artist or the gallery, so we devised a form that allows for photographing for publicity purposes only. We now include this form with the paperwork that accompanies the loan of any quilt. This form can easily be amended to be used by artists as well. We are happy to share it with each of you in the hope that it will help protect your special quilts from being copied and will make exhibition curators, their staff, and the general public more aware that your quilts are truly unique creations.

Please note that the form requests that all cameras be banned from the exhibition. I realize that quilters expect to be able to take photographs at quilt exhibitions, but I think this is a bad precedent. As an art quilter, you should have control of all images of your work.

-ed notes: The main place this restriction creates problems is with quilt shows. Few people would even think of taking photos in a museum or a gallery, while most attendees simply want something to help remember the exhibit, the potential for misuse does occur. Most quilters are happy to purchase a book with photos or postcards of the quilts. Another potential abuse of photos would be unauthorized production of cards, calendars, posters, etc. Persons who teach also have to consider the PR value of their quilts being seen for future teaching contacts at quilt shows and in photos passed around at quilt meetings. Follow your own best judgement.

PHOTOGRAPHY RIGHTS

The quilt(s) listed below is copyrighted material owned by the artist and may not be reproduced in any form without written permission. As agent for the artist, CONNELL GALLERY/ Great American Gallery (subs.: The Artist) grants the right for the listed quilt(s) to be photographed only for publicity purposes in connection with this exhibition—i.e., press releases by the exhibiting organization, newspaper and magazine articles, and art reviews. Any printed reproduction of the quilt(s) must include notice of copyright. The quilt(s) may not be photographed or otherwise reproduced by any visitor to the exhibition without written permission, except as stated above. To avoid problems, please ban cameras from the exhibition area because many quilters and other people do not understand that works by studio art quilters are not in the public domain as are traditional quilt patterns, designs, and techniques.

Exhibition: _____

Quilts: _____

Martha Connell,
Owner/Director
CONNELL GALLERY/
Great American Gallery

Quilt Exhibit chairman

Date

Date

FIBER ABOUT FIBER Illustrates that the Medium is the Message

Beginning Friday, December 17, the Textile Arts Centre in Chicago, will present "Fiber About Fiber from the Alex and Camille Cook Collection." For this exhibition 27 pieces were chosen from more than 100 works of contemporary fiber art purchased by the Cooks in the last 25 years. All works exhibited are self-referential. That is to say their subjects are the nature of fibrous media and the techniques of textile construction. For example, a three-dimensional work in hemp by Claire Zeisler, *High Rise Stick* is a giant representation of two-ply yarn.

Another piece in "Fiber About Fiber" is based on the familiar flower garden quilt pattern. It is made of playing cards. Worn playing cards were often put into service as patterns for cutting out quilts. They were sometimes left inside the quilt until the quilt top was completely assembled. The cards were cut away before the top, filling, and backing layers were sewn together. There are other levels of meaning implied in Pat Hickman's title, *Disintegration—Grandma Can't Put Blocks Together Anymore*. The disintegration is evident in the pattern falling in disarray and Grandma's fate is poignantly illustrated.

A textile familiar to Americans is the rya rug. Yet, few of us know that it was originally a bed covering used fuzzy side to the body. The backing had a design, because that was what became part of the room decor. Ritva Puotila's pair of untitled wall hangings executed in the rya knotting technique open a 'window' on the decorative side.

The collectors were asked how their interest in 'fiber about fiber' came about. Camille Cook said, "We began buying pieces out of love with no guiding principles except our own taste. Self-referential fiber is a hindsight definition of our collection. We have numerous pieces that don't strictly meet the definition; however, most of our collection is structural rather than pictorial. But, when you think about it, reflexivity (used interchangeably with self-reference) is a concept that has always piqued my interest. In 1977, when I was director of the Film Center we did a special festival 'Movies About Movies'—same thing! The Textile Arts Centre's exhibition gives us a chance to reflect on what we've done as art collectors.

"Fiber About Fiber" includes 25 artists from Colombia, Finland, Japan, Poland, Switzerland, and the USA. Much of the fiber art in this show is by established artists—many made their mark through acceptance in the "Biennale Internationale de Lausanne: Art Textile Contemporain" and/or in a watershed American exhibition, "Fiber R/Evolution." Some artists are the Cooks' own discoveries.

"Fiber About Fiber" will be on view until January 22, 1994 at the Textile Arts Centre, a non-profit gallery, at 916 West Diversey Parkway in Chicago. Hours are Tuesday through Friday, noon to 5 pm and on Saturday, 10 am to 5 pm. Admission is always free.

American Museum of Quilts and Textiles

The American Museum of Quilts and Textiles presented two colorful and fascinating exhibits for the holiday season. In the Main Gallery the Museum exhibited *In Reverse - Molas and Quilts*, modern and antique molas and contemporary quilts inspired by the reverse applique technique developed in the molas. In Gallery II, *Too Hot to Handle -- Art of the Potholder* illustrated that this familiar domestic object can be imbued with creativity, beauty, whimsy, and humor.

Bertha Read, curator for *In Reverse - Molas and Quilts*, trained as an anthropologist at Florida State University and lived in Panama for thirty years. There she studied and collected molas, the unique reverse applique fabric panels produced by the Kuna Indians of Panama's San Blas Islands. The Kuna Indians, people indigenous to mainland Panama, began an eastward migration toward the Caribbean to escape the brutal colonization and decimation brought by the Spanish Conquistadors. The Kuna arrived in the San Blas Islands in the 19th Century where they have been successful in the fierce struggle to retain their own culture, traditions, and political autonomy.

Kuna Society is matrilineal and matrilocal and it is the women who developed the unique mola form. It is believed that this folk art began in the 19th Century and early molas were created by basting together layers of fabric then cutting away parts of the top layer to reveal the colorful fabric below. Contemporary molas continue this traditional technique in combination with more applique on the surface fabric layer and embroidery. The images created on the fabric panels present events and objects in Kuna life, spiritual and mythological stories, and the flora and fauna of the Islands. Contemporary subjects also include playful reinterpretation of items found in advertisements and even editorial commentary on social and political issues of the day. Exhibit curator Bertha Read points out, "It is quite likely that the Kuna would be considered just another group of primitive peoples were it not for their women and an art form which they created. Viva Kuna Woman!"

Included in this exhibit are contemporary quilts employing the mola techniques by internationally known quilt artists, including Libby Lehman, Charlotte Patera, and Florie Espen.

In Gallery II, curator Doris Hoover presented *Too Hot to Handle - Art of the Potholder*. Ms. Hoover, a well known fiber artist from Palo Alto, assembled this exhibit in conjunction with her recently published book

of the same name. Ms. Hoover has been on a mission to take these neglected items "from the bottom of the kitchen drawer to the top of the counter and take them beyond mere utility to almost art." Commercial manufacturers of potholders have certainly met the challenge, as Ms. Hoover points out, "in gourmet kitchen shops, upscale gift catalogs, and ritzy department stores, potholders have reached new levels of glamour." Commercial trends aside, Ms. Hoover, an artist, hopes to inspire others to use the potholder as a forum for their own creativity. The exhibit included many examples of Doris Hoover's unique potholders.

Russian Connection

New York City quilt artist, Marilyn Henrion, was invited by the All-Russia Museum of Decorative, Applied & Folk Art to participate in the International Textile Symposium held in Moscow, Russia from October 9-15, 1993. Sponsored by the museum and The Moscow Artists' Union, the exhibition included two of Henrion's art quilts, *An Immense Journey* and *Dark Matter*. Her slide-lecture, "The Evolution of A Quiltmaker", was among those presented at the five day symposium.

Marilyn Henrion is a graduate of Cooper Union and a lifelong New Yorker. Her award-winning quilts have been exhibited internationally and are included in museum, corporate, and private collections. Articles about her work have appeared in *The New York Times*, *The Newark Star Ledger*, *Quilting International*, *Quilts Japan*, *Quilters Newsletter Magazine*, and *Quilting Today*.

Bound by Tradition

For "Bound By Tradition", a textile show at the Glendinning Gallery, (617 East South Temple, Salt Lake City, Utah, November 15 - January 15, 1994), artists Jen Shurtliff, Kathleen Deneris, Martha Klein Haley and Danna Jacques have created highly provocative textile art that explores contemporary feminist issues.

The quilt, "Boxed In and Bottled Up", by Kathleen Deneris speaks of invisible walls and sterile atmosphere that seal women within and seal life out. All of the works are about self-definition as women in today's world. Are we defined only by the roles we're cast into as brides, housewives, mothers, or can we define ourselves in new and ancient roles? This exhibition explores the cultural limitations that have closed off opportunities to women, as well as the individual possibilities that open up the world to them.

More European News

I have just received the newest and I believe first English issue of *textile forum*, the magazine of the European Textile Network. This magazine and membership is available to anyone. Until now language was a problem, since they were only published in German. I have included a copy of the subscription information.*

The last issue of *textile forum* included a picture of my quilt "Siege" which was exhibited in Neufchatel, Switzerland. I have exhibited 13 quilts in 4 shows in Europe and had my work in three catalogues. Two shows were invitational, 2 juried; three were only open to Europeans, the fourth one did not say. The *textile forum* would certainly be a good place to find information on upcoming shows.

Shipping is a problem and very expensive, I currently have a quilt in transit, from Germany, that should have been here a month ago!! It is also very difficult to know which show is serious and reliable. I would check out any show very carefully before I entered a quilt.

I hope some of this information is useful, thanks for the great Newsletter!

Sylvia H. Einstein

*ed note: *textile forum* looks to be an interesting way to become familiar with fiber artists and activities in Europe. If you would like a copy of the flier on the English language version of *textile forum* magazine, send a SASE to Lynn Young at the address on the back page.

The National Museum of Women in the Arts

1250 New York Avenue N W
Washington, DC 20005-3920

Dear Ms. Porcella:

Angela Adams has forwarded your information packet about the Studio Art Quilt Associates to the Library and Research Center. The library maintains an Archives on Women Artists that includes files on artists who have had one or more solo exhibitions, as well as national and international files on artists' organizations.

We are delighted to establish a file for the Studio Art Quilt Associates in the archives. The archives are used by museum staff, students and scholars in their research on women artists. Please feel free to update the file from time to time with information on new activities and exhibitions.

Thank you for your interest in the National Museum of Women in the Arts.

Sincerely,
Wendy Bellion
Library Assistant

Art in Chicago: A Weekend of Craft's Finest

by Lynn Lewis Young

You've seen the ads and read the promos...well, Chicago International New Art Forms Exposition is just as slick and exciting as it should be. Unless, of course, you're interested in fiber, specifically quilts. While many excellent examples of fiber craft, especially wearables, were displayed, they usually were in crowded, more 'merchandise-like' booths. Mobilia Gallery was the exception with quilts by Susie Shie/James Accord and Therese Mays on display along with a rich assortment of other wonderful things, such as Tim Harding's coats (if you've never seen/touched one, you have no idea of the surface quality) and Colette's enamels. It was a treat to see so many well known craft artists works in the flesh, and beautifully displayed in elaborate displays. It was even nicer to see the crowds admiring the works, and purchasing quite a pricy bits. Works by Joyce Scott were especially popular as her gallery has almost sold out of her pieces by the second day. An added attraction was a focus on work from Australia, including Aboriginal works (batiks to die for and dream paintings). The Anticipation '93 juried exhibit was not given much prominence (or mention in the catalog) but contained some of the most exciting works, including fiber.

Focus on Fiber - Selections for the Growing 20th Century Collection of the Art Institute of Chicago presented a historical survey of the development of contemporary fiber. No quilts, but an impressive display of formative examples of fiber. Lenore Tawney's cloud pieces have to be experienced in real life—I've always admired her work in books, but to see the real thing was an experience.

A special thanks to all of you who sent postcards with the dates you received the last newsletter (averaging around 10/10 after being bulk mailed on 9/23, with a few as late as 10/22 on the east coast) and positive comments on the newsletter presentation.

My apologies for this issue being late. The next issue should be back on schedule. My deepest appreciation to the many contributors to this issue. Their writings not only make my job easier but also contribute many voices to this communication device of our organization. All of your contributions, especially news of shows and exhibits and your activities, are always welcomed and appreciated.

Life has a way of overcoming our best intentions at times. For those of us who try to do as much as possible '93 seems to have been the year when everything came due at the same time. When this issue is mailed, I still have a stack of correspondence, filing, computer programs to master, and a major business venture to work on. This past year has been a year without a finished quilt of a creative nature, only production work in metals, but with the satisfaction of learning skills to enter a new area of communications for art quilts. If you have not heard of my new venture, please see the notice about *Art/Quilt Magazine* on page 10. The premiere issue will be produced in the spring. While a separate venture for me from my SAQA activities with this newsletter, I feel the magazine will be a vehicle to publicize and promote art quilts and help see the goals of SAQA realized. If we all do our part, it will happen.

Wishing you a New Year of creative fulfillment.

Lynn Young

Chicago, cont.

The Art Institute has a large collection of textile art, including antique quilts, and hopefully this will indicate a commitment to display important shows of their holdings. The influence of Friends of Fiber Art, based in Chicago, should aid the continued display of important fiber.

At the Chicago Cultural Center, worth the trip in itself as it's the old library building, full of elaborate mosaic work, two important crafts exhibits could be seen. Accompanying the American Craft Council meeting, Gold Metal Recipients showcased works by nine recipients of ACC's highest artist award, that of the Gold Metal for consummate craftsmanship. Works by Anni Albers, Alma Eikerman, Douglas Morse Howell, Lucy Lewis, Dorothy Liebes, Harvey Littleton, San Maloof, John Prip, Ed Rossbach, Marianne Strengell, Lenore Tawney, Robert Turner, Peter Voukos, and Beatrice Wood showed a historical line of innovation and excellence, including excellence in teaching, by these leaders in the American Craft Movement.

An adjoining gallery showcased Selected Treasures from A Treasury of Canadian Craft, a traveling exhibit from the Canadian Craft Museum. Showcasing a diverse array of objects in all media from all regions of Canada, this was just part of the inaugural show at the CCM in 1992. A broad range of function, material, technique and aesthetic reflected the varied geography and distinctive cultural traditions of Canada. From fine traditional wood carving, to funky figurines, to finely executed elegant pieces of jewelry, the full range of what we call craft was present in very high quality. Noteworthy in fiber was Nancy Edell's works, strongly graphic scenes in small scale hooked rugs with braided frames, vividly colorful. Martha Henry's three vases in blown glass, sandblasted and engraved, portraying Canadian wild life, Coyotes—Elk—Geese in Flight, were coveted by many in attendance, and luckily shown on the exhibit postcard. Both ancient and modern, evoking nature and mystery, they represent the highest form of the craft/art with their simplicity of form, richness of surface, evocation of spirit and expression. A catalog is available of the complete exhibit: A Treasury of Canadian Craft, Inaugural Exhibit, the Canadian Craft Museum, 1992, The Canadian Craft Museum, ISBN 1-895695-00-7.

PUTTING FOOD IN ITS PLACE

The "Feel" of Cooking

Excerpted from an article by Susan Chambers Johnson in *Taste*, Spring 1993 and press releases by Margaret Cusack

A three-foot lobster, a three-foot tomato, a three-foot artichoke are just some of the latest additions at The Culinary Institute of America in Hyde Park, New York.

No, this is not a case of culinary genetics gone awry. They are three of the twelve remarkable stitched hangings created by fabric artist, Margaret Cusack. Commissioned by The Culinary Institute of America, Cusack created twelve hangings—each three feet square—as a permanent installation in the lobby of their Continuing Education Building.

Entitled "Hands" the wall hanging depicts in vibrant colors the true 'feel' of cooking as it is taught at the Institute, expressed through basic techniques that require chefs to use their hands. Each of the 12 quilted squares represents a component of the educational process at the Institute, symbolizes the cultural diversity of its students, and depicts the artist's interpretation of a photograph found in *The New Professional Chef*, fifth edition, the Institute's highly acclaimed culinary textbook. The hands depicted are both right and left, male and female, and represent a wide range of age and race.

In one square, a pair of hands kneads a pliable mound of soft, sticky dough. In another, they give a firm tug to the strings of a trussed chicken. Yet another pair skillfully cuts the coarse outer green leaves of an artichoke away from the heart. In a fourth square, a hand gently clasps the smooth flute of a crimson glass of wine. "The significance of 'Hands' goes beyond artistic interpretation and striking interior design to the very philosophy of the Institute, that cooking must be taught

through hands-on instruction so that students acquire a feel for food preparation," said Jay Burgess, the Institute's press information coordinator. The Institute places great emphasis on tactile involvement and having just the right touch.

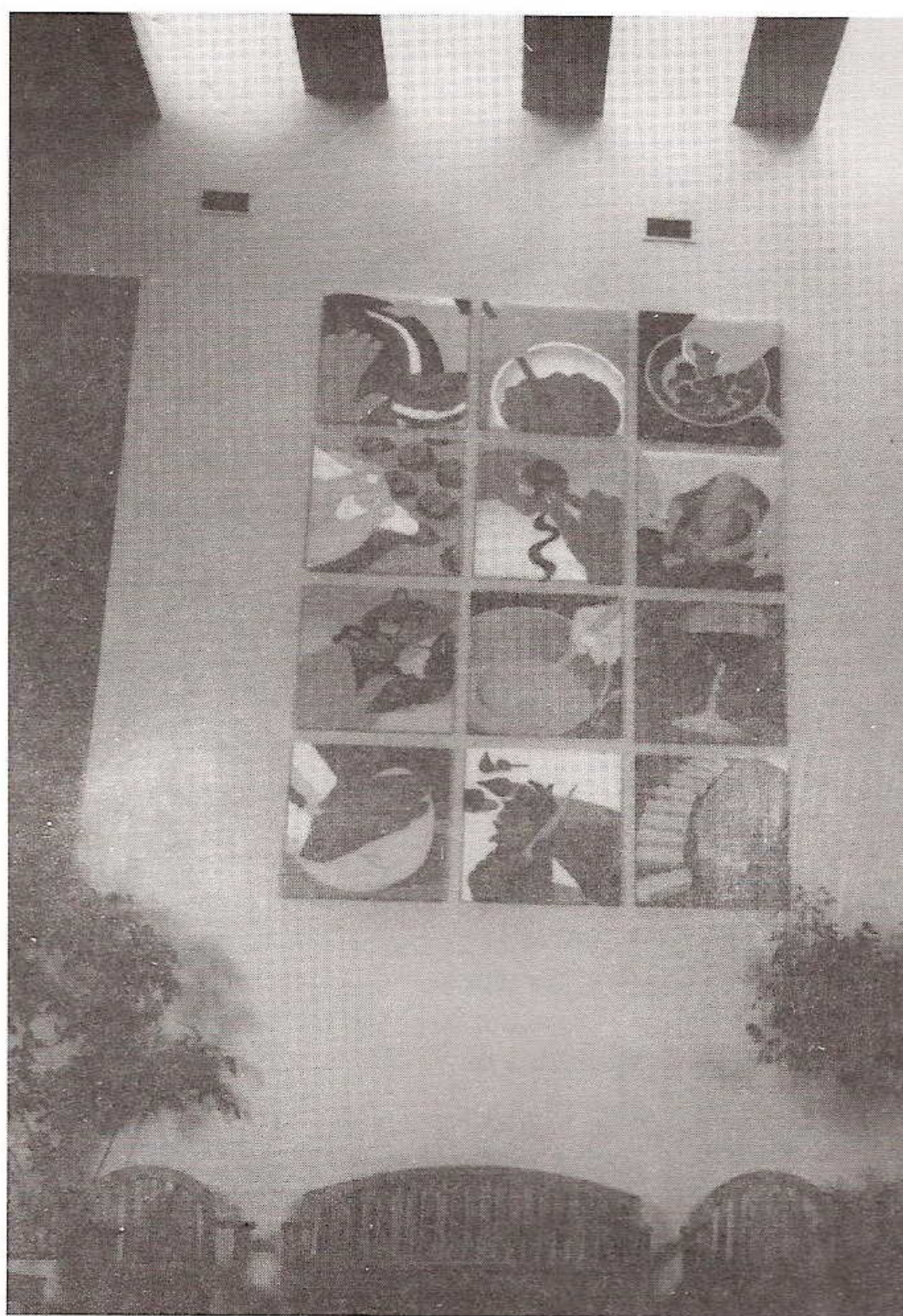
"Hands" began in 1991 with pencil sketches, then a fabric paste-up to determine the colors and textures. Later, Cusack enlarged the sketches into full-sized drawings. The fabrics were cut, assembled and stitched in place on Cusack's Bernina sewing machine in her Brooklyn studio. Then the stitched hangings were stapled onto canvas stretchers, framed and installed under a skylight on the two-story wall in the lobby. The work may be viewed Monday through Saturday, from 8:00 AM to 9:00 PM.

Margaret Cusack is an illustrator, graphic designer and folk artist, all in one. Her work is best described as Norman Rockwell realism created with stitchery and fabric. Her work is steeped in nostalgia and American charm. Since 1972, her sewn illustrations have been used as record covers, ads, posters, editorial illustrations, greeting cards, decorative plates and billboards. Cusack also does architectural scale hangings, soft sculpture and props - all in fabric. "I am also a person who truly enjoys food," said Cusack, "and 'Hands' was an opportunity to celebrate food in all its color, texture and form."

Her interest in stitched art work began with a series of explorations of texture, color and sewing machine embroidery - fabric collage. The first piece was a naive portrait pillow of her husband, Frank. Landscape pillows followed and soon Cusack developed a production line of pillows which she merchandised. In the meanwhile, she began applying graphic design techniques to her one-of-a-kind portraits. Commissioned portraits led Cusack to develop a portfolio of stitched artwork directed toward the world of advertising and editorial art.

Highlights of her career include the poster for the Broadway musical, "Shenandoah", the twelve-foot bus poster for Brooklyn's Fulton Street Mall, and the 1986 Avon calendar. Other clients include: American Express, Seagram's, RCA, The New York Times, Simon & Schuster, Dryfus and Maxwell House Coffee.

Cusack was born in Chicago in 1945. Trained as a graphic designer at

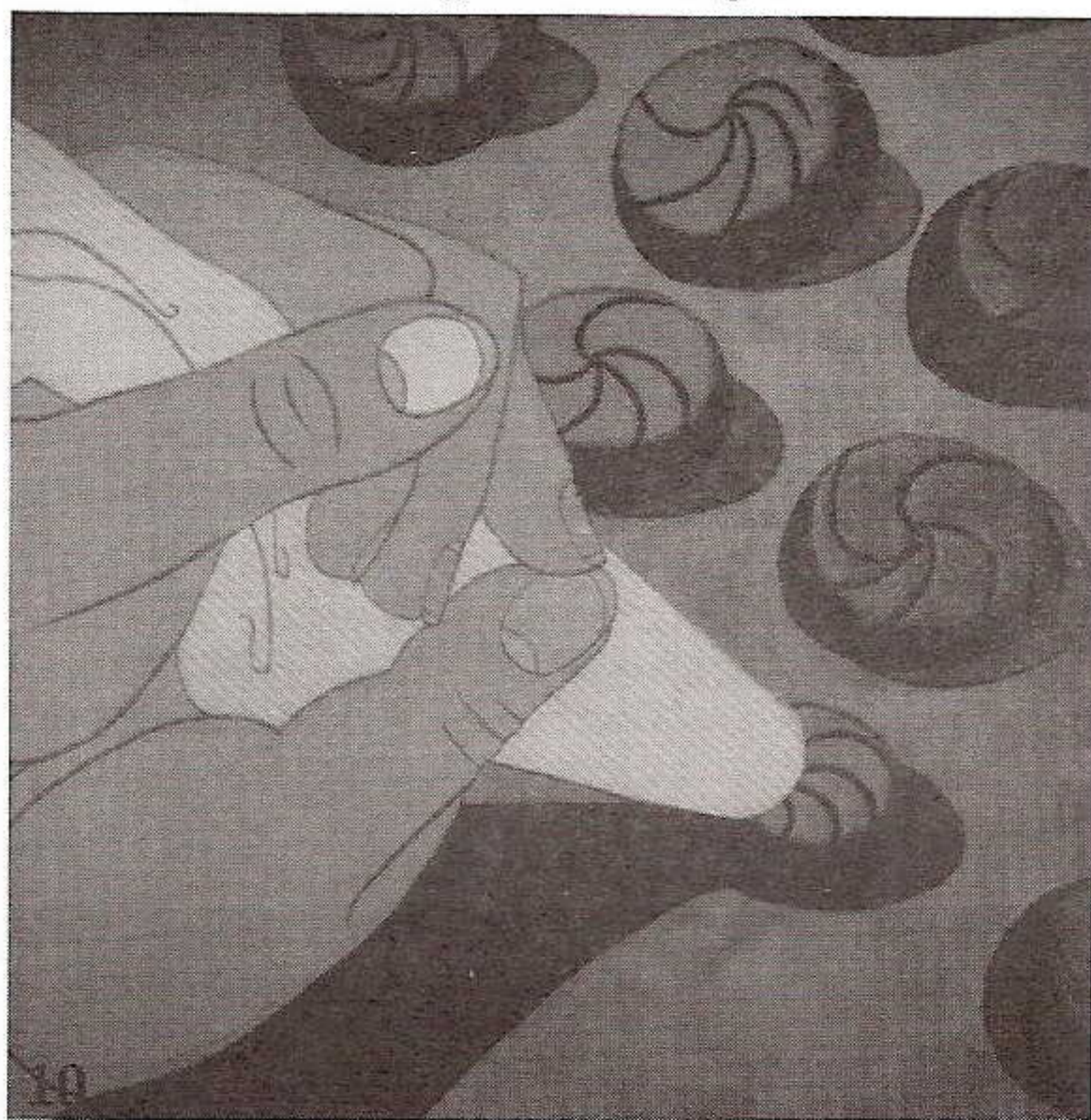


Pratt Institute in Brooklyn, New York, she continues to live in Brooklyn in a nineteenth century brownstone with her husband and daughter.

In 1988, Cusack received the Alumni Achievement Award from Pratt Institute, "...in recognition of her unique creative abilities which have made it possible for her to weave her reputation into the very fabric of the field of illustration, and in appreciation for her fresh, spirited approach to the ageless craft of the quilt, thus enabling all of us to see the newness and beauty that she can create through the art of fabric collage."

NEWS: Art/Quilt Magazine

Starting in early 1994 a new magazine will focus on art quilts and provide the type of coverage necessary for proper recognition of the quilt as art. Fostering communication within the art quilt community and reaching out to potential quilt collectors and appreciators, Art/Quilt will be a quarterly publication in full color, high quality printing. It is being published and produced by Lynn Lewis Young who serves as a volunteer editor of this Newsletter and is otherwise involved with art quilts. The premiere issue will be produced in early 1994. SAQA members and others interested may subscribe for the prepublication price of \$26. To subscribe or for more information: Art/Quilt Magazine, 9543 Meadowbriar, Houston, TX 77063-3812.



COMPETITIONS

SECOND ANNUAL INTERRELATIONSHIPS NATURALLY—FABRIC IN FLIGHT, original designs on theme, Inf.: Aullwood Audubon Center, 1000 Aullwood Road, Dayton, OH 45414, (513)890-7360. Deadline: 1/15/94.

CALL FOR PAPERS ON QUILTS, Original research on history of quilts, quiltmakers, other textiles to be presented at 15th annual seminar of AQSG, Inf.: American Quilt Study Group, 660 Mission St., Ste. 400, San Francisco, CA 94105-4007, 415/495-0163. Deadline: 1/15/94.

PAPER/FIBER XVII, 4/94, US artists, Juror: Karen Stahlecker, LSASE to: P/F, The Arts Center, 129 E. Washington, Iowa City, IA 52240. Deadline: 1/19/94.

AMERICAN CRAFTS '94, 8/94, The Fashion Center, San Francisco, SASE to: Nancy Tabor, The Rosen Group, Ste. 300 Mill Centre, 3000 Chestnut Ave., Baltimore, MD 21211. 301/889-2993. Deadline: 2/1/94.

IMAGES & OBJECTS '94, 4/1-30, Bay Area artists, SASE to ACCI Gallery, 1652 Shattuck Ave., Berkeley, CA 94709. Deadline: 2/13/94.

CRAFTS COLLECTION '94, 6/9-7/17, work to be shown in Renwick Gallery Shop, cash awards, DC metro area artists, Jurors: Don Freidlich, Patricia Malarcher, Mark Sfiri, Inf.: Ruth Gowell, 7010 Aronow Dr., Falls Church, VA 22042, 703/532-8645. Deadline: 2/25/94.

AMERICAN TEXTILE PAPERS, publication in FOLK ART and \$1,000, unpublished paper on any aspect of American textiles from 17th Century to present. SASE to: Museum of American Folk Art, 2 Lincoln Sq., New York, NY 10023, 212/977-7107, Deadline: 3/1/94.

QUILT CANADA '94, 4/31-6/5, St. Mary's University, Theme: heavenly bodies, \$10 entry, Inf.: Deana Haydon, 72 Clearview Dr., Bedford, N.S. B4A 3E9, Canada. Deadline: 3/1/94.

CRAFTS NATIONAL 28, June 5 - July 24, 1994. Carole Austin, juror, Crafts National 28, Zoller Gallery, 101 Visual Arts Building, The Penn. State University, University Park, PA 16820. Deadline: 3/18/1994.

COMING HOME QUILT CONTEST, US artists, Awards of \$10,000, \$3,000 and \$2,000, winners announced in GOOD HOUSEKEEPING, Theme: If Quilts Could Talk, SASE to: All-American Quilt Contest, 1 Lands' End, Dodgeville, WI 53595, Deadline: 3/31/94.

QUILTS UK., 5/12-15, Inf.: QUK, Ingsdon, 1 Highfield Close, Malvert Link, Worcestershire, WR14 1SH, England, Deadline: 3/31/94.

ARROWMONT ARTIST-IN - RESIDENCE POSITIONS, Sept.-May/94, Provides housing, private studio, Inf.: Arrowmont School, PO Box 567, Gatlinburg, TN 37738, 615/436-5860, Deadline: 5/1/94.

CULTURAL OLYMPIAD 1994-97, Professional artists with a project that will foster international understanding, explore indigenous southern art, or present new work, Inf.: Southern Arts Federation, 181 14th St., Suite 400, Atlanta, GA 30309, 404/874-7244.

INSPIRATIONS. Northern California Handweavers, Apr. 15-17, Inf: Barbara Stafford, Northern CA. Handweavers, P.O. Box 6477, Napa, CA 94581, (707)224-3229, Deadline not given.

EXHIBITIONS

ARIZONA
Mesa. ANNUAL VAHKI EXHIBITION, 1/4-2/5, HIGH ON FIBER, 3/29-4/30, Galleria Mesa, 155 North Center, 602/644-2242.
Phoenix. ART DETOUR, Mystery Galleries.
Phoenix. IMPRESSIONS FROM THE HEART, 3/18-20, Annual Show AZ Quilters Guild, Phoenix Civic Plaza.

Scottsdale. AZ DESIGNER CRAFTSMEN EXHIBIT, 4/12-5/20, Kerr Cultural Center, 6110 N. Scottsdale Rd.

Tempe. PART OF THE AIDS QUILT, 3/6-31, AZ State Univ., Gammage Auditorium, 1-4 PM and performances.

Tucson. SOUTHWEST QUILTS, 3/31-5/29, Thong Chul Park.

Whiteriver. FOCUS ON QUILTS, 4/1-29, Ruth Garrison, Marla Hattabaugh, Meiny Vermaas van der Heide, Traveling Exh. Program AZ Com. on the Arts, Whiteriver Elementary School.

CALIFORNIA
Berkeley. QUILTS BY RACHEL CLARK, 12/3-1/5, A POINT IN TIME: 1989-1993, QUILTS BY NANCY TAYLOR, 1/7-2/2, NEW PIECES FABRIC AND CHAMBER MUSIC, 1597 Solano Ave. 415/527-6779.

Mountain View. AMISH QUILTS, 1/4-2/26, a collection of early 20th century quilts made by Amish people, LEONE NII Gallery, 198 Castro St. 415/969-2625.

San Jose. IN REVERSE- MOLAS AND QUILTS, modern and antique molas of the Kuna Indians of the San Blas Islands and contemporary quilts inspired by the reverse applique technique (Libby Lehman, Charlotte Patera and Florie Espen), curated by Bertha Read, TOO HOT TO HANDLE-ART OF THE POTHOLDER, curated by Doris Hoover in conjunction with her recently published book, thru 1/9; CLOTH & COMFORT: AMERICAN QUILTS FROM CALIFORNIA COLLECTIONS, Curated by Rod Kiracofe, 1/12 - 2/27, Lecture 1/23; PATTERN OF A JOURNEY: QUILTS OF THE OREGON TRAIL, 3/2-5/2; AMERICAN MUSEUM OF QUILTS AND TEXTILES, 766 S. Second St. 408/971-0323, new hours: Wed.-Sat. 10-4, Sun. 1-4.

San Rafael. INSPIRATIONS, 4/15-17, Northern Cal. Handweavers, Marin Civic Center, Fashion Show on 15th. Inf.: Amanda Dowse, 707/224-7546.

DELAWARE
Wilmington. QUILT NATIONAL '93, 12/10-2/6, Delaware Art Museum, 2301 Kentmere Pkwy., 302/571-9590.

Wilmington. SOUTHWEST SERIES: 5 CONTEMPORARY QUILTS BY MARCIA JOHNSON, thru March, STUDIO ONE 1721 Delaware Ave., 302/655-5282.

DISTRICT OF COLUMBIA
LIVING THE GOOD LIFE: THE ARTS & CRAFTS MOVEMENT IN CALIFORNIA, thru 1/9, RENWICK GALLERY, Pennsylvania Ave. at 17th, NW.

KONGO MINKISI & THE ART OF RENEE STOUT, thru 2/2, NATIONAL MUSEUM OF AFRICAN ART, 950 Independence Ave. SW. (I highly recommend this show and museum-JBC).

BEYOND THE TANABATA BRIDGE: A TEXTILE JOURNEY IN JAPAN, thru 2/27, TEXTILE MUSEUM, 2320 S Street NW.

ILLINOIS

Chicago. Fiber About Fiber, thru 1/22, Textile Arts Centre.

KENTUCKY

Paducah. SELECTIONS FROM THE MAQS PERMANENT COLLECTION, thru 1/22, Museum of the American Quilter's Society.

OHIO

Dayton. SECOND ANNUAL INTERRELATIONSHIPS NATURALLY QUILT COMPETITION—FABRIC IN FLIGHT, MAR. 5 - APR. 23, 1994., Aullwood Audubon Center.

PENNSYLVANIA

Intercourse. PLAIN BEAUTIES, Antique Amish Quilts from the Collection of Catherine Anthony, thru 1/8, The People's Place Quilt Museum, Main Street, 717/768-7171.

TEXAS

Dallas. QUILTS: A NEW VIEW, SAQA Southcentral Region Exhibition, 3/5-27, Trammell Crow East Pavilion, Contact: Barbara Hartman, 214/724-1181.

Ingram, FIFTH ANNUAL NATIONAL JURIED QUILT EXHIBIT, 1/9-2/13, Hill Country Art Foundation.

MEMBERS EXHIBITIONS

Barbara Carow "Listening to the BBC", A View That's New, at A QUILTER'S GATHERING, Eastcoast Quilters Alliance, Westford, MA, Nov. 5-7, 1993.

Kathleen Deneris "Boxed In and Bottled Up" and others, Bound by Tradition, Glendinning Gallery, Salt Lake City, Utah, Nov. 15- Jan. 15, 1994.

Marilyn Henrion "An Immense Journey", "Dark Matter", and lecture "The Evolution of a Quiltmaker", INTERNATIONAL TEXTILE SYMPOSIUM, All-Russia Museum of Decorative, Applied & Folk Art, Moscow, Russia, Oct. 9-15, 1993.

Ann Kowaleski, NEW QUILTS: ANN KOWALESKI, Saginaw Art Museum, Saginaw, MI, 12/10-1/2.

Karen Larsen, CONTEMPORARY ART QUILTS, Vale Craft Gallery, Chicago IL, 9/10-11/6.

Louise Thompson, Wearables, The Fine Line Gallery, St. Charles, IL., JAM Studios, Sacramento, CA.

Nancy Taylor, POINT IN TIME, New Pieces, Berkeley, CA, 1/7-2/2.

LECTURES

Nashville, TN, Heart of Country Antique Show. The American Quilt, Roderick Kiracofe, Jan. 29, 1994, 1 PM. Richard Kramer & Assoc., 427 Midvale Ave., St. Louis, Mo. 63130. (314)862-1091.

San Jose, CA, The American Quilt, Roderick Kiracofe, 1/23, 1:30 PM, American Museum of Quilts and Textiles, 408-971-0323.

SYMPOSIA

CALIFORNIA

San Rafael, Conference of Northern Cal. Handweavers, Apr. 15-17, SASE: Registrar, NCH, P.O. Box 6477, Napa, CA 94581.

LOUISIANA

Shreveport, GHEE'S SCHOOL OF ARTISTIC SEWING, Jan. 26-30, June 15-19, Sept. 7-11, Nov. 16-20, SASE to: Ghee's, 2620 Centenary Blvd. #3-205, Shreveport, LA 71104, (318)226-1701.

MISSOURI

St. Louis, KALEIDOSCOPE '94, Council of American Embroiderers, June 7-19, workshops include Tom Lundberg, Candace Kling, others; 2 week session with Jae Maries (June 7-19), fiber tours, SASE to: Marcia Wiechert, CAE Kaleidoscope, P.O. Box 182, Nordland, WA 98358..

NEW YORK

Morrisville, QUILTING-BY-THE-LAKE, July 25-August 5, 1994. Workshops include Catherine Anthony, Nancy Crow, Caryl Bryer Fallert, Ann Johnston, Libby Lehman, Doris Van Kalker, Marilyn Henrion. Chris Wolfe Edmonds, Mickey Lawler, Margaret Rolfe. SASE to: Quilting by the Lake, P.O. Box 282, Cazenovia, NY, 13035.

NORTH CAROLINA

Raleigh. QUILT SYMPOSIUM. 6/2-5, LSASE(.52) to: QS94, PO Box 32006, Raleigh, NC 27622-2006.

OHIO

Columbus. QUILT/ SURFACE DESIGN SYMPOSIUM, 6/18-7/2, LSASE(.52) to: QSDS, 464 Vermont Place, Columbus, OH 43201.

TENNESSEE

Gatlinburg. ARROWMONT, Spring Workshops: 3/7-11: Hula Bridgeman, Creating Texture in Fabric as Applied to Garments, Nancy Halpern, Quiltmaking: The Art of Connection; 3/14-18: Gayle Fraas/Duncan Slade, Painting With Fiber Reactive Dyes on Cotton, Lee Malerich, Embroidery; 3/21-25: Peggy Juvé, Painting on Silk, Mimi Schleicher, Watercolor Marbling; 3/28-4/1: Carol Shinn, Machine Stitched Imagery. Inf.: Registrar, Arrowmont School, P.O. Box 567, Gatlinburg, TX 37738, 615/436-5860.

Send notices of calendar events to:

Jane Burch Cochran
6830 Rabbit Hash Rd.
Burlington, KY 41005

Deadline for next issue is February 1

WHITE HOUSE DISPLAYS AMERICAN CRAFTS

This past Christmas, the White House Blue Room tree displayed original ornaments made by artists in craft media from across the United States as part of the celebration of the Year of the American Craft. Artists were recruited by the Renwick Gallery of the Smithsonian Institution to make the ornaments on an angel theme. Quilt blocks representing the 50 states were also sewn to the skirt below the tree.

Michael James was one of the artists selected to make an ornament for this project. He suggested that we ask if other SAQA members also participated.

If those of you who made an ornament would drop a note to Lynn Young (address below) with information including a photo of the ornament and any discussion you would like to contribute then we can glimpse a bit of this special exhibit. Also if one of you can send copies the basic information you received and a contact person's name then Lynn can research more information about the project.

NEW and RENEWING- MEMBERS

Rosemary Bathurst
Eaton Rapids, MI

Niki Bonett
Greenwich, CT

Marion Bucieri
Newton, NJ

Sandi Cummings
Moraga, CA

Gretchen Echols
Seattle, WA

Diane Gardner
Haverstraw, NY

Betsy Nimock
Clayton, MO

Carole Lyles
Columbia, MD

Jill Pollard
Roy, WA

Dianah Sargeant
Valencia, CA

Correction: Last issue (#9) we incorrectly credited Barbara Crane for the article in *Quilting International Magazine* about the SAQA Symposium last January. Barbara Carow wrote the article, and she also has articles on Quilt National and the New York Quilt Festival in the January, 1994 issue of *Quilting International*. Our apologies, and congratulations to Barbara Carow!

Studio Art Quilt Associates

Lynn Young, Newsletter Editor
9543 Meadowbriar
Houston, TX 77063-3812

**DATED MATERIAL
PLEASE DELIVER
PROMPTLY**

Yvonne Porcella
3619 Shoemake Ave.
Modesto CA, 95358

