



## NEWSLETTER

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## PRESIDENT'S LETTER

Yvonne Porcella

Our winter newsletter was sent to all our members as well as to a large mailing list of artists who may be interested in our November conference in Santa Fe, New Mexico. People are beginning to register, and comments have been favorable regarding the program. We hope you will take advantage of attending this wonderful conference, which SAQA sponsors every five years. Plan to visit the many art quilt exhibitions in Santa Fe and share in the camaraderie of joining other SAQA members. Please refer to the winter newsletter for the conference details and send in your reservation as soon as possible.

The general meeting of SAQA will be part of the conference and will be held on Sunday, November 5, 2000. This is your chance to learn about the future plans for the organization and voice your opinions. The Board of Directors will meet on October 31. All are welcome to attend this meeting, or submit questions and comments in writing to the Board in advance of the meeting.

## IMPORTANT ANNOUNCEMENT REGARDING SAQA EXHIBITS

We are pleased to announce three exhibits which will be hung in local galleries in Santa Fe during the SAQA conference, November 1-5, 2000. To correct an error found in a recent *Fiberarts Magazine* announcement, please note that the exhibitions at Thirteen Moons Gallery and Running Ridge Gallery on Canyon Drive are limited to current SAQA professional artist members. Each gallery will jury their own exhibit, and each has specific size restrictions. All current SAQA professional artist members were mailed the prospectus for these exhibits earlier this year. Deadline for submissions is April 1, 2000.

*Exit/Entrance* is an open exhibit sponsored by SAQA, which will hang at the New Mexico State Capitol Building. The exhibit prospectus appeared in the SAQA winter newsletter, which was mailed to over 2,500 artists. *Exit/Entrance* is open to all artists and will be juried by Elizabeth Ann Coleman, curator at the Museum of Fine Arts, Boston, Massachusetts. There is also a size limit on the works due to restrictions in the exhibition space. Deadline for submissions is July 15, 2000.

We apologize for any errors which appear in publications where editing of an article or changes to a SAQA press release are out of our control. For additional information on any of the exhibits mentioned, please contact SAQA, P. O. Box 287, Dexter, OR 97431.

## INTRODUCING OUR NEW EXECUTIVE DIRECTOR



We were saddened last October to receive the resignation of Cathy Rasmussen who served SAQA well over the years as executive director. We had a committee that did an intensive search for a new director, and we are happy to announce that Terri Seltz has taken the position.

Terri lives in Ann Arbor, Michigan. She has a bachelor's degree in art history and a master's in urban planning. In 1994, she authored *Quilts: An American Heritage*, New York: Smithmark Publishers, Inc., which examined the regional differences in quilts and quilt making from the nineteenth and early twentieth centuries. Terri is eager to explore the vast world of art quilts, and she brings a profound enthusiasm to the job.

Her degree in art history is accompanied by a strong appreciation of the arts, and she has been involved in various art organizations, which includes being a founding board member of ArtCentric in Louisville, Kentucky. This organization was developed to enhance and develop young professionals'

appreciation and patronage of the visual arts. She is a member of the American Association of Museums and the National Trust for Historic Preservation and has worked with non-profit organizations of various types and sizes. Terri has done everything from writing newsletters, press releases, project proposals, business solicitation letters, concept papers and grants, to working on fund-raising activities, setting up and working booths at conferences, and developing distribution plans to fulfill requests for membership materials, among other things.

Terri has a love and appreciation of quilts, both antique and contemporary. She has knowledge of artists, patrons, collectors, scholars, curators, gallery owners, and many others in the art world. In her statement of application, Terri expressed, "I will work closely with the Board of Directors while drawing on my past experience, the contacts that I have made, and my appreciation and enthusiasm for the art of quilting to articulate and realize the goals of the organization. I thank the Board for considering me for the position of executive director and look forward to working with everyone to carry SAQA forward into the new millennium."

You can reach Terri at 3413 Ashburnam Road, Ann Arbor, MI 48105, 734-741-0024, saqadirector@aol.com. Please continue to send news articles to Yvonne until further notice. She would appreciate them e-mailed to her so she doesn't have to re-type them.

## NATIONAL MUSEUM OF WOMEN IN THE ARTS

The National Museum of Women in the Arts (NMWA) brings recognition to the achievements of women artists of all periods and nationalities by exhibiting, preserving, acquiring, and researching art by women, and by educating the public concerning their accomplishments.

To fulfill its mission, the museum cares for and displays a permanent collection, presents special exhibitions, conducts education programs, maintains a library and research center, publishes a quarterly magazine and books on women artists, and supports a network of national and international chapters. It also serves as a center for the performing and literary arts and other creative disciplines.

Wilhelmina Cole Holladay and Wallace F. Holladay began collecting art in the 1960s at a time when scholars and art historians were beginning to discuss the under representation of women and various racial and ethnic groups in museum collections and major art exhibitions. Among the first to apply this revisionist approach to collecting, the Holladays committed themselves for over 20 years to assembling artwork executed by women artists. The Holladay Collection became the core of the institution's permanent collection. The museum was incorporated in December, 1981 as a private, non-profit museum.

With its permanent location completed, NMWA opened with a survey of American Women Artists, 1830-1930 in the spring of 1987. Since that time, the NMWA has presented over 120 exhibits and acquired important works by women artists. The library and research center contains files on more than 17,000 women artists of all periods and nationalities, and approximately 11,000 volumes of books and exhibition catalogues.

For more information, visit the museum at 1250 New York Avenue N.W., Washington, DC 20005-3920, or check their website at <http://www.nmwa.org>.

# INSPIRATION ON THE ROAD

Marcia Hewitt Johnson

Despite the fact that a majority of SAQA members are quilt artists, most have different inspirations, influences, goals, styles, and methods. I am continually amazed that such a definitive subset of artwork can vary so greatly.

Assuming this diversity, it would seem a paradox that we join together to confer and retreat. Our history has proven time and again, however, that it is an opportunity for each and every one of us to further define ourselves and where our art sits in the larger world around us. We broaden our knowledge and contacts and therefore gain perspective and effectiveness.

The upcoming conference and retreat in Santa Fe is a rare opportunity to expand your career experiences in one of the country's most important art markets. Although travel and photography are part of what defines my own art, visiting Santa Fe has always been a striking inspiration. My family and I have visited many times over the years, and soon it will be our new home.

Each time I walk the Plaza and watch the tourists surveying the jewelry for sale by Indian artisans outside the Palace of the Governors, I note that everyone moves slowly in a relaxed manner. They glide by the wares, eyes focused down at the unique displays resting on colorful Indian rugs. There are no scowl lines on stressed faces, which is standard mode in the big city where I live now. As I sit on a park bench soaking up a dose of the New Mexican sun, I, too, breathe deeper, let go of silly priorities, and am happy for the glorious day that makes me stop and appreciate it.

The first time I sat on that bench on the Plaza, I began to formulate my notion of how to navigate my art career. I had such a sense of community sitting there, that I was curious about the structure of the Plaza and the buildings that enclose it on four sides. I bought my first book on the history of the region, and was off and running with interest and developing ideas that could be translated into color and form. Not long after, I made my first "Road 2 Santa Fe" art quilt based on the graphic layout of the Plaza.

Over the years and after many photos and further reading, Santa Fe has inspired many other art quilts. One of my favorite sites to revisit is the Pueblo in Taos. I cannot get enough of its timeless style. The shapes of windows and walls hold my interest. I want to hear every story that has happened in its walls. And each season that I visit, it presents itself to me in a different palette. I have made three quilts now about the Taos Pueblo, and all of them were sold to people who also were fascinated with its architecture and appreciated the translation in fabric.

There are many beautiful places and things to be seen in the Santa Fe area. I can spend days going into the shops to see local products and stopping for a bit of Southwest refreshment. The museums have excellent collections, and it is all so easy to get to and enjoy. Spending a gallery day inching up Canyon Road can really open your eyes, and it is an adventure to go slowly and think about it all, maybe even stopping for a long lunch.

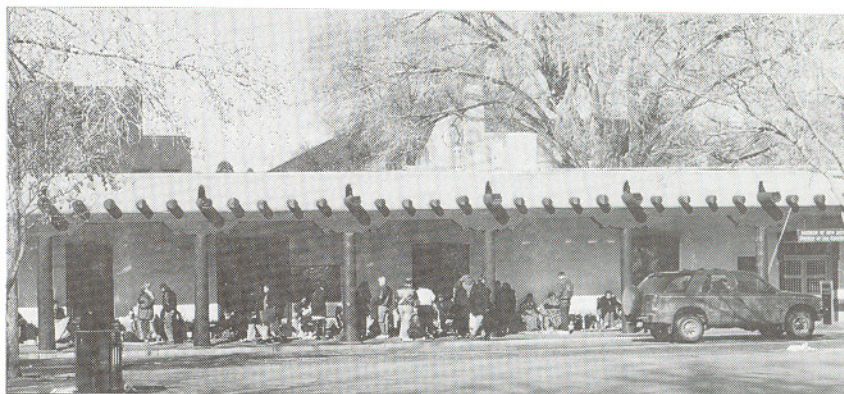
But for me, the very best is walking in further afield areas, eyes averted toward the Sangre de Cristo Mountains, and absorbing all of the light and color that abounds. During my last visit in January, I took a walk up in the hills and an unexpected squall of snow came careening up the hill toward me at a furious speed. Once again I became aware of what I now call "the southwest phenomenon." It goes more than halfway in its relationship with you – it takes you by the shoulders and commands you to stop, look, and see. And it haunts you afterwards with lingering thoughts. That squall had such an edge to it and was riddled with metallic colors. It was fully determined to move up the hill and face me full tilt. I was scared, enthralled, and changed.

Every chance I get, I return to my bench on the Plaza to recollect, review, and relax. It keeps me in touch with my mission. And when I am at peace with my thoughts, I meander over to the shop on the corner and marvel at the pots made by Acoma artist, Dorothy Torivio, who is recognized for her innovative work in exaggerated seed-pot forms in large and miniature sizes. I love the smallest ones. She covers her vessels with black-and-white patterns of staggering intricacy, painted freehand with precision. This is one of the many treasures and inspirations to be found while on the road to Santa Fe.

If you have a budget for work travel this year, this should be your trip. The sites, sounds, art, cuisine, and landscapes simply do not disappoint you. But there are other reasons to join SAQA members this November. There is much to be gained from networking and sharing ideas and experiences. I hope that this can be one of them for you.

In the next newsletter I will submit an interview with Katie Pasquini-Masopust, new Board Member, future SAQA President, wildly-popular teacher and leader of Allegre Retreat, and a resident of Santa Fe.

*Marcia Hewitt Johnson is a professional artist member of Studio Art Quilt Associates. Her work is currently showing in a solo exhibition, "A World of New Colors," at Bayeux Gallery in Denver, Colorado.*



Palace of the Governors

# DIVERSITY! ART QUILTS FOR THE NEXT CENTURY

During October of 1995, SAQA held a three-day conference followed by a week-long workshop with seven instructors at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. The Santa Fe, New Mexico, November 1 - 5, 2000 conference, is the next SAQA-sponsored major event which will include *Exit/Entrance*, a juried exhibition of art quilts.

*Diversity!* was the title of the open juried art quilt exhibition sponsored by SAQA in 1995, which hung during October-December, 1995, at Arrowmont. This exhibition was juried by Yoshiko Wada. The exhibit has a wonderful catalogue showing the 44 works, which was published by SAQA. (You can get your

own copy of the catalog by sending a check for \$14 postpaid to SAQA, P. O. Box 287, Dexter, OR 97431.)

Eastern Washington University Touring Service has sponsored a national tour of this exhibit beginning with the University of South Dakota in September, 1996. Since that time it has traveled to nine venues and is scheduled for Brigham City Museum and Gallery, Brigham City, Utah, in June 2000. Approximate attendance for these venues is 36,486, as reported by the individual institutions. Check out the website for the Exhibit Touring Service at <http://visual.arts.ewu.edu/ets/ets.html>.

## ANNUAL SAQA AUCTION

Don't forget to submit your auction items for the SAQA annual auction. This is an opportunity for you to support the organization by submitting items to auction. Popular items include small quilts, hand-painted fabrics or scarves, and studio tours.

SAQA Board Member Marcia Johnson is submitting a one-of-a-kind autograph book for the auction. Artists are signing and decorating the book and then mailing it to another person. Marcia has asked for periodic updates during the months the book is in transit. The names of those who signed the book will be revealed when the book finally arrives in Santa Fe for the Saturday, November 4 auction event.

Think of something unique that you can provide for the auction. Maybe you and several of your friends would like to collaborate on a small quilt and auction it off. Maybe you have a Georgia O'Keeffe painting you want to donate, a 1930s Shirley Temple doll, some hand-made polymer clay beads, a jar of old buttons, or dryer lint collected from famous people.

Just tell Sue Benner or Barbara Hartman, co-chairs of the auction, what you are providing and suggest an opening bid. They will tell you how to get the item to Santa Fe. Sue can be reached by mail at 8517 San Fernando Way, Dallas, TX 75218; 214-324-0611; or by e-mail at [suebenner@aol.com](mailto:suebenner@aol.com). Barbara can be reached by mail at 122 Red Oak Lane, Flower Mound, TX 75028, or by e-mail at [winerunner@aol.com](mailto:winerunner@aol.com).

## AFRICAN-AMERICAN QUILTS AND PHOTOGRAPHS

Thelma Smith from Grass Valley, Arizona, reported on a very special exhibition, which is currently showing at the San Diego, California, Historical Society Museum. It closes June 4, 2000. *A Communion of the Spirits: African-American Quilters, Preservers and Their Stories* was the idea of Roland Freeman, who is also the author of a 396-page book of the same title. He has mounted this exhibition in several other cities after the 1997 premier at the Smithsonian Institution, Washington, DC, which drew 180,000 visitors. The exhibit pairs local quilters with famous quilters/preservers such as Maya Angelou, Nikki Giovanni, Alice Walker, and Faith Ringgold.

Freeman, a field research photographer for the Smithsonian, shows a gallery of actual quilts as well as "Quilted

Photographs," large photographs of people quilting in their hometowns, in this exhibit. The 35" x 35" and 40" x 40" frames are bordered by quilt patterns based on designs from the photographs. One photograph shows writer Alice Walker seated with a quilt she worked on periodically while writing *The Color Purple*.

When Freeman visits a new community, he researches African-American families and soon finds the quilters and their stories. Earthleen Briggs, a retired schoolteacher and owner of Ethnic Quilted Fabrics in Lemmon Grove, California, opened her shop in 1999 to provide African, Hawaiian, and Japanese cloth to quilters. Briggs is one of the artists whose quilts will be shown in the San Diego exhibition.

# DISCOVERED COLLECTIONS: FIBER ART IN MUSEUMS

Friends of Fiber Art International has sponsored a series of symposia designed to educate and excite collectors, curators, critics, and the general public about the superb work created by talented fiber artists. The first event took place at The Art Institute of Chicago on April 10, 1999.

The M. H. de Young Memorial Museum of San Francisco was the site for the second of the symposium series held October 1 - 3, 1999. The theme for the day was who, what, and why museums collect in the fiber art field. Fiber arts refers to wall hangings, art quilts, sculptural baskets, tapestry, and one-of-a-kind nonfunctional textile objects. Lectures were presented by museum curators and illustrated with slides of works of acknowledged masters and newly-discovered talent.

Melissa Leventon, curator of textiles, Fine Art Museums of San Francisco opened the informative session by discussing the holdings of the textile department of the M. H. de Young Memorial Museum. The museum has an extensive collection of wearable art reflecting the works of local artists and recently acquired a forty-piece collection of the works of Kaisik Wong. Tapestry, texture, and structure-type pieces dominate the contemporary fiber art collection.

Jane Adlin, curator in the modern art department of the decorative and applied arts of the Metropolitan Museum of Art, New York City, spoke of her position within the art department. At the Metropolitan Museum, the modern art collection can accept a variety of objects and is not restricted to any medium. Textiles in this department are collected as contemporary arts. Woven textiles by Annie Albers as well as California Artist Lia Cook appear in the collection. A quilt by Faith Ringgold was acquired as a "painting."

Suzanne Baizerman, curator of crafts and decorative arts, at The Oakland Museum of California, explained the museum's 1,600-object collection of crafts in the art department. This museum only collects art from California artists and has group quilts as well as art quilts. The strong historical influence of the fiber art faculty at several Bay Area educational institutions from the 1960s to the present has influenced the collection. The department of history has an extensive collection of wearable art and costumes.

Alan DuBois, curator at the Decorative Arts Museum, part of The Arkansas Art Center, explained that the museum is an agency of the City of Little Rock and is the largest cultural entity in the state. The primary interests are drawings and crafts. They have acquired a large contemporary art basket collection, and commission specific artists for work. The museum also has set up a network to acquire new fiber art works.

During the afternoon discussion the panelists stated that every curator has a wish list of specific artists and works they would like to acquire. Works acquired by a museum have to undergo an extensive review process led by the curator and presented to various committees within the institution including the Board of Trustees. Personal tastes of curators have shaped museum collections in the past, but today many other factors have to be considered. Of importance is the size of many of the pieces, the context, and where the artwork will fit into the collection as a whole, and whether it can be shown more than one time in a variety of theme exhibits. In today's financial arena, public institutions favor donations from galleries, collectors, and artists, but have limited funds for actual purchases. Funding has also compromised the photographic recording of works in the collection. Some museums do not have slides available of objects in their collections, and curators must rely upon photography taken during exhibition installations to record specific pieces.

The M. H. de Young Museum had two exhibitions on display during the time of the symposium, and registrants enjoyed the variety of works shown in *Contemporary Fiber and Art to Wear: Recent Acquisitions* (which included "Diamonds on Ice" by SAQA President, Yvonne Porcella) and *The Art of Craft: Contemporary Works From the Saxe Collection*. The donation of 600 objects by George and Dorothy Saxe greatly expanded the museum's collection of contemporary crafts. However, it features a nominal amount of fiber compared to other craft media, particularly glass and clay.

Five other galleries within the Bay Area also had exhibitions of fiber art during the time of the symposium.

April 8, 2000, is the date for the next Friends of Fiber Art Symposium at the Philadelphia Museum of Art. Contact Friends of Fiber Art International, Box 468, Western Springs, IL 60558, for pre-registration. Deadline for payment is March 29.

## THE "HANDSHAKE" PARKINSON'S ART QUILT

Patrice Samara and Pan Koslow have produced a new play about Parkinson's Disease and have also commissioned a commemorative art quilt, which will be auctioned to help raise research money for this illness. Members of Signature Quilt Artists, Ina Stentiford, Lita Star, and June Thompson, created the quilt, which hung in the lobby of The Miranda Theatre in New York City during the run of the play from January 13 - 30, 2000. The quilt was then auctioned off on [www.ebay.com](http://www.ebay.com) with proceeds going to The Parkinson's Foundation. The play was written by Julie Gilbert and Robert A. Brodner, MD, directed by Yanna Kroyt-Brandt, and presented by Samara and Koslow in association with Strut and Fret, Inc.

# PHILADELPHIA GALLERIES

Judy Smith-Kressley

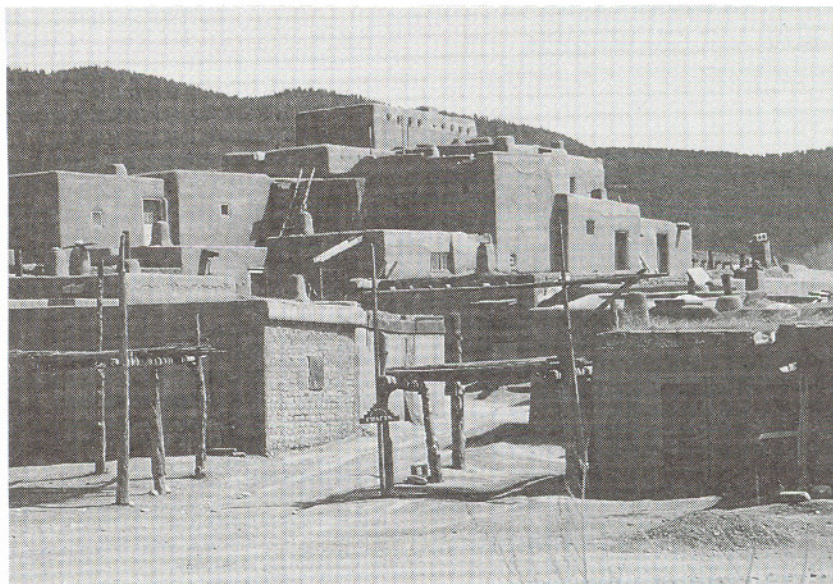
There are many venues for quilt exhibition these days. More and more, gallery directors are acknowledging that art quilts are worthy of their exhibit space. Thanks to the Friends of Fiber Art International's symposium coming to the area in April, many area galleries will be venues for fiber exhibitions. If you want to see a regular quilt show, there is always the Quilter's Heritage Celebration in Lancaster, Pennsylvania, only 1 1/2 hours west of Philadelphia. But you can't beat the exhibition space of a gallery to show quilts as art. Many nationally-known quilt artists' works will be on exhibit here.

The following is a list of events to be held in the Philadelphia area:

- *Discovered Collections: Fiber Art in Museums* is sponsored by the Friends of Fiber Art International. This is the third in a series of symposia held previously in Chicago and San Francisco. The panel discussion will have noted curators from the Philadelphia Museum of Art, the Renwick in Washington, DC, the Erie Art Museum, and the American Craft Museum. The symposium will be April 8, 2000, from 9:00 a.m. until 4:00 p.m. Admission is \$25 in advance, \$30 at the door as space is available. Members of this organization are curators, collectors, museum and gallery curators, and anyone interested in fiber art. Call 708-246-9466 for more information and to reserve a ticket.
- *Surface, Strength, and Structure: Pertaining to Line*, April 1-30 at Snyderman/Works Gallery, 303 Cherry Street, Philadelphia. For more information, go to their great website, <http://www.snyderman-works.com/fiber1.htm>. The opening is Friday, April 7, from 5:30 - 7:30 p.m.
- *Art Quilts: Annual Juried Show*, March 22 through April 10, Gross-McLeaf Gallery, at 127 South 16th Street, Philadelphia.
- *Threads of Dissent*, February 24 through May 20, Fabric Workshop and Museum, 6th floor, Philadelphia.

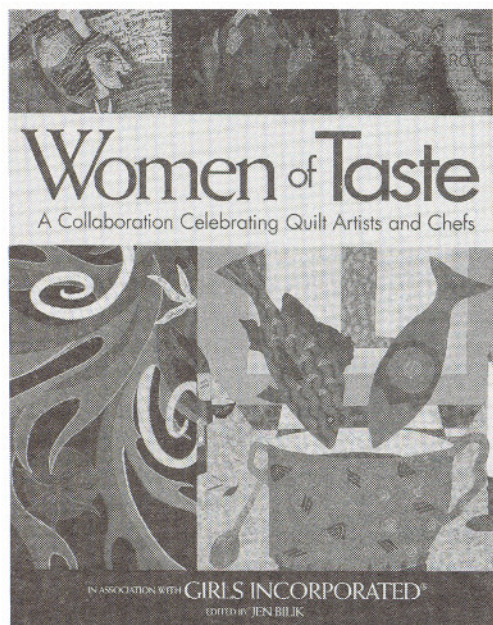
- *Stillness*, March 17 through April 29, Gallery Joe, 302 Arch Street, Philadelphia. This is a show of hand-made paper art by Winnefred Lutz.
- *Michael Olszewski: Recent Works*, April 7 through May 6, Schmidt-Dean Gallery at 1636 Walnut Street, Philadelphia. Opening reception is April 7.
- *Miniatures in Fiber Art*, Helen Drutt Gallery, 1721 Walnut Street, Philadelphia.
- *Emerging Fiber Artists: Philadelphia*, April 7 - 30, DaVinci Art Alliance, 704 Catharine Street, Philadelphia.
- *Art Quilts at the Sedgwick*, April 7 - 30, Sedgwick Cultural Center, 7137 Germantown Avenue, Philadelphia. Opening reception April 7. This is an invitational show in its second year as part of the PieceWorks Festival, a celebration of Fiber Art, Performance, and Community.
- *Fiber Art 2000*, March 3 through April 10, Wayne Art Center, 413 Maplewood Avenue, Wayne, Pennsylvania. (Wayne is 30 minutes west of Philadelphia.) This is an invitational show of local fiber artists including studio art quilts by Cindy Friedman, Nancy Herman, Lonni Rossi, Deborah Schwartzman, and Judy Smith-Kressley. Wearable art by Cozy Bendesky, Judy Donovan, and Fradele Feld will be exhibited and will include one-of-a-kind garments designed for the Fairfield Fashion Show. Call 610-688-3553 for information and directions to this gem of a gallery. The opening reception is Sunday, March 5, from 3:00 - 5:00 p.m.

Yes, it is more than you can do in one day, but it will be well worth the trip if you can make it. If you want to e-mail me (JSKq1tart@aol.com) to let me know you are coming to see *Fiber Art 2000*, I can arrange to meet with you at the Wayne Art Center. Hope we have good weather!



Taos Pueblo in New Mexico

# WOMEN OF TASTE



This exhibition organized by Lynn Richards of Girls, Inc., of Alameda County, California, features 50 art quilts and is currently touring the United States under The Smithsonian Institution Traveling Exhibition Service. The Oakland Museum of California hosts the exhibition from March 4 through July 23, 2000. All 50 quilts will be on display for the Oakland showing and then the exhibit will be divided into two segments of 25 quilts each.

An extensive exhibition program at the museum, including family celebrations, gallery talks, lectures, workshops, demonstrations, and the sampling of foods prepared by local chefs, begins March 19 and ends July 23, 2000. Artists participating in the programs are Angie Woolman, Karin Lusnak, Joan Schulze, Lynn Richards, Ann Rhode, Therese May, Sandi Cummings, Mary Mashuta, Jean Neblett, and Libby Chaney Waszink. Some programs are free while others require advance reservations and a fee.

A two-day symposium entitled, "Womens Work and How It Grew," will be held at the Oakland Museum of California, April 14 - 15, 2000. Featured speakers include Oakland Museum Curators, Suzanne Baizerman, and Inez Brooks-Myers as well as Alice Beasley, Rachael Clark, Deborah Corsini, Bette Kroening, Glenna Matthews, Yvonne Porcella, Lynn Richards, and JoAnn Stabb. Advance reservations are required and a fee will be charged. Contact the museum at 510-238-6556 for information on lectures, symposium, and Samplings 2000. To learn about the exhibition and related programs, visit the museum's website at [www.museumca.org](http://www.museumca.org), or call 888-OAK MUSE.

*Women of Taste* is accompanied by a 112-page fully-illustrated publication edited by Jen Bilik in association with Girls, Inc., and published by C & T Publishing of Lafayette, California. 1999. You can contact them at [www.ctpub.com](http://www.ctpub.com) or 800-284-1114.

## OPPORTUNITIES

- *Embellishments*, the sixth annual exhibit, conference, and workshop announces its time to request rules for the *2000 Gleaming Treasures Contest* to be held July 14-16, 2000, at the Oregon Convention Center in Portland. The contest categories include polymer clay, buttons, beads, and mixed media. For further information and a brochure, contact Embellishment, 7660 Woodway, Suite 550, Houston, TX 77063, or by e-mail at [pubs@quilts.com](mailto:pubs@quilts.com).
- The deadline for *Tactile Architecture 2000* is June 30, 2000. To request an entry form, contact Tactile Architecture 2000, Quilts, Inc. by mail at 7660 Woodway, Suite 550, Houston TX 77063, by phone at 713-781-8182, or visit their website at [www.quilts.com](http://www.quilts.com).
- Robyn G. Peterson is planning an exhibition of contemporary quilt art by California artists from August 4 through September 23, 2000. This exhibition will be on display at the Turtle Bay Museums and Arboretum. For additional information, contact: Robyn G. Peterson, Ph.D., curator of Art Turtle Bay Museums and Arboretum, P. O. Box 992360, Redding, CA 96099-2360; 530-242-3142; FAX: 530-243-8929.
- The Holter Museum of Art announces *ANA 29*, a national juried exhibition, August 28 - October 29, 2000. The slide deadline is June 12. Please send a SASE to Holter Museum of Art, 12 East Lawrence, Helena, MT 59601.

## REGIONAL CHAPTER NEWS

Members in the New England region are trying to form a SAQA regional chapter to meet quarterly at various locations for the purposes of professional and artistic development, networking, exhibitions, etc. Interested? Call Corni Forster, 603-635-9834 (before 9:00 p.m.), or preferably, send e-mail to [cmkisska@erols.com](mailto:cmkisska@erols.com).

## CORRECTIONS

Reservations for the Fort Marcy Compound, our conference hotel, can be made at the following telephone numbers:

800-745-9910  
505-982-6636  
[reservations@santafe.com](mailto:reservations@santafe.com)

## MEMBERS' NEWS

- Adrienne Yorinks presented her installation of framed quilts from Marian Wright Edelman's book, *Stand for Children*, during the month of February at the World Trade Center, Baltimore, Maryland.

- Vita Marie Lovett and Patsy Eckman will have works in *Innovations: Contemporary Quilts by Focus Study Group*, July 8 through August 31, 2000, at the RiverStone Gallery, Somerset, Kentucky.

- Kim Ritter's work was recently accepted for *The 9th Artist as Quiltmaker* exhibition at the Firelands Association for Visual Arts. Two works were also juried into this year's Mid-Atlantic Quilt Festival in Williamsburg, Virginia. She also had a successful show at Thirteen Moons Gallery in Santa Fe in August 1999. Two quilts were on display at the Art Institute in Houston, Texas, during October of 1999. She will be showing her work at the Primedia Gallery in Golden, Colorado, in May 2000, and at The Arts Alliance Clear Lake in Houston, Texas, in February 2001.

- Vimala McClure's quilt, "Joie de Vivre I: Summer," was exhibited in the Rocky Mountain Quilt Museum's invitational show, *Once Upon a Time: Story Quilts*, through January 1, 2000. Her article, "The Ramifications of Duplication," along with photographs of two of her quilts, will be published in the Summer, 2000 issue of *American Quilter*. Her article, "Working in Series," will be published by *American Quilter* in a future issue with several of her quilts used as illustrations.

- An exhibit of contemporary fiber art entitled, *Fiber Focus*, will be held at the South Broadway Cultural Center in Albuquerque, New Mexico, June 3 - 29, 2000. New means of expression in fabric portraits, abstract wall hangings, and three-dimensional fiber teapots have been created by members of The Fiber Art Collective including Lauren Camp, Donna Gadbois, Virginia Harris, Kay Khan, Katy Korkos, Sharon Little, and Katy Widger. A reception for the artists will take place on Friday, June 9, from 6:00 until 9:00 p.m.

- Jill Le Croisette's work was exhibited at *Road to California 2000*, Ontario, California, and at *Aesthetics 2000*, Sandzen Gallery, Lindsborg, Kansas. Also, her work has been accepted into the *International Exhibition on Animals in Art*, School of Veterinary Medicine, Louisiana State University, Baton Rouge, Louisiana. Gallery Five, Tequesta, Florida, included Jill's work in *Warm Weather Wearables*. She was one of several SAQA artists exhibiting at *East Meets West Contemporary Quilts and Glass, New York to San Diego*, Boehn Gallery, Palomar College, San Marcos, California. Quilts included were made by members of the Manhattan Quilters and Pacific Quilt Artists groups.

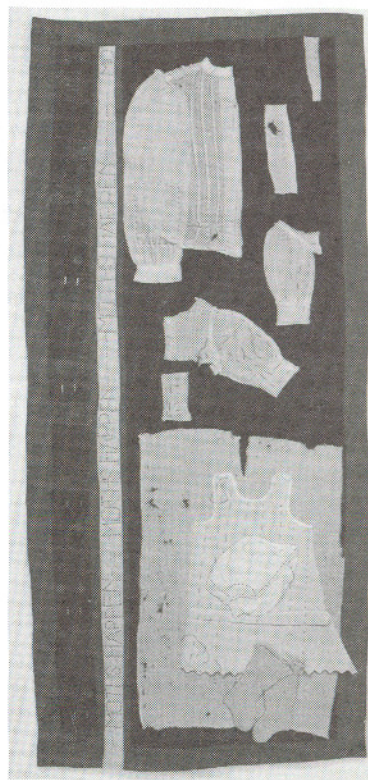
- Sue Pierce continues to receive accolades for her organization of the very popular touring art quilt exhibition, *Full Deck*. Recently, the collection was purchased by Warren and Nancy Brakensiek who selected Karen Brown to manage the collection and continue the touring schedule. *Full Deck* will be on exhibit at the Buddy Holly Art Center, Lubbock, Texas, later this year and is pending in Santa Fe, New Mexico, during the SAQA

conference, November 1 - 5, 2000. Sue also has a quilt in the *Women of Taste* exhibit and acted as a consultant to Girls, Inc., in the preliminary stages of the organization of the collaborative exhibit pairing artists and women chefs.

- Donna Leigh Jackins was the Southern Voices 2000 featured artist in conjunction with The Eighth Annual Conference Southern Voices, February 2000. The month-long exhibit appeared at the Friends Gallery, Hoover Public Library, Hoover, Alabama. Donna describes herself as "Southern, American, female, a Mark Twain/Ogden Nash artist/poet." After trying other art forms she discovered the art quilt in 1990. Since then, her work has been shown across the country. For years she tried to be a serious artist and finally was successful in suppressing the unnatural urge and gave in to what just happens. Humor is the lubricant of life, and her art simply mirrors its ironies.

- Virginia A. Spiegel had her work juried into *Greater Midwest International Exhibition XV* at Central Missouri State University Art Center Gallery.

- Sara Brown, who uses vintage clothing, buttons, lace, and old photographs transferred to fiber, pays tribute to the uncelebrated people and objects of our past. Her show, *Celebration of the Unusual*, was on display at the Glenview Mansion Art Gallery at Rockville Civic Center Park, Rockville, Maryland, during the month of January.



"Moths Happen,"  
© 1999  
Sara Brown,  
63" x 28"



- The City of San Jose, California, has cooperated with the San Jose Museum of Quilts and Textiles by offering space for special exhibits in the 6th floor lobby gallery of the San Jose City Hall. Local artist, Therese May, was the first artist to be invited to exhibit in this space. The SJMQT also announces a comprehensive exhibition scheduled for the year 2000. *Between the Lines: Narrative Art From Nancy Erickson and Sheila O'Hara*, an exhibit of quilt art and woven tapestries, will open on May 12 and run through July 9, 2000. Reception for the artists is May 21 from 2:00 until 4:00 p.m. Contact the museum by phone at 408-971-0323, ext. 10, by mail at 110 Paseo de San Antonio, San Jose, CA 95112-3639, or by e-mail at info@sjquiltmuseum.org.

- Thirteen Moons Gallery now has a "virtual gallery" to view the comprehensive exhibitions they offer showing a variety of group and individual artists who work in the art quilt medium. Each month highlights different artists and the February exhibit featured a *New Group* exhibit. For additional information, visit their website at www.thirteenmoonsgallery.com.

- Caryl Bryer Fallert's "Creative Freeform Piecing Workshop" will be offered at the Museum of the American Quilter's Society, April 17 - 20, 2000. Libby Lehman offered a class in "Extended Threadplay," February 28 through March 1, and Elizabeth Busch's "Painted Quilts: Mixing It All Up" will take place May 3 - 6, 2000. For more information, contact the Museum of the American Quilter's Society, P. O. Box 1540, Paducah, KY 42002-1540, 270-442-8856.

- Michael James will be presenting his "Fabric Interplay Workshop," June 5 - 9, 2000, at the 2000 Summer Institute International Quilt Study Center, Department of Textiles, Clothing and Design, 234 Home Economics Building, University of Nebraska, Lincoln, NE 68583-0838. For further information call 402-472-6549, or visit the website at www.ianr.unl.edu/quiltstudy.

- Pat Owoc reports that she had two pieces juried into *Structurally Speaking* at Art St. Louis, St. Louis, Missouri, and received an Award of Excellence. She also had two pieces juried into *Indigenous Culture: Fine Craft from the St. Louis Region at Craft Alliance*, St. Louis, Missouri. One piece was juried into *A Woman's Touch* at Impact Artists' Gallery, Buffalo, New York. She will also be featured in an article entitled, "Off-the-Wall Hanging Quilts" in *St. Louis Homes and Lifestyles Magazine* in March, 2000.

- Zelda Tanenbaum, who is a paper maker, received two individual artists support grants from the New York State Council of the Arts and the Queens Community Art Fund for 1999 to work with senior citizens. "It's About Time" is the title of this three-fold project. The first part involved conducting six free workshops for senior citizens, teaching them how to make paper, and then how to make greeting cards with the paper they made. She is to photograph the workshops. The second part involved making three quilts based on these workshops with the photographic images on the patches as well as the usual decorative patterns, all out of handmade paper. The third part was to exhibit these quilts in public places.

## NEWS ARTICLES

The SAQA newsletter prints a section called "Members' News," which reports the accomplishments of our membership. We prefer to have news releases sent via e-mail communication, if possible, or they may be mailed. Submit the information to the person listed in the second paragraph in the box on the back of the newsletter. Please check the name each quarter as the person collecting the articles may change.

Remember the rules of publicity - who, what, when, and where. List the name of member, or members, title of the exhibition, date of the exhibition including opening and closing, year of the exhibition, correct and full name of the exhibition site, name of city and state, reception for the artist with time and date. Please check your facts as they will be printed in the newsletter as sent to SAQA. Articles may be edited for space.

We prefer to print exhibition announcements in advance which requires a three-month advance notice to SAQA. Check the dates for newsletter submission deadlines found with the names on the back page of the newsletter. If the news item is too late for the current newsletter, it will be posted as space permits in a future issue.

SAQA also appreciates the submission of interesting articles for the newsletter as well as book reviews. If you have a suggestion for an article, contact the person listed on the back page of the newsletter.

## CORRECT INFORMATION?

It is time to update the SAQA directory again. **PLEASE EXAMINE YOUR LABEL CAREFULLY TO DETERMINE IF THE INFORMATION IS CORRECT.** Your first name is in quotes. If you use your maiden name and your married name, your last name as it appears on the label will be how it is listed in the directory. Refer to the box below for a guide to where the data is on your label. If you would like more information to be included, or if there are changes to be made, please contact Sharon Heidingsfelder (see box on last page of newsletter for contact information). Please reply by **JUNE 1, 2000.**

|                 |                     |     |
|-----------------|---------------------|-----|
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| Home Telephone  | Office Telephone    | FAX |
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# DREAMS FULFILLED

Dottie Moore

*"Everywhere I go I find women moving into the world in their unique ways, waking up to their creativity, and following their passions. No longer feeling compelled to become the best or the greatest, they know that their uniqueness makes them a "one and only." They are using the process of creativity to heal their mind, body, and soul; to connect with like-minded people; and to serve others as examples of ways to live meaningful and imaginative lives."*

— Dottie Moore

From her book manuscript, pending publication

The exhibit hall at the Anderson, South Carolina Art Center was empty at 3:00 p.m. when I stopped by to check with the staff about the opening reception of the exhibit, Creative Mentors for the New Millennium: Women Quilt Artists Over the Age of Fifty. Everyone was busy making name tags, setting up the continuous-running video, and handling the numerous other final details. I walked around quietly, absorbing the creations of the 15 senior women from Georgia and the Carolinas and photographing their work.

Since May, 1996, I have been gathering the stories of creative processes from women quilt artists over the age of fifty. "Piecing a Quilt of Life," the project's name, now has on audio tape over 120 voices of women from 16 states. Each woman is as unique as her story and, collectively, their lives and works cover the full spectrum of creative expression. It is from this well that I drink and look for what connects into an organic whole.

We are women who have been serving our families and others for over a half century. We are now valuing ourselves, creating, and dreaming. Some of us find it easier because we have more time and energy. Others are simply making time for creative expression and redefining their roles as nurturers.

The exhibit in Anderson is the first public display of these women as a unit. As I checked to see if the exhibit tags matched the quilts, I wondered how the artists would feel about their participation in this unique display, and if the public would be interested in senior women's creativity?

How silly of me to question. That evening when I arrived the room was already filling with sounds of excitement and enthusiasm. The incredible spread of food and drink was taking second place to the conversations and comments about quilts, art, and women over fifty. I introduced my 86-year-old mother and 82-year-old quilt artist, Chloe Lemay, to friends and found a place of honor for them to sit and enjoy the festivities and music. By that time the room was packed. I watched the faces of the artists and the project volunteers glow brighter and brighter as the evening progressed. This was more than an artists' reception. It was a forum for these women's voices, a mirror for their soul's expressions and an invitation to all women to explore that part of themselves that may have been neglected.

We had taken a chance with this exhibit, because it was about personal expression and the artists had been encouraged to choose the pieces that they wanted to show. The quilts had not been critiqued, juried, or categorized. The exhibit was about diversity, not cohesiveness. At the reception I relaxed and laughed at myself for doubting the power of women's expressions.

Other museums are interested in the exhibit. My dream is to see it include senior women quilt artists from across the country and for it to travel nationally. The day after the Anderson reception, I was dreaming out loud of a national conference on women and creativity when Doris Blough, one of the volunteers, saw the images flying in my head. She suggested that for a few minutes I just enjoy the moment. How right she was! Being in the moment is one of the pleasures we own as we mature. It's the process that counts. It is its own reward.

For more information on "Piecing a Quilt of Life," a subscription to the project's newsletter, or information on classes and lectures, please contact Dottie Moore at 1134 Charlotte Avenue, Rock Hill, SC 29732, or e-mail at [dottie@cetlink.net](mailto:dottie@cetlink.net) or <http://web.cetlink.net/~papabear/creativetraces>.



*Opening reception for  
Creative Mentors for the New Millennium*

# QUILT SYMPOSIUM AT NMWA

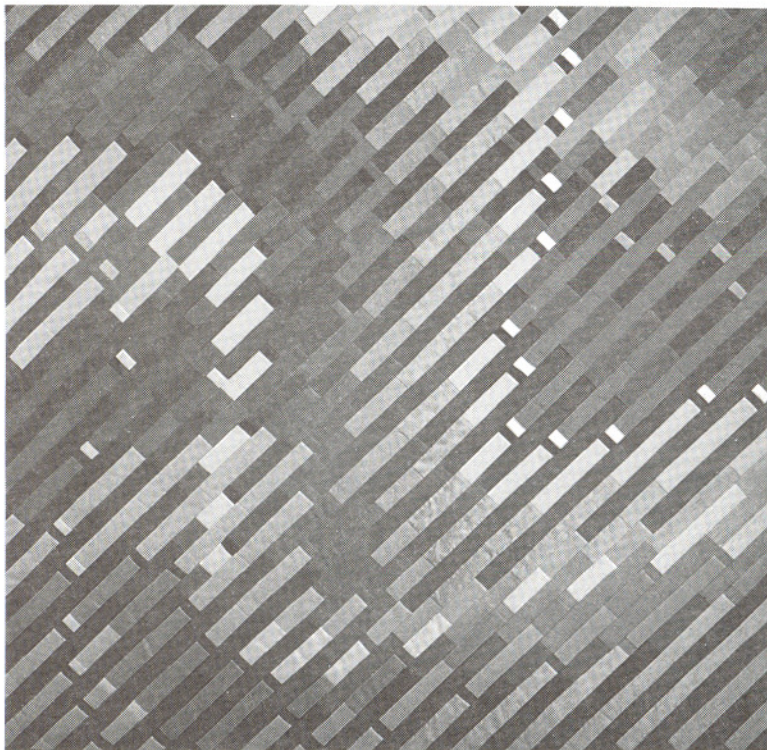
Joyce M. Carey

"Quilts of the Future: A Symposium" was held January 22, 2000, at the National Museum of Women in the Arts in Washington, DC. It was co-sponsored by the NMWA and Art Quilt Network/New York. AQN/NY is an organization of approximately 30 art quilters, who have been holding annual four-day meetings since 1989. Sandra Sider, of AQN/NY, made the arrangements for and moderated the symposium, which was open to the public. About 150 people, in addition to AQN/NY members, attended.

The three invited speakers were Rebecca Stevens, Consulting Curator, Contemporary Textiles, the Textile Museum in Washington, DC; Cathy Rasmussen, former Executive Director, Studio Art Quilt Associates; and Stacy C. Hollander, Senior Curator and Director of Exhibitions, the Museum of American Folk Art in New York.

Each member of AQN/NY gave a short presentation of recent work showing four slides. AQN/NY members spoke in groups of seven or eight, between the presentations of featured speakers. It was a wonderful format for the day, keeping the event varied and interesting.

Rebecca Stevens spoke on "Quilts and the Museum." She used the collections and exhibitions of the Daughters of the American Revolution (DAR) Museum, the Textile Museum, and the Renwick as examples. The DAR collection grows from purchases and donations of quilts that fit into a niche in American history. The Textile Museum collects textiles from Asia, Africa, and Native America, and does not collect quilts. However, it has sponsored exhibits of contemporary quilts, including traveling exhibitions of Quilt National. The Renwick collects art craft of the U.S. in all media, and has been adding to its collection of contemporary quilts through gifts and donations. Rebecca emphasized that all museums must collect within their own mission, and all have limited resources of space and funding for acquisition and maintenance of their collections. The overall mission of museums is to act as guardians of culture and to preserve the past for the future.



Cathy Rasmussen was not able to attend; however, her paper, "The Road Not Taken: From Fine Artist to Art Quilter," was presented by Margaret Cusack, an AQN/NY member. She spoke about the problem with the label "quilt," with its association with county fairs and grandma. As an artist trained as a painter, she was interested in investigating the careers of other fine artists-turned-quilters. She discussed the development of artists Pat Malarcher, Susie Shie, and Robin Schwalb, all of whom were trained as painters and learned to sew when they were young. She suggested that art quilters fall into the category of outsider artists. The talk concluded with a reading of "The Road Not Taken" by Robert Frost.

Stacy C. Hollander took a historic perspective in her talk, "Crossing the Line: From Quiltmaker to Quilt Artist," citing the influence of Amish and Victorian quilts as precursors of the art quilt, and the importance of the Holstein exhibit at the Whitney in 1971. She showed the works of four artists, following the evolution of their work from early examples through the present. All four – Michael James, Nancy Crow, Paula Nadelstern, and Drunell Levinson – began with fairly traditional designs, which they pushed to the innovative, individualistic work that they are known for today. The final piece she showed, by Drunell Levinson, was titled "Baby Quilt," and was composed entirely of condoms joined together. Although this piece used the most unconventional materials of all, it immediately suggested a yo-yo quilt, one of the most traditional and popular quilt forms. No one can predict the direction that art quilts will follow in the future, but one thing is certain – no matter how fresh and innovative the work is, it is firmly based in the past, both in reference to the culture and to the individual artist's experience.

AQN/NY members presenting their work included Sandra Sider, Jeanne Williamson, Sue Pierce, Cynthia Nixon, Joy Saville, Deborah Anderson, Randy Frost, Susan Faeder, Dominie Nash, Pat Malarcher, Karen McCarthy, Tafi Brown, Judy Becker, Emily Richardson, Paula Nadelstern, Linda Levin, Marilyn Henrion, Nancy Herman, Dee Danley-Brown, Erma Martin Yost, Robin Schwalb, B.J. Adams, Karen Berkenfeld, Elizabeth Barton, Margaret Cusack, Karen Perrine, Jeanne Butler, Joyce Carey, and Natasha Kempers-Cullen.

*"Red Road to Piedras Rojas" © 1999,  
Marcia Hewitt Johnson  
(see article on page 3)*

## STUDIO ART QUILT ASSOCIATES

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## SAQA NEWSLETTER

*Spring 2000*

*Volume 10, Number 2*

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

To submit information to the newsletter, write Yvonne Porcella, 3619 Shoemaker Avenue, Modesto, CA 95358, 209-524-1134 (telephone and FAX), [porcella@cdepot.net](mailto:porcella@cdepot.net) (e-mail). (Deadlines for information are December 1, March 1, June 1, and September 1.)

The newsletter editor is Sharon Heidingsfelder, 8010 Dan Thomas Road, Little Rock, AR 72206-4148; (501) 490-4043 (telephone); (501) 490-4036 (FAX); [sheidingsfel@aristotle.net](mailto:sheidingsfel@aristotle.net) (e-mail).

For information on SAQA, write P.O. Box 287, Dexter, OR 97431, [info@saqa.com](mailto:info@saqa.com), <http://www.saqa.com>. (Membership is \$35 per year; \$100 per year for professional artist members.)

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