



Newsletter

Summer 1994

Issue 12

IDIA '95

Insight! Diversity! Intensity!

If your label has a * on it, your membership has expired. We've sending you a complimentary Newsletter to inform you of the Arrowmont conference. Perhaps you would like to rejoin so you don't miss any of the exciting events in SAQA's future. Your dues also support SAQA's efforts at publicizing art quilts. Your Active Membership (\$35) supports SAQA, and gets you the Newsletter and participation in SAQA activities. A Professional Membership (\$100) includes all active priveledges and inclusion of your slides in the SAQA Portfolio mailings. Just this past few months the Portfolio mailings have resulted in commissions for SAQA Artist members, and consideration for an upcoming art quilt book edited by critic Robert Shaw for the Shelbourne Museum.

So Join Us Again!

SAQA Archives would like to have copies of announcements for any gallery or other exhibit which includes quilts by members. Send a copy to the P.O. Box, as well as to Jane and Lynn for the Calendar and Newsletter., and to Marsha for PR mailings.

Make your plans now and let your friends know about the SAQA IDIA '95 Conference — *Insight! Diversity! Intensity at Arrowmont*. This is SAQA's first major exhibit and conference. Diversity! is the international juried exhibition of studio art quilts, Insight! Retrieving the Creative Self, the conference about personal artistic development, and Intensity! the in-depth post-conference workshops. All event are sponsored by SAQA and will be held at Arrowmont School of Arts & Crafts in Gatlinburg, Tennessee. Share your brochure with your friends who may be interested. The brochure was mailed to all SAQA members, the Quilt National list and the Surface Design Association list, but leaves out a lot of people who might like to come. If you have not received your brochure by now, send a SASE to the SAQA post office box. See articles inside for more information.

Much work has already gone into this event by your Board, starting even before the Quilt National meeting. See Carol Jessen's article inside for the scoop on how plans were finalized. Much more work needs to be done. Marcia Johnson has sent press released to major magazines for calendar listings. Articles will also be submitted. Volunteer to write an article by calling Marcia. Cathy Rasmussen will contact speakers for Insight! and Intensity! and will organize the programs. Volunteers will be needed to help with registration and to make everything run smoothly at Arrowmont.

Carol Jessen, along with Louise Thompson organized and produced the conference brochure. Fliers are available by writing the SAQA P.O. Box to pass out at meetings and symposia you attend this year. Carol Jessen has volunteered to author the catalogue for Diversity!. Wendy Huhn will receive and organize Diversity! entries.

Volunteers will be needed at Arrowmont during the conference to help with the facilitation of the events. Others can be involved in different types of pre-conference work. Call a board member or contact them through writing the P.O. Box. They will match your skills and time to the tasks.

Much work behind the scenes makes SAQA function. A quick glance at the resource guide (in the membership booklet) shows the many activities of SAQA. People are what make this happen, and if you would like to do your part, there are opportunities for all skills and time allotments. And we can absolutely promise that you'll be prepaid with invaluable experiences, contacts with other artists, fun, and the knowledge that you have done your part.

Those of you who attended the artists' meeting last summer at Quilt National got a little taste of what IDIA '95 will be — it'll be great! The meeting at Quilt National was not only full of informative lectures, but meaningful discussions and the best opportunity of all — to meet and talk with other quilt artists! Don't miss the next opportunity for this type of stimulation and renewal. Mark your calendars and plan to attend: IDIA '95!

President's Message

We had a very successful open Board meeting on April 11, 1994 on the 1995 conference at Arrowmont. Thanks to Marcia Johnson, Jean Neblett, Dee Danley-Brown, Carol Jessen, Kathleen Sharp, Therese May, Cathie Hoover, Rod Kirakofe, Yvonne Porcella, Holley Junker and Beth Gutcheon, all who helped to wade through the pages of agenda and business set before the group. We identified the first order of business to get publicity and the call for entries information on the exhibition out to the public as soon as possible. Carol Jessen graciously volunteered to tackle the design challenge to consolidate all the information into an attractive brochure which was mailed to an extensive mailing list on June 1, 1994.

Diversity! an International Juried Exhibit of Studio Art Quilts will hang in the Arrowmont School of Arts & Crafts gallery in Gatlinburg, Tennessee from October 12, 1995 to December 16, 1995. The opening will be Thursday October 12, 1995. Following the opening will be a conference titled **Insight! Retrieving the Creative Self** on Friday, Saturday and Sunday. Sunday evening opens **Intensity!**, the workshop portion of the event which lasts until Friday afternoon.

Cathy Rasmussen, SAQA member from Hewlett, New York will be our conference coordinator. Cathy will organize the conference with the direction of the Board of Directors. All speakers and faculty members are currently being contracted and at this time we cannot state just who these people are. All we can say is that the Board and Conference advisory committee has chosen the theme "**Retrieving the Creative Self**" with a focus on artistic and creative development and the artist as storyteller a secondary theme. SAQA is planning to offer registrants to the conference and workshops a new direction in personal development.

Additional studio art quilt exhibition sites and themes are being investigated in and around Tennessee and the southeast and we will announce these as soon as information is available. It is hoped that one of these sites will become available for a **SAQA professional artist member exhibition**.

In keeping with our goals, SAQA will produce an **exhibition catalogue** to accompany the event. Nancy Whittington is applying for grant money to fund this project. Carol Jessen has volunteered to author the publication.

Look for additional information on Diversity! in this newsletter.

The Board of Directors have spent many hours discussing the important aspects of this biennial meeting and conference. Establishing a budget has been a difficult task. Submission of entries for jurying and registration fees for the conference will help offset the expenses. We must have the participation of our members to make this event successful and guarantee that SAQA will be able to develop future conferences and exhibitions.

I would also like to thank other members who have volunteered to help SAQA. **Louise Thompson** has offered her computer expertise and she will assist Carol Jessen. **Cathie Hoover** has taken on the duties of Membership Chairperson. And of course **Marcia Johnson** is doing a wonderful job of publicity. **Wendy Huhn** will accept Diversity! jury entries. **Dee Danley-Brown** will accept registrations for Insight! and Intensity! **Sandra Blain, Director of Arrowmont** is advisor to the Conference. We will need more volunteers to help during the events at Arrowmont and we can always use *your* help.

Yvonne Porcella

News from the Board

Portfolios were sent to the following:

Joan Parker, art consultant, Pittsford, NY, at the suggestion of Linda McDonald
Blue Spiral 1 Gallery, Asheville, NC, at the suggestion of Rod Kirakofe
Suzy Locke, art consultant, Piedmont, CA, at the suggestion of Carol Jessen
Vicki Donkersley, Curator of Exhibits, Tohono Chul Park, Tuscon, AZ

From past portfolio mailings, two recipients requested to follow up on 12 artist members, resulting in one being commissioned for a work. Results are starting to happen!

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 Kirakofe, quilt historian, author, publisher, San Francisco, Ca

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

Sue Pierce, quilt artist, curator, Rockville, Md

Board of Advisors 1993

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

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

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

Newsletter Editor

Lynn Lewis Young
9543 Meadowbriar
Houston, TX 77063-3812

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

SAQA
P.O. Box 287
Salida, Ca 95368

or call **Holley Junker (916) 488-566**
Membership is \$35.00 per year,
\$100.00 for artist members participating in portfolio rotations.

PREPARATIONS FOR SAQA'S ARROWMONT CONFERENCE GEAR UP

by Carol Jessen

At a marathon all-day planning session in San Francisco on April 11th, ten SAQA members set the course for the conference, art quilt exhibition, and in-depth workshops that will headline the INSIGHT!-DIVERSITY!-INTENSITY! events at Arrowmont during October of 1995. Yvonne Porcella, Holley Junker, and Rod Kiracofe represented the Board of Directors, but in keeping with a desire for open participation by the SAQA general membership, most of the participants were non-Board members who came to pitch in their ideas and advice for the benefit of the whole organization.



From left to right: Therese May, Kathleen Sharp, Yvonne Porcella, Cathie Hoover, Holley Junker, Marcia Johnson, and Rod Kiracofe. In the foreground, from left to right: Dee Danley-Brown and Jean Neblett. The empty chair had been occupied by Carol Jessen, who was snapping this photo.

The elegant facilities for the meeting at the Nikko Hotel were furnished by courtesy of Randall and Marcia Johnson, who were visiting from Pennsylvania in conjunction with a large national cancer research convention. Marcia is a professional quilt artist who also has talents in public relations, which she has offered to contribute toward publicizing the Arrowmont events. Because of Randall and Marcia's generosity, the group convened around a spacious conference table, with soft chairs, pitchers of ice water, and notepads with pencils at each place setting. It didn't take long, however, for the manicured tabletop to become strewn with notes and stray papers from copies of the eleven-page agenda.

The three-part title for the Arrowmont events has already been established. INSIGHT! refers to the conference during October 12th to 14th, DIVERSITY! refers to the art quilt exhibition in the gallery during October 12th to December 16th, and INTENSITY! refers to the extended in-depth post-conference workshops during October 16th to 20th. Carol Jessen developed the trio concept as an elaboration of an earlier title prototype and designed a visual motif from parts of the SAQA logo to express it. So, the major topic of the Nikko Hotel meeting was the thematic focus for the conference events.

Kathleen Sharp, who had set her mind to the matter in the weeks before the meeting, set the tone with the suggestion that SAQA should reach beyond the ordinary. Instead of a typical "quilt conference", Kathleen envisioned an ensemble of events which would be a personal encounter for each person attending. "We all know how to quilt," she said, "but, we sometimes lose touch with why we quilt. The pressures to earn money, or validate our time, or keep our careers on track sometimes obscure the real reason why we make art quilts: to express ourselves and tell a unique personal story about ourselves." Why would a person travel across the country to attend a national-level conference? Probably not to learn technique skills that can be acquired closer to home, but rather to have an encounter with the self and with fellow artists in an atmosphere of challenge. Enthused with this concept, the group agreed on a theme of "Retrieving The Creative Self".

Kathleen and her studio-mate Therese May recommended some exciting presenters for the INSIGHT! and INTENSITY! phases of the Arrowmont events. More input came from Dee Danley-Brown (who is in charge of Professional Artist portfolio rotations), Cathie Hoover (the new SAQA membership director), and Jean Neblett (a quilt artist with a great knowledge of who are the movers and shakers in contemporary art). The group endorsed an eclectic roster of INSIGHT! and INTENSITY! presenters who focus on the relationship of myths, symbols, dreams, and story-telling to art. With a little spice from other presenters, such as a performance artist, a collagist, and an artist in another medium, the INTENSITY! program would be rounded out with a course offering in drawing and sketching. The list of names of possible presenters was particularly tantalizing, although it is far too early at this writing to have commitments from them specifically.

The group decided that the DIVERSITY! exhibition should also be beyond the ordinary. SAQA's organizational mandates are serving as the guidelines for the exhibition, which will invite submissions of quilts limited only by the following definition: "a contemporary artwork exploring and expressing esthetic concerns common to the whole range of the visual arts - painting, printing, photography, graphic design, assemblage, and sculpture - which retains, however, through materials or technique, a clear relationship to the folk art quilt from which it descends. Each work must have a top surface and be layered and the layers must be joined." SAQA's mandates also mean that a catalog for the exhibition will be published, including photos, juror's statement, and critical review.

After a day of intense concentration, the group began to disperse, each person departing with the satisfaction of knowing that he or she had contributed to SAQA's goals. There are plenty of activities in preparation for the Arrowmont events that could benefit from your personal involvement. **The success of INSIGHT!-DIVERSITY!-INTENSITY! depends on an active network of our talented members. If you can contribute your time and skills, please call today.**

SOME IMPORTANT FACTS ABOUT IDIA '95 INSIGHT! DIVERSITY! INTENSITY AT ARROWMONT

INSIGHT!, INTENSITY!

The events planned during the IDIA conference and workshops promise to be very exciting. The physical setting of Arrowmont School of Arts & Crafts is in a beautiful wooded section of the valley which leads into the Great Smoky Mountains National Park. Although Gatlinburg Tennessee is known as a tourist town, the School is sheltered from the dazzle of the shops which line the main street. The experience of being a student at Arrowmont is unique not because of what is happening on the main street of the town but rather because of the opportunity to share an experience with others who have a commitment to the arts. Arrowmont offers memories and a community of spirit which can last a lifetime.

The informational brochure will be available by January 10, 1995. You will have 10 months to plan your trip to Arrowmont. **Insight!** and **Intensity!** registration will be in two parts. Registrants will send one fee to SAQA for the lectures and workshops. An additional fee for room and board will be sent to Arrowmont. Deadline for registration without penalty (increased fee) is August 15, 1995. Current SAQA members will pay a reduced registration fee.

Arrowmont has a comprehensive collection of art and craft books which are available for students to use in the school Resource Center. There is a supply and book store on campus where students can make purchases. The exhibition gallery is integrated into the main building and it is open to the public. Adjacent to the entrance of the school is the Arrowmont Craft Store which sells hand made items.

Gatlinburg is a few miles from the famous town of Pigeon Forge which is an area of entertainment. Dollywood, the theme park originated by Dolly Parton (who was born in Pigeon Forge) is a 20 minute trolley ride away. **October in the Smokies is known for its autumn colors.** The area enjoys a heavy population of tourists during this popular season. Registrants may want to bring their families to Tennessee during the time of the SAQA conference. There is plenty to see and do and be sure to bring your camera.

The usual entry point into the Gatlinburg area is via the **Knoxville Airport.** Arrowmont offers a round trip van service (approximately one hour) to registrants for an additional fee. The van is scheduled to correspond to the popular arrival times of various airlines.

Registrants for IDIA '95 will have the opportunity, in a peaceful and art oriented environment, to share ideas, be inspired, explore personal creativity, build friendships and experience a unique coming together of spirit. **Please join us at Arrowmont in October 1995.**

IDIA '95 CALENDAR

Diversity!

Deadline for slides: November 20, 1994

Jury notification cards mailed: December 16, 1994

Artworks due at Arrowmont: September 25, 1995

Opening reception: October 12, 1995

Exhibition dates: October 12, to December 16, 1995

Artworks return shipped to artists: January 2, 1995

Insight! Conference: October 12 to 14, 1995

Intensity! Workshops: October 16 to 20, 1995

Reserve these dates on your calendar now.

DIVERSITY!

Juror for Diversity!

The Board of Directors has selected **Yoshiko Iwamoto Wada** as the juror for Diversity! Ms. Wada is an internationally renowned textile artist, scholar and curator who is currently Research Associate at the Center for Japanese Studies at the University of California at Berkeley. She is co-curator of "The Kimono Inspiration: Art and Art-To Wear in America", an exhibition organized by the Textile Museum in Washington DC and the Spencer Museum of Lawrence KS, as well as co-author of the accompanying

book. She is also a Trustee of the American Craft Council and has received a research grant as James Renwick Research Fellow, a Senior Post-Doctoral Fellowship with the Smithsonian.

As an author of articles for periodicals and books about shibori and related techniques, **Ms. Wada** has been influential in the development of surface design in the textile arts. Her main interests with regard to art quilts are innovative use of materials and the essence of the layering and joining processes in the physical structure as well as the personal meaning and symbolism which artists use to historically and culturally relate their work to the folk quilt tradition.

Entries in Diversity! must have been completed after Dec. 1991 and conform to the definition of an art quilt as stated by SAQA. Specifics are published in the entry form.

Slide deadline will be November 20, 1994.

It may seem like a long time from the entry submission deadline and the actual exhibition dates. This long lead time from jury process to exhibition is due to the production of an **exhibition publication.** It is not clear at this time what type of catalogue will be produced only that there definitely will be a printed publication to accompany and document this important first SAQA sponsored exhibition. Accepted artists will receive specific information of the exhibit and catalogue requirements after the jurors selection.

All slides submitted for consideration will become the property of SAQA for historical archival purposes. One of the SAQA goals is to document the studio art quilt movement and storing these slides will become a valuable asset of our archives. If an artist chooses not to become a part of this history, slides can be returned.

Entries Chairperson: **Wendy Huhn** has volunteered to accept and coordinate the exhibition entries. A committee of her volunteers will assist the juror, tabulate and return the jury response cards to the entrants.

STUDIO QUILTS—A Memphis Invitational Exhibition Of Contemporary Quilts — 28 February - 29 May 1994

Curated by Kurts Bingham Gallery, sponsored by and exhibited at Morgan Keegan Tower, Memphis, TN

by Lynn Lewis Young

A recent trip through Memphis allowed me to see the Studio Quilts exhibit curated by Kurts Bingham Gallery of Memphis for the Rivercenter Gallery located in the lobby of the Morgan Keenan Tower in downtown Memphis. It was a short detour, and well worth it to see quilts by 13 leading quilt artists in such a handsome space.

Kurts Bingham, an upscale gallery featuring contemporary abstract painting and fine crafts puts together quarterly exhibits for the Rivercenter Gallery space. David Lusk, of Kurts Bingham, explained the Rivercenter exhibits aim to present arts unfamiliar to the Memphis art and general public, and to present the arts in a stimulating and informative manner. Regional arts and crafts have been featured in the past.

While not exhibiting quilts in their own gallery (their craft focus is on vessels) Kurts Bingham has placed quilts in their clientele's collections, notably quilts of Yvonne Porcella. Yvonne was contacted for suggestions of other quilt artists, and she provided the gallery with slides from SAQA artist members. Artists in the exhibit were: **Yvonne Porcella, Michael James, Pamela Studstill, Therese May, Nancy Herman, Elisabeth Busch, Judy Becker, Joyce Carey, Judy Dales, Nancy Ericson, Patty Hawkins, Linda Levin, and Adrien Rothschild.**

One quilt from each artist, including large scale works and smaller to fit the spaces of the gallery, were positioned to best advantage in the different spaces of the lobby. A range of styles in the works shown informed the viewer of the wide range of contemporary quilts today. A few were close to traditional, others ran wild with technique and imagery. The public's response could be judged by the guard's comment on the difficulty of keeping the exhibit information rack full. The presence of the quilts could be felt even in the large vertical space of the lobby. Each quilt was visible without competing with the other quilts and invited individual review. A few of the less traditional in technique quilts could have benefited by stretching or having a lower rod. In such a space the presentation has to be perfect.

Against the cold, hard surface of the polished granite walls the softness of the quilts worked well, especially when the quilt, firmly pressed against the dark wall surface, reached out and grabbed the light filtering through the vertical space and drew the viewer to the quilt. All in all, an excellent presentation of mostly excellent quilts. (watch for an in-depth review of the exhibit in *Art/Quilt Magazine*.)

TOOLS OF THE TRADE: Developing a Working Media List

by Marcia Johnson

In order to get the news of your work, group, or exhibition to the right people you need to develop and consistently monitor your own customized media list.

It is important to establish your media list so that it is at the ready and can be an effective and efficient tool you can use with ease when the need arises. This will take a bit of work on your part initially, but maintenance of a media list is relatively simple, and having done your homework, you'll be able to easily get your message out there.

You've probably already started your list without even realizing it. Check out your files or notebook where you keep the addresses of your local art center, guild, fiber organizations, etc. These are all sources of people that are interested in your work. Make this the start of your media list. Always be looking for more names of add it. Over time this list may become lengthy, but you will only use the parts of it that suit your needs at any particular time.

Keep your list in the most efficient manner that you can. Obviously, the computer aids this process in the easiest way, as it can be updated and changed and can perform other helpful functions such as making mailing labels. At the very least, commit your list to a specific piece of paper. Bits and scraps are great for quilts, but make for an inefficient media list. Divide your list into like components: organizations, newspapers, magazines, etc. Include as much information about each as you need, e.g., required lead times for each.

Newspapers: Include all of the newspapers in your area that have an audience interested in your news, whether it is a neighborhood, suburban, regional, metropolitan, or special interest publication. Often the requirements for sending a press release are listed right in the paper. *Follow their directions exactly.* This increases your chances of getting your release published. If you don't know the requirements, find out by calling or writing. *Use specific names when you can and spell them correctly.* If you follow the submission requirements and deadlines, chances are likely you'll be included.

Short on ideas for places to send releases? Check with your library for local publications and organizations that have newsletters.

Developing a National Media List. Often the listing that you may want to make is of interest to a broader audience than local, and you will want to use national magazines and publications. Go to the bookstore or library and obtain all of the appropriate names, addresses, deadlines, and all specific requirements for submissions, such as photos or slides and artist's statements. **READ** the publication, concentrating on the departments or columns where your news would be of interest to their audience.

The next newsletter will detail how to write a press release.

Books on publicity that I have in my library and refer to are:

The Publicity Kit, Jeanette Smith, John Wiley and Sons, Inc., 1991.

Do it Yourself Publicity, David F. Ramacitti, American Management Association, 1990.

NOTE: *Quilting International* Editorial Assistant Linda Dunlap requests that our members note the 6 month advance on publishing announcements in their Calendar of Events.

HELP! The Publicity Committee for the Arrowmont 95 Exhibition would like to distribute flyers about the event at venues where there would be an interested audience between now and October 1995. If you know of an upcoming event in your area, please send the information, or even better, a copy of the brochure, to the SAQA P.O. Box. Thanks. M.J.

Update on the James A. Michener Art Museum exhibit in Doylestown, PA: "*Patterns of Vision: Tradition and Innovation in Contemporary Quiltmaking*" is scheduled for December 10, 1994 - March 5, 1995. To date, ten quilt artists have been selected to present a body of work consisting of 2 to 4 pieces. SAQA members in this exhibition are Karen Berkenfeld, Marilyn Henrion, Nancy Herman, Marcia Johnson, and Cynthia Nixon

Of Interest to Members:

Tafi Brown writes sending a copy of *Acts Facts*, a newsletter by Monona Rossol, featuring the latest information on health hazards in the arts. The April 1994 issue deals with oven-cured polymer clays (Sculpy, Fimo) and is must reading for anyone who uses these products. It's four pages long, and as Monona allows free reprints, Lynn will send you a copy if you'll send her a SASE (see address on back label). If you are interested in subscribing to the newsletter, it is \$10 for 12 monthly issues. Write Acts Facts, Monona Rossol, 181 Thompson St. # 23, New York, NY 10012.

Find a friendly metalsmith and borrow their copy of the Spring issue of *Metalsmith Magazine* and read the article on page 35 by Kathleen Browne, "The Future Perfect: Activism and Advocacy." Here's a quote: "If we are waiting for great thinkers in our field to hand down tablets from the mount we will miss the opportunity to shape our own future." and if you don't know a friendly metalsmith, look at the library.

SAQA is interested in establishing an organizational media source list. Please send your most used and effective media sources to Marcia and we will establish a list for the SAQA files and use by its members.

Marcia Johnson, 71 Llanfair Circle, Ardmore, PA 19003

Letter to the Editor.....

Dear Lynn,

I really appreciate your sharing my letter and presentation with the SAQA members. These are important issues that I suspect artists struggle with on a regular basis. To be honest, I was a little embarrassed at what some may dub "The Hilary Fletcher Edition" of the Newsletter. Having said that, here I go again with my thoughts on another issue that was raised in the Newsletter: photography at quilt exhibitions.

Shortly after my conversion as a "quiltophile" I recognized that I would devote my energies to protecting and promoting quilts. With that in mind, I established a policy that no flash photography could be done at Quilt National. Bear in mind that these were the days of flash bulbs and flash cubes and I saw people's attempt to take detail shots from a distance of six inches as a significant risk for the quilts. Therefore, in my attempt to protect them, we started the "No Flash" policy. With the advent of the electronic flash, I was not as certain that this posed the risk that earlier equipment did. Protection therefore, was not as much of an issue.

As the years passed, I realized that my belief that quilts should not be photographed had even more to do with a desire to "promote" as well as protect them. If we want museum directors, collectors and the public to consider quilts as fine art, then we who are responsible for quilt exhibitions have an obligation to treat them as such by handling and displaying them in the same way as we might deal with paintings. We also have an obligation (as I see it) to insist that the public respect them in the same way that a museum insists that the public respect a Rubens or a Modigliani. That means no touching and it also means no photographing. While a museum may permit the public to photograph work that is part of its permanent collection (and I don't believe that many do), they most certainly do not permit the public to photograph collections that are on temporary loan to the institution. By allowing people to take photographs of quilts I believe we are not increasing the public's awareness that these are something other than craft fair offerings. (Those who want photographs for educational purposes still have the chance to purchase non-publication quality — a very important characteristic, I think — slides that serve the needs of a lecturer quite well.)

There is another reason why I believe that photography should not be permitted at quilt exhibitions. Most art quilts need to be seen from a distance because only then can the viewer appreciate the whole image. At the same time, the quilts send a "come here" message and the viewer is drawn close to the surface to marvel at the intricacy of the surface and technical expertise of the artist. I have never felt good about studying the surface of a work when there was someone standing behind me impatiently waiting for me to get out of the way so he/she can take a picture. I realize that this is a strictly personal bias.

Lastly, there is the issue of permission. While some artists may not have problems with people taking pictures of their work, others would not want this to happen. As the administrator of a quilt exhibit I could hardly say "You may take pictures of this quilt but not of that one." The easiest (and best) course of action is to prohibit all photography by the public. I cannot believe that it is in any artist's best interest to permit the public to take photographs.

Thanks again for taking the time to read through my "two cents worth."

Hilary M. Fletcher

Quilt National Project Director
.....

Note from the Editor—Let's hear more from all you members about issues and ideas! Get out those pens, pencils, typewriters and computers!

Further to Note—*Art/Quilt Magazine* is going to press in July for the premiere issue. If you haven't subscribed, you need to do so before the early rate of \$26 is past. After July you'll miss out! You can also get a sample issue for \$7. Send a check today to *Art/Quilt Magazine*, 9543 Meadowbriar, Houston, TX 77063-3812. Include name, address with zip (5+4), and phone number.

Members News

We've had a number of new members since the last SAQA Newsletter containing the membership update — next Newsletter will include another update.

Members **Carole Harris**, **Michael Cummings** and **Carolyn Mazlomi** have quilts in the exhibition *Uncommon Beauty in Common Objects: The Legacy of African American Craft Art* sponsored by the **National Afro-American Museum and Cultural Center in Wilberforce, Ohio**. **Yvonne Porcella** saw this exhibit at the American Craft Museum and recommends it to all who can see it (travel schedule includes Atlanta, Dallas, San Diego, and Washington DC through 1995). She remarked on the number of quilts included, the high quality, especially by our members, the use of African fabrics and motifs. A catalog is available: **National Afro-American Museum and Cultural Center, P.O. Box 578, Wilberforce, Ohio 45384, (\$19.95 plus \$2.75 postage)**. There is a short article on this exhibit in the April/May 1994 issue of *American Craft*, along with a report of the symposium "Toward Definition: An Examination of African American Craft Art" last November.

Carol Drummond's contemporary art quilt, "**Sanctum**," is one of the sixty-eight works of art selected for **MYTHS: NEW FORM/NEW FUNCTION**, a national competitive exhibition sponsored by **Arrowmont School of Arts and Crafts in Gatlinburg, TN**. "**Sanctum**" was selected from a highly competitive field of 799 entries representing 300 artists from throughout the nation. **MYTHS: NEW FORM/NEW FUNCTION** was on display February 25, 1994 through May 14, 1994.

Carol has lived in **Sarasota, Florida** since 1975, pursuing an art career after studies at the **Art Institute of Chicago** and **Ringling School of Art and Design**. **Drummond's** award winning work has been featured in shows throughout **Southwest Florida** and in regional and national exhibitions. **Carol's** recent shows *continued next page*

MICHAEL JAMES AWARDED PRESTIGIOUS SOCIETY OF ARTS AND CRAFTS BIENNIAL AWARD

The Society of Arts and Crafts, founded in Boston in 1897, is the oldest non-profit craft organization in America. The SAC mission is to support excellence by encouraging the creation, collection, and conservation of the work of craft artists, and to educate and promote public appreciation of fine craftsmanship in all disciplines.

As part of the Society's Excellence in Craft Program, which honors a nationally recognized Master in Crafts every two years, and to further the Society's commitment to Massachusetts resident craft artists, The Society of Arts and Crafts Biennial Award was initiated this year. The Society of Arts and Crafts is delighted to be able to give back to the artist community, which has supported its continued existence and mission, especially as one of the only sources in the state for grants directly to artists.

160 entries were received from a field of impressive Massachusetts artists. Four artists, Michael James, Susan Hamlet, Charles Swanson, and Joe Wood will each receive a \$2000 award. In conjunction with the award, an exhibition of their work, including a video, will be held at the Society of Arts and Crafts gallery at 175 Newbury St. in Boston from June 25- July 31, 1994. The award ceremony will be held on Thursday, July 7, from 5:00-8:00 PM.

The jury, composed of Michael Monroe of the Renwick Museum, Pat Doran of Massachusetts College of Art and Thomas Michie of the Rhode Island School of Design Museum were directed to select the grant winners based on three criteria: Mastery of Medium, Creativity and Growth, and Evidence of the Artist's Own Voice.

Michael James is a quilt maker from Somerset Village and holds a Bachelor of Fine Arts and an Honorary Doctorate from the University of Massachusetts at Dartmouth and a Master of Fine Arts from Rochester Institute of Technology in New York. He was twice the recipient of Visual Artists' Fellowships from the National Endowment for the Arts and also received a Craftsmen's

Fellowship from the Artists' Foundation in Boston. His pieced and quilted fabric constructions are strongly rooted in the tradition of American quilt making although his background in painting and printmaking differs from that of many needleworkers. He is among a small group of studio artists who turned, in the 1970's to quilt making as an expressive artistic medium.

Susan Hamlet, a metalworker from New Bedford, holds a Master of Fine Arts degree from the School of American Craftsmen at the Rochester Institute of Technology in New York. She is currently an Associate Professor of Design at the University of Massachusetts, Dartmouth. The objectives of her most recent series of jewelry is "to explore symbolic connections (between elements in her pieces) that are both obvious and obscure... which might provoke a sense of uncertainty."

Charles Swanson is a furniture maker from New Bedford and holds a Master of Fine Arts from Rhode Island School of Design. He is currently an instructor of wood-working and furniture design at RISD. In his current work, "the steel structure is made and the plaster (is) cast in between. The steel rusts a little and bleeds into the plaster. Wood parts are added where appropriate, with hinges that are integral to the structure."

Joe Wood is a metalsmith from Cambridge and holds a Master of Fine Arts from Kent State University in Ohio. His is currently the Assistant Professor of Jewelry/Metalsmithing at the Massachusetts College of Art. His "latest work carries a mark or vague memory of some process which is not entirely under control; specifically, the uses of a burned or smoked oil patina and erosion... There are complex issues and concerns wrought into even simple objects of adornment."

The Society of Arts and Crafts will solely fund the 1994 Awards Program and exhibition. The video program is funded in part by the Massachusetts Cultural Council.

Members News continued...

include Combined Talents: Florida National 1994 at the Fine Arts Gallery and Museum of Florida State University in Tallahassee, Florida, the Southeastern Juried Exhibition 1993 at the Fine Arts Museum of the South in Mobile, Alabama and Quilt National 1993. Carol Drummond is represented by the Serendipity Gallery in Boca Grande, Florida. (Note: the above was taken directly from a PRESS RELEASE sent to your editor by Carol, see how simple it can be!)

Kathryn Alison Pellman of Minden, Nevada has been awarded a \$1000 Individual Artist's Grant for the Sierra Arts Foundation. She is best known for her on going series of "one frame" cartoon-like quilts that depict stories or scenes that express her opinions about society and the issues that confront it whether it be people, social issues or politics. (this also came directly from a release sent in by Kathryn — are you getting the picture? -ed)

Meiny Vermaas-van der Heide's book, *Machinaal Patchwork en Quilten*, was published in April by Uitgeverij Cantecleer,

The Netherlands, in her native Dutch language. Meiny also has a quilt in the Quilt Europa IV exhibit in Karlsruhe, Germany.

Margaret Cusack sent in a *one-page newsletter* with her current activities, along with a color tear sheet. (How simple to keep commercial clients up on what you are doing, and of course to remind them of you and your work, perhaps when they are considering a new commission? We should all learn from our organized and successful friends!) Margaret's recent work includes a 6 piece commission (including a 12' x 6' stitched hanging for the entry) for the Bishop Mugavero Center for Geriatric Care, Brooklyn, NY. She also stitched a sampler (*Waste Not, Want Not*) for a Log Cabin Syrup ad, and is marketing a sampler kit from an illustration she did for *Yankee Magazine*. Her works also can be seen in the September issue of *Needlearts*, and a Japanese book, "Fabric and Needlework Illustration."

Regional News

Northern California...

Carol Jessen

A regional group of SAQA members from the Sacramento and Sierra Foothills area of California met for the second time in early May. Ruth Heyser had noticed in the membership listings in the SAQA Resources directory that there were members sprinkled throughout the region in ones or twos in little towns like Grass Valley, Volcano, and Paradise. With an open invitation last autumn to a potluck at Ruth's home in a rather remote area of oak and ponderosa pine country, eight quilters met and made a commitment to assemble on a quarterly basis. So May's meeting was a resounding success with 100% attendance.

Reports from each member point out what a great reservoir of artistic and entrepreneurial talent SAQA has. Ruth Heyser had to leave promptly in order to attend a consultation that would set up three commissions. Velda Newman and Moneca Calvert have developed a team presentation of their award-winning quilts to give to guilds and they have had a very successful test run locally. They will be touring New England this fall, enjoying the autumn foliage between dates set for guild presentations.

Dee Danley-Brown is teaching classes and making "Bernina" a household word in her community. Charlotte Patera is working on a new book about schoolhouse quilts for production in October and distribution next spring. Wendy Hill is working on a book proposal for a technique that she has developed for making two-sided quilts. She swears that the technique is very easy, but the samples that she showed to the group demonstrate that the effects are quite elaborate.

Louise Thompson and Carol Jessen are cooking up a broad plan for the SAQA Art in Public Places Registry. Louise is also working with color photocopies in her artwork and Carol keeps on noodling with computer hardware. Sandy Wagner will be taking a hiatus from new quilting projects while she and her husband set out for two and a half months of trailer traveling, but she is taking along older projects which need handwork to finish up. Fern Tompkins Benson continues to fit quilting into a busy life dominated by a family business proprietorship.

Holley Junker, the gracious hostess, reminded everyone to participate in the DIVERSITY! exhibition and the events at Arrowmont in 1995. She also has a gorgeous landscape of California poppies evolving on her studio wall. Ruth and Holley recently participated in an art auction benefit for the Sacramento area public television station. Kitty Phippen, who requires a three-day trek to attend these sessions (she lives really far out in the boonies), continues to be very productive in her favorite Japanese-style quilting, incorporating sashiko and authentic indigo-dyed fabrics. Her work appeared in *American Quilter* magazine and a calendar for 1994.

This dozen of quilt artists established a goal of holding several modest quilt shows leading up to a regional exhibition in a major venue. Future meetings of this group (the next one is scheduled for Wednesday, September 28th, 8 in Nevada City) promise to be equally productive.

Northwest...

Wendy Huhn, Sally Sellers, Ann Johnston

We are happy to now include Montana and Alaska as part of our region. Our apologies for not having the foresight to look at the map!

If you have not received the information on the SAQA Northwest show at Maude Kerns Gallery, Eugene, Oregon, for Oct. - Dec. 1995, please let us know.

1995 will definitely be an exciting year for Art Quilts in the Northwest. A major show of four SAQA members will take place at the Jacobs Gallery - Hult Center in Eugene, OR during May and June. The Surface Design Assn. Conference will be held in Portland, OR in August. I recently attended a planning meeting along with Julie Berner (editor, Northwest Fiber Network) and a new SAQA member, Barbara Irvine. This will be a fantastic event and our goal is to see that Art Quilts are well represented.

And then there is Tennessee. I'm saving my \$\$\$\$\$.

Let's here from members in Oregon, Washington, Montana, Alaska. Send input to Wendy Huhn, 81763 Lost Creek Rd., Dexter, OR, 97431.

South Central...

Lynn Young for Barbara Hartman

Several members are pursuing future exhibition sites — so far, no news to report. A SAQA members exhibit will be special exhibit at the Dallas Quilt Show next spring. Watch for details.

Arizona...

Meiny Vermaas-van der Heide

Meiny reports Arizona has a full slate of art quilt activities in the coming months and has sent support materials which will result in future articles in both the SAQA Newsletter and in *Art/Quilt Magazine*. The ground breaking PR work Meiny Vermaas van der Heide, Ruth Garrison and Marla Hattabaugh did a few years ago (which continues today with their Focus on Quilts travelling exhibition) has blossomed into many exhibition opportunities where there were none before. Exhibits include topic exhibits such as 'Something Recycled' with quilts by Marla at the Phoenix Center Visual Arts Gallery, Southwest Quilts at Tohono Chul Park, Beyond Technique - the Arizona Designer Craftsmen show, plus a Furniture show by the same group which includes quilts. Arizona is truly a place where art quilts are happening! Watch for articles (and follow up on the hint that material submitted helps to get articles placed!) See the June/July *American Craft* portfolio section for one of Meiny's quilts.

Send regional information to SAQA editor or PO Box for inclusion.

ART IN PUBLIC PLACES

by Carol Jessen

Things are really hopping with the Art in Public Places Registry these days, so much so, in fact, that I found myself in need of assistance in order to meet in timely fashion my obligations to all the people who have asked for assistance. My cries for help were graciously answered by Louise Thompson, who not only offered her time, but also her expertise with computers. At my house, I have three computers of my own (my hubby has one primarily for a rather violent variety of "action games") and two of them are usually up and running when I am working at home. But it still isn't enough. The registry is knee-deep in databases, correspondence, and graphics scans, as well as extra things (like this article) that need to be finished promptly. Louise will be a valued co-worker in our effort to make the Art in Public Places Registry an effective service. *Here are some of our projects:*

1. All current database entries have retroactively been assigned with identification numbers and all new submissions will receive numbers as well. A comprehensive mailing to all registrants was conducted during the first week of May 1994 in order to inform them of their number assignments. The numbers are being instituted for several reasons, primarily documentary in nature: identification and dating of artworks, establishing copyrights, and establishing foundations for claims in cases of damage to or defacement of non-residential art installations, as well as for cross-referencing within the registry database. Please don't get spooked by this business of identification numbers. However, articles in recent art-related periodicals have made it clear that artists do need to take defensive measures with regard to works that are exposed to the public arena. Our numbering system will make it easier for us to verify information. The numbers have embedded codes for your name and the date of submission, plus a counter. I must emphasize that visual materials such as photographs, slides, or copies of printed matter on file with the Art in Public Places Registry can be of great value to you for documentary purposes, as well as for publicity purposes. Please try to include visuals with your registrations whenever you can.

2. In close cooperation with Dee Danley-Brown, who is in charge of SAQA's Professional Artist portfolio rotations, I have been in correspondence with several art consultants who are primarily involved with corporate collections. As part of my presentations, I have sent them each a portfolio assembled and updated by Dee to reflect the most current work in art quilts. In particular, I have made a presentation of a portfolio and a selection of registry slides to Mrs. Tecoah Bruce, who is the art consultant in charge of the Kaiser Permanente Hospital project in Roseville, California. This followed closely from a presentation of another portfolio that I made to Edward O. Green, M.D., who is the Physician in Chief at the medical center. The materials passed through his hands to the Art Acquisition Committee and the interior designer associated with the hospital construction project. The feedback I have received is positively glowing. The viewers of the packet said that they were previously unaware of "art quilts", but now are excited about choosing some to include among the furnishings for the new hospital. Fortunately, Tecoah Bruce, unlike many art consultants who consider only paintings and sculpture, is quite knowledgeable

about fiber and textile arts. She made some fine installations of artworks by Nance O'Banion at another Kaiser Permanente facility, where there are also two pieces by SAQA member Sandi Cummings. I am confident that this enthusiasm will translate into the placement of a couple of art quilts at the Roseville hospital before it opens its doors to the community in 1995. I will be doing another slide show soon.

3. I am developing a digitized presentation of images of art quilts for distribution to allied art professionals. This format is also the coming thing in personal portfolio presentations. For anyone who has access to a PC with a .GIF viewer or Windows (which includes a .PCX viewer in the Paintbrush module) this is easy enough, but I am trying to find a good royalty-free self-running slide show program to make such presentations even more easy for the end-user. In the past several months, I have had some conversations about developing CD-ROMs of art quilt images for commercial applications like Windows wallpaper or presentation graphics. This is a far more long-term project and one that Louise is willing to help with. Special caution must be taken with copyright protection for any images used, so we will **NOT** distribute any digitized images without express permission from the individual artists involved. SAQA is also looking for a couple of artists who would be amenable to allowing use of an image of an artwork for dissemination on CompuServe, America On-Line, and the Internet. Such an image would accompany publicity for SAQA general membership, as well as publicity for the upcoming Arrowmont conference. If you would be interested, please don't hesitate to give me a call so that we can discuss the possibility of using your artwork. An on-line image may be seen by literally thousands of people!

4. I am transferring the database to a new version of software so that it will be in a standardized .DBF format and therefore more accessible to other users. At the same time, I am continuing to develop more entries to the database in an ongoing effort to find and document as many non-residential artwork installations as we can find. This is slow going, but essential, so your efforts to register your own non-residential installations are very much appreciated. *Remember, I can't distribute what I don't have.*

5. I am mailing out brochures about the availability of information through the Art in Public Places Registry directly to targeted art professionals, and Dee is adding them to the miscellaneous items that are included in the rotating portfolios.

6. I am continuing to offer sources regarding corporate collections to artists.

7. Whew! . . . Isn't that enough? The Art in Public Places Registry is in the process of developing into a functional asset for quilt artists who are seeking to integrate themselves into the mainstream of public art purchases and commissions. *But, you need to make it work for yourself by participating.*

For registration materials, send a request to: SAQA Art in Public Places Registry, Carol Jessen, Registrar, P.O. Box 278, Applegate, CA 95703, or send a fax to 916-878-0747.

circulated the following letters about his entry this year. The letters, and the official AQS response to those who wrote AQS to express their opinions are reprinted here. Much discussion has resulted among all categories of quiltmakers Controversy aside, and not placing blame on either party, the issues raised are of interest to all who enter juried/judged shows. —ed

An Open Letter to Quiltmakers Everywhere:

by Jonathan Shannon

My new quilt has been barred from the 1994 American Quilters Society Show in Paducah, Kentucky. The sponsors decided it could not be displayed, not because it is overtly violent or pornographic, but because it has images which "might upset our viewers." I was told that "quilters come to this show to forget their troubles, not to be reminded of them."

Amigos Muertos means "Dead Friends" and it is about death. In Mexico, All Souls Day is commemorated as "The Day of the Dead." It is a time of quiet celebration when the family takes a picnic to the cemetery to spend time reminiscing about dead family members and friends. The graves are decorated with flowers and fruit and candles. Tissue paper cut-outs are hung from the trees. Breads and candies are made in the shape of skeletons. It is a bittersweet festival where happy memories are mixed with the sadness of death.

Because this year's show theme is "Celebrations," I chose to depict this Mexican celebration as a memorial to all those artists who have died from AIDS and cancer, and especially to my friend Lynn Piercy who died as the quilt was being completed.

In quilting, there is an honored tradition of using this medium to express personal feelings of both joy and sorrow. Making this quilt was my way to feel close to those who have died too young, leaving their life's work unfinished. For sixteen months I used my finest stitches in their honor. It is a loving, even joyful work. These skeletons play music and dance in a field of flowers and vines surrounded by a border of intricate cut-work applique. While we who are left behind may be saddened by death, who is to say the dead are sad?

I wish I had known ahead of time that quilts like "Amigos Muertos" are not acceptable. I would still have made the quilt. But I wouldn't have let myself hope that it might be good enough to win an award. Perhaps I worked a little harder because of this hope. I value judged shows because they do provide some extra stimulus to do your best. Somehow I feel cheated because AQS did not explain the rules.

I could accept the fact that my quilt was just one of the six hundred quilts rejected. I could accept the implied message that my quilt wasn't good enough. And I would do so if the reason for rejection had been for workmanship or design. But the reason was for content. For making a quilt that "might upset our viewers." I cannot remain silent in the face of this implied prejudice against all

quiltmakers who may have been rejected for the same reasons. And I cannot remain silent against the very cynical implication that quilt lovers don't want to see serious quilts at their shows. I believe that quilters want to see all the kinds of quilts that are being made. We all love beautiful quilts filled with hearts and flowers. We are duly inspired with intricate piecing, delicate applique and fine quilting. But must the images be as vacuous as a greeting card to be acceptable at AQS?

All the rules should be clearly explained and stated on the entry forms and catalogues for the show, not hidden in an informal jury process. Quilters and viewers alike need to know the rules.

The Museum of the American Quilter, in a cynical attempt to defuse the issue of censorship within the show, agreed to hang the quilt during the AQS show. I am honored that the Museum board feels the quilt worthy to display in this prestigious setting...I am still being denied the chance to compete among the best of today's quiltmakers. I will gladly show *Amigos Muertos* in the Museum at any other time.

I hope you will be able to see this quilt somewhere. I do not believe you will be shocked. I hope you will be moved.

Second Open Letter to Quiltmakers

The issue concerning the jurying of the '94 American Quilters Society Show is not about my personal feelings at having a quilt rejected. Disappointed as I may be, I can handle that if the reason for rejection concerned design or workmanship. But Meredith Schroeder, the President of AQS, told me on the telephone that the reason was for content. Rejecting something for



Amigos Muertos by Jonathan Shannon — a controversial quilt?

content is censorship.

I am not allowing *Amigos Muertos* to hang in the Museum during this year's Show for two reasons.

First:: To do so would let AQS say that it was OK to reject the quilt from the Show because they would put it in the Museum. Did they make this offer to all the other quiltmakers whose work may also have been rejected because of serious content? This would allow them to say, as indeed they are saying, that the Museum is a more appropriate venue for this quilt. The Museum is a more appropriate venue for all the wonderful quilts in the Show. But if a quiltmaker likes contests

should she/he be rejected because the jury is uncomfortable with serious matters?

Second: I feel that the presence of *Amigos Muertos* in the Museum during the Show would encourage a contest of comparison between it and the judged quilts hanging in the Show. This would not be fair to those quiltmakers whose work was accepted into the Show.

Again, if you have an opinion, I suggest you write AQS. I would be glad to have a copy of your letter. Please feel free to duplicate this letter.

Jonathan Shannon
425 Golden Gate Ave.
Belvedere, CA 94920

In response to your letter concerning Jonathan Shannon's entry into the AQS Quilt Show and Contest.

Amigos Muertos was not barred nor was Jonathan censored by AQS; the quilt was not selected by the jury. Slides of more than 900 entries were reviewed for this year's show and contest. Each entry is judged anonymously, with the jurors unaware of the quiltmaker when they view the slides. The jurors then select what they consider to be the best 400 quilts for the show, giving each quilt the same consideration.

Is judging subjective? Yes, because art is subjective. Jurying and judging are not exact sciences. Some prefer one kind of art others prefer another, it simply states an artistic preference.

Meredith Schroeder, President

American Quilter's Society, Box 3290, Paducah, Ky 42002.

COMPETITIONS

ARTWEAR '94, 9/9, SASE to: AW94, Lincoln Center, 417 W. Magnolia, Fort Collins, CO 80521, Deadline: 6/17/94.

FIBER '94, 8/26-10/8, SASE to: Fiber'94, Textile Arts Centre, 916 W. Diversey Pkwy., Chicago, IL 60614, Deadline: 6/18/94.

FANTASTIC FIBERS '95, 3/19-4/30/95, No entry fee, Send slides of available work, resume, statement, SASE for return of slides to: Yeiser Art Center, 200 Broadway, Paducah, KY 42001-0732, Deadline: 6/30/94.

FIBER '94, 8/26-10/8, \$20 for 3 entries, SASE to Textile Arts Centre, 916 W. Diversey Pkwy., Chicago, IL 60614, Deadline: 6/18/94.

QUILTFEST, 8/24-27, Contest '94, \$5,000 Purchase Award from Bernina, For contest rules, workshop info send \$1.50: QuiltFest USA Inc, PO Box 22642, Louisville, KY 40252-0642, (502)429-6722. Deadline: 7/10/94.

7th ANNUAL NATIONAL FIBER ARTS COMPETITION, US artists, SASE to: Creative Arts Guild, PO Box 1485, Dalton, GA 30722, (706)278-0168. Deadline: 7/11/94.

BEYOND WORDS, 9/2-30, Women artists, Work must incorporate text, Juror: Jill Ziccardi, SASE to: Women Made Gallery, 4646 N. Rockwell, Chicago, IL 60625, (312)588-4317. Deadline: 7/15/94.

FABRIC OF OUR CULTURES, 9/9-11, 4th. annual fiber art exhibit, Info: Cultural Council of Victoria, PO Box 1758, Victoria, TX 77902, (512)572-2787. Deadline: 7/15/94.

ART 95, 7/20-8/6/95, International Art & Craft, Art 54 Gallery, NYC, Request info by 7/28/94. Info: Art '95, Dept. C, Route 304, Bardonia, NY 10954, or call 914/623-0599. 800/287-7000 (US only), Fax 914/623-0611. Deadline: July 28, 1994.

CURRENTS '94, 10/8-23, emerging artists, Lill Street Gallery and SOFA 1994, Info: Lill Street Gallery, 1021 West Lill Street, Chicago, IL 60614, phone 312/477-0484. Deadline: 8/1/94.

INTUITION: THE DIRECTION IN CRAFT, 9/4-10/2, SASE to: Gallery of Artifacts and Treasures, 222 S. Beach St., Daytona Beach, FL 32114, (904)252-5453. Deadline: 8/1/94.

QUILTERS' GATHERING, 11/3-6, Quilt Contest Theme: "Speaking of Values", Quilted Clothing Contest Theme: "Made to Wear II", Info: Eastcoast Quilters Alliance, PO Box 711, Westford, MA 01886. Deadline: 9/1/94.

IF THE ART FITS, WEAR IT, 11/5, Annual fashion show, \$15 for 3 ensemble entries, SASE to: Textile Arts Centre, 916 W. Diversey Pkwy, Chicago, IL 60614, Deadline: 1/19/94.

QUILT NATIONAL '95, 5/27-9/4/95, Jurors: Libby Lehman, Linda McDonald, Ann Batchelder, LSASE to: QN95, Dairy Barn Arts Center, PO Box 747, Athens, OH 45701-0747, Deadline: 10/7/94.

FIBER ART INTERNATIONAL, 6/9-7/2/95, Pittsburgh Center for the Arts, Jurors: Rise Nagin, Arturo Alonzo Sandoval, Jane Sauer, SASE to: Catherine McConnell, 6426 Jackson St., Pittsburgh, PA 15206, Deadline: 1/31/95.

LE CHASSY D'OR, July - Aug. 1995, SASE to Lynn for entry forms, Deadline: 3/1/95.

EXHIBITIONS

ALABAMA
Birmingham. **AMERICAN QUILT STUDY GROUP SEMINAR**, 10/21-23, Juried papers on the history of quilts, quiltmakers, and related topics will be presented. Keynote speaker: Nancy Crow, SASE to: American Quilt Study Group, 660 Mission Street, Suite 400, San Francisco, CA 94105-4007, (415)495-0163.

ARIZONA
Flagstaff. **QUILTS: CREAM OF THE CROP**, 7/8-24, Creative Arts Gallery, Northern Arizona University.

Tempe. **ARIZONA DESIGNER CRAFTSMEN FURNITURE SHOW**, with quilts by Adrienne Buffington, Marla Hattabaugh and Marjory Peck, thru 7/29, Memorial Union Gallery, Arizona State University.

Tempe. **ARIZONA DESIGNER CRAFTSMEN**, 7/22-8/21, Tempe Arts Center Satellite Gallery, Tempe Public Library, 3500 S. Rural Rd,

CALIFORNIA
Berkeley. **QUILTS: MARIE ALI**, 6/3-29, **QUILTS: ALICE BEASLEY**, 7/1-8/3, **HOT STUFF: Challenge Quilts**, 8/5-31, New Pieces Fabric & Chamber Music, 1597 Solano Ave.

Mountain View. **SPACE, EARTH, ENVIRONMENT**, 7/1-12/31, show of art quilts organized by Penny Nii Quilt Art, shown at NASA Ames Visitors Center, Building 223 on Parsons Ave, Moffett Field, Leone-Nii Gallery: (415)969/2625. includes quilts by Wendy Hill.

Oakland. **LIA COOK: MID CAREER**, 7/23-10/16. The Oakland Museum, 1000 Oak Street.

San Diego. **VISIONS '94: QUILTS, LAYERS OF EXCELLENCE**, 7/2-9/4 Museum of San Diego, info on lectures and events: (619)695-2822.

San Jose. **HURRICANE ANDREW: SOUTH-EAST ART QUILTERS**, 7/2-9/4, American Museum of Quilts.

COLORADO
Denver. **FRONT RANGE CONTEMPO-**

RARY QUILTERS, 7/1-8/19, fourth annual members juried show, Metro State Center for the Visual Arts, 1701 Wazee St, (303)495-0852.

DELAWARE

Wilmington. **THE NEW FOCUS QUILTERS**, 9/8-9/29, featuring recent work by Deborah Barr, Nancy Stanford Davis, Marjorie Johnson, Lillian Hruda Peterson, Carole Smith, Tatnall School Gallery, 1501 Barley Mill Rd. Info: Nancy Stanford Davis, (302)478-7529.

FLORIDA

Gainesville. **QUILTS: THE SECRET GARDEN**, thru 6/26, Thomas Center Gallery.

ILLINOIS

Carbondale. **DREAM LOVER**, 10/1-10/31, new work with a theme of sleep and dreams by Mary L. Hackett, Hickory Lodge, 1115 West Sycamore (618)529-4147.

Chicago. **JUDITH H. PERRY: STUDIO ART QUILTS**, thru 7/2, Vale Craft Gallery, 207 W. Superior, (312)337-3525.

Chicago. **CONNECTING STITCHES: ILLINOIS QUILTS**, 6/1-8/12, Illinois Art Gallery, James R. Thompson Center, (217)782-7152.

Mt. Vernon. **QUILT NATIONAL '93**, 6/25-8/28, Mitchell Museum.

INDIANA

Notre Dame. **CONTINUING INNOVATION: AMERICAN QUILT ART**, 9/2-10/2, Moreau Gallery, Lecture by Nancy Crow, 9/7, O'Laughlin Auditorium.

KENTUCKY

Louisville. **QUILTFEST '94**, 8/24-27, show and workshops, for info send \$1.50 to: Quiltfest USA Inc., PO Box 22642, Louisville, KY 40252-0642, (502)429-6722.

Paducah. **NEW QUILTS FROM OLD FAVORITES**, thru 8/20, MAQS contest winners, Museum of the American Quilter's Society, 215 Jefferson St.

LOUISIANA

Shreveport. **QUILTS II: GREEN ON THE RED**, 10/1-8, Red River Revel Arts Festival. (Includes Patty Hawkins).

MICHIGAN

Northport. **ART QUILTS: ANN KOWALESKI**, 7/22-8/15. The Beech Tree Gallery, 202 Waukazoo St., (616)386-5200.

MINNESOTA

Minneapolis. **CONVERGENCE: FIBER REFLECTIONS, FIBER VISIONS**, 7/7-10, Minneapolis Convention Center.

Minneapolis. **REFLECTIONS OF FAITH**, 7/1-24, Plymouth Congregational Church (includes Paula J. Sarge)

Minneapolis. **NORTHERN LIGHTS**, 8/23-10/30, Contemporary Fiber Exhibit including Caryl Bryer Fallert, 2402 University Ave. (612)644-6945.

St. Paul. **CELEBRATING THE STITCH**, 7/9-9/9, Minnesota Museum of Art.

MONTANA

Missoula. **NANCY ERICKSON, PAINTINGS AND TEXTILES**, 5/6-6/1. Sutton West Gallery, 121 West Broadway, (406)721-5460/

NEBRASKA

Omaha. **REAL WOMEN AGE**. A two-part exhibition in which women explore and document the universal process of aging, Part 1, 4/8-5/13, Part 2, 5/21-7/8. Artspace, 601 South 16th. St.

NEW MEXICO

Santa Fe. **MUD, MIRROR & THREAD**. 6/27-9/4, Museum of International Folk Art, 706 Camino Lejo.

NEW YORK

Dunkirk. **CHAUTAUQUA INTERNATIONAL FOR FIBER ART**, 7/2-8/21, Adams Art Gallery (includes Gerry Chase, Caryl Fallert)

New York. **NEW YORK BEAUTIES**, thru 9/11, Museum of American Folk Art, Lincoln Square, (212)977-7170.

Port Washington. **PAULA LEDERKRAMER: QUILTED INNOVATIONS** 11, 6/2-30, reception and slide lecture 6/11, 2:30-4:30, Port Washington Public Library, One Library Drive.

OHIO

Columbus. **QUILT/SURFACE DESIGN SYMPOSIUM AND FABRIC '94**, 6/18-7/2, Pontifical College Josephinum.

Oberlin. **ARTIST AS QUILTMAKER VI**, thru 7/17, Firelands Assn. for the Visual Arts, 80 S. Main St., includes Mary Allen Chaisson.

OREGON

Philomath. **WATERWORKS: JURIED QUILTS**, 8/12-10/1, Benton Co. Historical Museum, 1101 Main St.

Portland. **LE MENU EN FIBER**, Bibelot Gallery, 6/10-7/10, 7642 SW Capitol HWY, 224-8483.

PENNSYLVANIA

Ephrata. **CHANGING WOMAN, ART QUILTS BY MARCIA JOHNSON**, 8/20-9/25, The Artworks at Doneckers, Artcist reception, 8/20, 1-4 pm, 4th Floor, Showcase Gallery, (717)738-9503.

University Park. **CRAFTS NATIONAL** 28, 6/5-7/24, Zoller Gallery, PA State University. includes Gerry Chase (prize winner), Caryl Bryer Fallert.

TEXAS

Houston. **20TH ANNUAL INTERNATIONAL QUILT FESTIVAL**, 11/3-6, George R. Brown Convention Center, 1001 Avenida de las America, Info: Quilt Festival 14520 Memorial Drive #54, Houston, TX 77079, (713)781-6864.

Wichita Falls. **QUILT NATIONAL '93**, 6/12-8/7, Wichita Falls Museum and Art Center.

WEST VIRGINIA

Charleston. **NATIONAL QUILTING ASSOC. SILVER JUBILEE EXHIBITION BEST OF SHOW QUILTS AND MASTERPIECE QUILT AWARD WINNERS**, 6/23-26, Charleston Civic Center, 200 Civic Center Drive (includes Caryl Bryer Fallert).

INTERNATIONAL

Send notices of calendar events to:
 Jane Burch Cochran
 6830 Rabbit Hash Rd.
 Burlington, KY 41005
 deadline for next issue is August 1

CANADA

Halifax. **N.S. QUILT CANADA '94**, 5/31-6/5, St. Mary's University, (902)477-6599, Includes Betty Ives.

Toronto. **QUILTS** by Betty Ives, 6/18-7/31, A-Space Gallery.

Winnipeg, Manitoba. **QUILT NATIONAL '93**, 6/21-8/28, Winnipeg Art Gallery.

GERMANY

Korlsreehe. **QUILT EXPO EUROPA IV**, 6/23-26, info: Quilts, Inc. 14520 Memorial Dr. #54, Houston, TX 77079, 713/496-6877.

Heidelberg. **QUILT ART—A CONTEMPORARY VIEW**, 6/22-9/25, info: Quilts, Inc. above.

FRANCE

Pycardy. **JAPANESE QUILTS**, Le Prieuré d'Airaines, 5/15-9/18, 1994. Center for Art and Culture of Airaines 80270 France, Tel. 22.29.45.05/22.29.48.37,

Chateau di Chassy en Morvan, Speech is Silver, , 7/9-8/21, 1994, Tel. 86.84.72.87.

MEXICO

Images San Miguel, 7/31-8/5, 1994. Workshops, Call Julie Roseberry, 804/737-8010.

MEMBER'S EXHIBITS

Wendy Hill: Fantastic Fibers, Yeiser Art Center, Paducah, KY(also Lynn Young and others), 1994 P & B Challenge, Colors of Earth, Mountain View, CA.

Caryl Bryer Fallert: Crafts National, Colors of Earth and Apace, CHautauqua Intn. for Fiber Art, Textile Arts Center, Small Works, Quilts Now.

Marla Hattabaugh: Crafts National.

Judith Perry: one person show at Vale Craft Gallery, Chicago, 4/29-7/2, 1994

Sally Sellers: Le Menu En Fiber, see Portland above.



Studio Art Quilt Associates

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

DATED MATERIAL
PLEASE DELIVER
PROMPTLY

Non-Profit Org.
 U.S. Postage
 PAID
 Studio Art
 Quilt
 Associates

IDIA '95
Information
Inside