



NEWSLETTER

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PRESIDENT'S LETTER

Yvonne Porcella

In early April, our new Executive Director, Terri Seltz, Board Member Katie Pasquini-Masopust, and I met in Santa Fe, New Mexico, to arrange details for our conference to be held there November 1 - 5, 2000. Terri and I stayed at the Fort Marcy Suites and found them to be very comfortable. Somehow the sky looked very blue from our vantage point, and early in the morning as I was preparing to depart, the screech of a strange bird sent me rushing to the window. A very large black raven had landed on the road outside my window. He was gazing down the road as if anticipating something or somebody. I had never seen such a large and extremely black bird so close, and his appearance suggested to me that this truly is a magical land. The return to Santa Fe in November will be a memorable experience. We hope you are planning to join us for our conference, "Searching the Past for Paths to the Future."

Just a few reminders as the deadline for registration as well as for entering the international juried exhibition, "Exit/Entrance," are coming soon. We visited the Capitol Building, looked at the beautiful rotunda, and spoke to the curator in charge of the exhibition. It will be a very exciting place to view art quilts. The entry form for submission to this exhibit can be found in the winter newsletter, which was mailed to you in

January, and may also be found by visiting our website at www.saqa.com. The deadline for entering is **July 15, 2000**.

Other art quilt exhibitions that will be held during the conference include the *New Mexico Invitational Artist Exhibit* on the fourth floor in the Governor's Gallery at the Capitol Building. In addition to the Governor's Gallery exhibit, Thirteen Moons Gallery and Running Ridge Gallery, both on Canyon Drive, will be featuring the work of professional artist members of SAQA. The *Full Deck Exhibit* will round out the shows and will be on display at El Museo de Hispanico de Santa Fe.

In this newsletter you will find articles continuing our theme of seminars addressing the issue of museum collections as well as information on our new upgraded website. Terri has made the website her first priority, and we think you will be pleased with the results.

MORE ABOUT THE CONFERENCE

All of the conference activities will take place at our designated hotel, the Fort Marcy Suites. We hope you will stay there with us and take advantage of the large accommodations by sharing a suite with a friend or other registrant.

The suites at Fort Marcy are privately-owned units and are rented out to conference guests. Each unit is decorated as a personal environment by the owner, and all have complete kitchen units with stoves, microwaves, refrigerators, dishes, televisions, etc. Guests must provide their own food and beverages. Bathrooms are either shower or tub, and paper products, towels, and small soap are provided. No hair dryers, shampoo, or other toiletries are available. Each unit has private bedrooms, which will sleep two in a queen-size bed. Multiple bedroom units have beds with bath for four or more people. Our hotel contact person is Dana Esparza. Please ask for her if you have specific needs and be sure to mention that you are with SAQA. She can be reached at 800-561-0898, 505-988-3400, or desparza@santafehotels.com. The general e-mail address for reservations is reservations@santafehotels.com.

The Suites do offer a complimentary breakfast for all guests which includes dry cereal, fruit, pastries, juice, milk, coffee, and tea. All SAQA conference programs will take place in the office building meeting rooms. All rooms are within walking distance of the office building as well as the downtown area. It takes ten minutes to walk down the hill to Palace Street and fifteen minutes or so to walk back up the hill. Remember the altitude

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MORE ABOUT THE CONFERENCE (cont.)

in Santa Fe! Also remember that Santa Fe is a quaint small town and repairing the streets and having smooth sidewalks is not a priority. It is all part of the charm. The hotel shuttle can be reserved for transportation to the downtown area, if needed.

Two shuttle services are available from the Albuquerque airport to Santa Fe. They operate on a time schedule and will drive you to your hotel and pick you up at designated spots when returning to the airport. The Sandia Shuttle, with 24-hour advance reservation, picked us up at the Fort Marcy Suites. They will tell you your pick-up time in order to make your flight connection. Reservations can be made by credit card on the telephone in advance by calling 888-775-5696. To reach the shuttle service in Albuquerque, call 505-243-3244, and in Santa Fe, call 505-474-5696. The cost is \$20 one way. Albuquerque to Santa Fe shuttle times begin at 8:45 a.m. and end at 8:20 p.m. Please note that if you intend to pay by credit card, you must make an advanced reservation and provide them with your credit card number. Otherwise, the driver only accepts cash or checks.

The other shuttle service is Express Shuttle USA. You can pick this shuttle up at the airport baggage claim area, commercial lanes, and in Santa Fe from downtown Santa Fe hotels. Call

Gray Line of Albuquerque at 800-256-8991 for specific locations and reservations and if you have oversize or excessive baggage. The cost is \$25 one way. Albuquerque to Santa Fe shuttle times begin at 8:00 a.m. and end at 11:00 p.m. Allow 90 minutes travel time.

Some of the guests who were staying at the Fort Marcy Suites in April mentioned that they had flight cancellations in Denver for the Albuquerque connection. You may want to allow extra time in your travel schedule to guarantee your arrival in time for our reception on Wednesday evening, November 1, at the Fort Marcy Suites. There is a United Express Shuttle airplane that connects Denver to Santa Fe. You can check with your travel agent for price and availability.

Come and join us in Santa Fe. We hope your travel plans will allow you some extra time to explore the shopping as well as the inspiring museum exhibits and galleries. There are so many galleries displaying a variety of art that it will be impossible in a short visit to enjoy them all. We do not want you to miss a moment of our scheduled speakers, as their subject material is relevant to all artists. The temptation of Santa Fe is very strong, so please plan extra time for personal sightseeing if possible.

SAQA AUCTION 2000 UPDATE

Co-chairs Sue Benner and Barbara Hartman are busy getting ready for the big event that will be held in conjunction with the SAQA banquet on Saturday, November 4, at 7:00 p.m. All proceeds will be used to support SAQA's special programs and development of a new website to enhance our ability to reach a wider audience. Details will be mailed soon so be watching your mailboxes and be thinking about the items you can donate! If you have any questions regarding the auction in the meantime, please contact Sue or Barbara. You can reach Sue Benner at 214-324-3550 or suebenner@aol.com and Barbara Hartman at 972-724-1181 or winerunner@aol.com.

JAMESES ENDOW TEXTILES PROFESSORSHIP

Ardis and Robert James have established the Ardis James professorship in textiles, clothing, and design at the University of Nebraska - Lincoln. The James' gift of \$250,000 will be supplemented by matching funds from the Donald and Mildred Othmer estate creating the equivalent of a \$500,000 endowment.

The textiles, clothing, and design department in the college prepares students for a variety of careers in merchandising, textile and apparel design, textile science, museums, and journalism. The recipient of the Ardis James Professorship will provide students with the educational framework for a career in the global textile and apparel industry or in business, government, or museums.

The dean of the college will nominate the Ardis James professor in textiles, clothing, and design, then the chancellor and the University of Nebraska system president will

recommend the nominee to the board of regents for final approval. The recipient will receive stipends for research or program efforts from the fund.

The Jameses have provided much support to the area of textiles at the University of Nebraska - Lincoln. In 1997, the couple gave 950 antique and contemporary art quilts with an estimated worth of more than \$6 million to the university and donated \$1 million toward a \$3 million endowment fund to establish the International Quilt Study Center. The center encourages the interdisciplinary study of all aspects of quilt making and fosters preservation of this tradition through the collection, conservation, and exhibition of quilts and related materials. The center's James Collection is one of the largest and most comprehensive collections of quilts in existence and features quilts dating from 1790 to 1992 from the United States, Europe, and Japan.

UPDATED WEBSITE

Terri Z. Seltz

We have started redesigning our website and are now ready to begin processing your requests to create a page, or to update an existing page, in the gallery section of the Studio Art Quilt Associates' website.

In an effort to make the pages more consistent and streamlined, we have designed a standardized format. This format will consist of an 8 1/2" x 11" page with two images and unlimited hypertext links. Please send the following information with your payment to begin, or update, a page in this section. It can be sent via e-mail or hard copy. Also include what you are sending and how you are sending it.

- Name
- Address
- Telephone/FAX
- E-Mail/Website Addresses
- A Résumé Summary
- An Artist's Statement
- Title and Description for Image #1 including Dimensions and Materials
- Title and Description for Image #2 including Dimensions and Materials

Please remember the text must fit on an 8 1/2" x 11" page or less since the images will be taking up a portion of the page. Also, when sending your images digitally, do not send your images and captions together. Send your images as JPEG files and your captions in a separate text file. (The designer will only accept JPEG files of images – files saved in any other format, i.e., TIF, GIF, etc., are not acceptable). When you send your text, clearly designate the paragraph(s) that include your artist's statement, those that include your résumé summary, and those that include your caption(s). If your text is not presented in this manner, the posting of your page will be delayed and the information sent back to you to redo.

It is preferable, but not mandatory, that you send either two vertical images or two horizontal images rather than one of each. All captions should be kept to a minimum and should have roughly equal text for each image.

Fee Structure for a New Page

The fee structure for initiating a new page is as follows:

- Digital Text/Digital Images – \$50
You provide the text and two images in digital format. You may send the text within an e-mail; forward it as a text file formatted in Word, WordPerfect, or Works; attach it to an e-mail; or mail it on a diskette. The content can include unlimited hypertext links. Send your images as JPEG files via e-mail.
- Digital Text/Hard Copy Images – \$60
You provide text in digital format, but the images as hard copies for the designer to scan. If slides are submitted, please add an additional \$20 per slide to the cost.
- Hard Copy Text/Hard Copy Images – \$75
You provide neither the text nor the images in digital format. If slides are submitted, please add an additional \$20 per slide to the cost.

Fee Structure for Updating Your Page

The fee structure for updating your page after it has been created is as follows:

- Minor Text Changes/Digital Format – No Cost
You provide minor text changes that are submitted digitally. You may send it within an e-mail; forward it as a text file formatted in Word, WordPerfect, or Works; attach it to an e-mail; or mail it on a diskette.
- Minor Text Changes/Hard Copy – \$20/Hour
You mail or FAX text that is not submitted digitally which the designer has to retype.
- Change Images/Digital – \$5/Image
You submit new images in JPEG format to replace images already on the page.
- Change Images/Hard Copy – \$10/Image
You submit new images that the designer must scan. If slides are submitted, please add an additional \$20 per slide to the cost.

In addition, there will be an annual hosting fee of \$15 per artist with a gallery page. This will be in addition to any costs to update your page. However, if you will be initiating a new page on our site, this \$15 fee will be waived for the first year only. We will begin billing this summer. Please note that everyone will be on the same billing cycle for this fee.

When you are ready to send your information and images, please send them directly to our designer, Hong P. Huynh. Her address is Sunny Side Up Design and Web Services, 640 Bart Smith Lane, Smithfield, KY 40068, or hphuynh@sunnysideupdesign.com.

Payment, along with a note saying exactly what you would like to do with your page and what/how you are sending your information, and images should be sent directly to me (not the designer) at 3413 Ashburnam Road, Ann Arbor, MI 48105. Your checks should be made payable to Studio Art Quilt Associates. If you have any questions, please direct them to me at saqadirector@aol.com, or you may telephone me at 734-741-0024.

If you haven't looked at the SAQA site lately, I urge you to do so as it has a completely new look, new navigational tools, on-line information about the SAQA conference in Santa Fe, a conference registration form, exhibit information and registration forms, a membership registration form, a bookstore section, and more. There is still much more to come, and we are very excited about what we have accomplished in a short period of time. We think that the site will not only be a powerful marketing tool for SAQA and the gallery artists, but also a wonderful resource to those wanting to learn more about art quilts, the artists who make them, and the movement as a whole.

Thank you for your consideration and patience. We look forward to posting your page in the newly-designed SAQA Gallery Section soon!

INTRODUCTIONS

Marcia Hewitt Johnson



It is certainly not necessary to introduce Katie Pasquini-Masopust as most of you already know her through Alegre Retreat or from a classroom somewhere across the country. However, it is with great pleasure that I am able to reintroduce her in light of her upcoming role as President of the Board of Studio Art Quilt Associates.

Katie and I took some time last March while I was at her Alegre Retreat in Santa Fe, to discuss some of her thoughts about the future of the organization, her pivotal role, and what she is doing with her own artwork. Following are excerpts from our conversation.

M: You have been a wildly popular quilt art teacher over the years. What experiences from this aspect of your life will you bring to the SAQA position?

K: I speak to many guilds throughout the year and look forward to spreading the word about SAQA. I was the little chatter box in my family; couldn't keep my mouth shut. My dad always said that if I could make my living talking I would do OK. I am still talking. I believe in the organization and feel it is important to increase the membership. I see a lot of new artists in my travels and can bring them to the attention of the organization.

It has been one of my major goals to educate the public concerning quilts as art. I do that here in Santa Fe with my conference. Alegre Retreat has an invitational art quilt show, and over the years I have seen more and more gallery owners come to the opening. Santa Fe now has a gallery showing art quilts on Canyon Road, Thirteen Moons, and other galleries include quilts in their media mix. I feel our three exhibitions in November will really make this "fine art" town take notice of our quilts.

M: You have traveled all over the country to teach. Where would you like to go, just for fun?

K: Alaska and Australia. Could any two places be more different? I have traveled all over the world teaching. The most exciting was my first overseas trip to teach in Japan. Before I started quilting, I had never been out of the state of California! After 22 years of teaching and traveling, I am happy just to stay home. I now enjoy sharing my foreign experiences with my husband. He gets a kick out of joining me when I am through working, to see the sites. We'd like to do that in Alaska and Australia.

M: What is your vision for SAQA over the next five years?

K: I see SAQA growing stronger by using the Internet as a way to show our work.

I see more regional groups meeting under the umbrella of SAQA. It is important to meet with others of like mind to be

inspired and obtain critiques. We could help regional groups by providing structure and information on how to run a smaller group and make it inspiring and beneficial for all members.

It would be great if our newsletter could be done in color, in a magazine format, and showcase works of members. I would like to see more articles about our members published in magazines, not just quilt magazines. It is part of my goal to educate the public about this art form.

I am enjoying working on the Santa Fe conference and look forward to helping with the next one. I would like to present more speakers from our medium, as well as others, to inspire our members and get their imaginations whirling. The exciting line up of speakers for the November conference will really get everyone thinking.

M: What is your best advice to new members who are just starting their art careers?

K: I advise new members starting their art careers to persevere, enter different kinds of shows, be prolific, work all the time, and develop a style that is all your own. They need to also share ideas with other artists, defend their work, and read about art and inspirations. View art in other media. Get a camera and see the world a little differently than anyone else does. Work on composition and document this on film. Put those pictures up in your studio to inspire you constantly. Have a good resumé and be professional in your business dealings.

M: How do you balance your life as an artist, teacher, and conference organizer?

K: I like to do my art every day when I am home. I recently moved into a new house and the studio is right off the living room. Actually, when the big double doors are open, it is part of the living room. I can move freely from my role as mom and wife to that of an artist throughout the day. I love my little laptop computer and do most of my conference duties in the morning with my coffee and at night when we all sit down together to watch TV. I prefer to travel to teach in short duration. Occasionally I will be gone from 12 to 14 days, and that is hard on me in many ways. I have many food allergies, which act up when I am not in charge of my own meals. I miss my family and my dogs, and working in my studio. When I am home, I can work six to eight hours a day. That is when I am happiest.

M: I know that you have worked diligently on preparations for the upcoming conference in November. When do you officially take your role as President?

K: I will take over officially as the President on Saturday morning of the Santa Fe conference. I will take the scepter from Yvonne and hope I can continue in the manner that she has set forth. She is an amazing artist and leader and I am honored to have been asked to fill this role.

ANTIQUÉ U.S. FLAG QUILT

The family of Harriet Miller Carpenter has successfully found all but one of the 15 distinctive quilts made by their great-great grandmother for her grandchildren. The one quilt that is still missing is quite large with 45 stars in the canton and was made for Jacob Carpenter Hess. It was sold at a Woman's Club thrift shop in State College, Pennsylvania, 25 years ago. The family would appreciate any information on this distinctive quilt. The quilt was made circa 1890-1895 and has an embroidered inscription, "Made and Presented to JCH by Grandma Carpenter." Send information to Joan C. Tochterman, 11411 Cedar Lane, Kingville, MD 21087, 410-592-9343.

MEMBERS' NEWS

• Charlotte Bird had her work displayed in several juried shows this spring. She had a fabric book in the Alhenaem Music and Art Library's, *Third Biennial Artists' Book Juried Exhibition* in La Jolla, California; a fiber and other mixed media sculpture in the Oceanside Museum of Art's *Atmosphere, California Fiber and New Fiber Art Exhibition* in Oceanside, California; and quilts in the Pacific Quilt Artists' *Fifth Annual Quilt Show* at the Carmel Valley Public Library in San Diego, California.

• *Piece by Piece*, a Silkquilt Publication, is a newsletter which features the patchwork life of member Louise Silk. Included are articles and exhibition announcements as well as class and lecture information. "Pieces of Memory," fiberart by Louise Silk to honor the lives of Sadye and Howard Shapiro, will be on exhibit from September 1 through October 31, 2000, at the American Jewish Museum of the Jewish Community Center in Pittsburgh, Pennsylvania. Contact Louise Silk at www.silkquilt.com.

• Sue Benner, Susan Else, and Carol Drummond are the featured artists at Thirteen Moons Gallery, Santa Fe, New Mexico, from April 28 through May 23, 2000. Visit the "virtual gallery" at www.thirteenmoonsgallery.com.

• Congratulations to Sheila Steers and Jean Liittschwager. The new Barger Peacehealth Medical Group facility in Eugene, Oregon, has recently purchased two pieces by Sheila and three by Jean.

• Marilyn Henrion's *Timeless Moments Exhibition* will run from June 6 - 25, 2000, at the Noho Gallery in SoHo, New York, New York. The opening reception is June 6 from 5:30 - 8:30 p.m. Marilyn is a former member of the SAQA Board of Directors.

• Beth Stewart-Ozark has been selected as the artist-in-residence at South Carolina's Poinsett State Park for the 1999-2000 season. Her "Peppermint Possibilities" was awarded 2nd place in the AQS Red & White contest in March prior to being auctioned at the AQS show in Paducah to benefit the Museum of the AQS. Beth also has a piece, "Tumbling Terraced Gardens," juried into *Quilt Regional*, an exhibit at the York County Museum in Rock Hill, South Carolina. This exhibit opened April 30 and runs through July 23, 2000. *Quilt Regional* and *Quilt National Traveling Exhibit* will be on display at the same time as the North Carolina Quilt Symposium.

• Joyce Potter recently had work included in the *Quilt 2000* show at Aurora Borealis Gallery, Aurora, Indiana. The show featured the work of seven Ohio and Indiana quilters and two doll makers. Joyce had two pieces in the show, "Elation" and "Restraint."

• Janet Ghio will be showing quilts in upcoming theme shows at Thirteen Moons Gallery in Santa Fe, New Mexico. The shows she is included in are the *Cowgirl Theme Show*, May 26 through June 22, 2000, and the *O'Keefe Theme Show*, June 23 through July 20, 2000. She has also been invited to participate in the *Gallery Artists Show* to be held in December 2000. She will also be showing her work at Thirteen Moons in February 2001.

• Carol Sinnreich reports that a new quilt artist group has been formed. In 1999, recognizing their common interest in developing powerful visual expressions in fabric outside the boundaries

of traditional quiltmaking, eleven innovative Oklahoma quiltmakers and three others from nearby states formed a group called the Oklahoma Quilt Artists. The fourteen Oklahoma quilt artists are Ruth Harris from Yukon, Oklahoma; Barbara Chaffin, Marie Miller, Elia Woods, and Silver from Oklahoma City, Oklahoma; Marilu Benton, Mary Beth Wiggins Haas, and Kay Moore from Edmond, Oklahoma; Jean Ann Fausser from Tulsa, Oklahoma; Carol Sinnreich from Lawton, Oklahoma; and Betty Gilliam from Stillwater, Oklahoma. Out-of-state artists include Chantelle Cory from Denver, Colorado, and Karen Sharp and Candace Sanders from Fort Smith, Arkansas. The group was invited to assemble a contemporary art quilt show of forty pieces, entitled, *Voices in Fabric*, to occupy two of The Kirkpatrick Galleries at the Omniplex, Oklahoma City, Oklahoma, for the spring of 2000.

• Rose Rushbrooke, artist and quiltmaker, reports the following information about her exhibition schedule. She will be part of a group show to be held June 10 - 25, 2000, at Aldie Mill Art Show and Sale, Aldie Mill, Aldie, Virginia. She will have a solo exhibition the entire month of July 2000, in aid of the Fund For Books program at Handley Library, Winchester, Virginia, as well as August 7 through September 20, 2000, at George Washington University, Ashburn, Virginia. Learn more about Rose by visiting her website, www.roserushbrooke.com.

• Nancy Whittington recently installed the first of two large quilts, "Motifs of Healing Grace," commissioned for a private chapel in the Newman Catholic Student Center and Parish at the University of North Carolina, Chapel Hill. Her work is included in *Art Quilts: America at the Millennium*, juried by Robert Shaw at Quilt Expo 2000, Pavillon Josephine, Strasbourg, France, April 2000. Last November she had a solo exhibition entitled, *Motifs of Healing Grace*, at the Page Walker Arts Center, Cary, North Carolina, and her quilt, "Opening Palm," was in the *Edge to Edge: Selections from Studio Art Quilt Associates* organized by the Museum of American Folk Art in New York at the Heritage Plantation, Sandwich, Massachusetts, May through October 1999.

• Heather Waldron Tewell will have a solo exhibition of her art quilts that were inspired by the beautiful scenery along the Washington Coast, Columbia River Gorge, September 1 - 30, 2000, at the Skamania Lodge, Stevenson, Washington. For more information, contact the Skamania Chamber of Commerce at 800-989-9178, or the artist at 360-293-8349.

• Signature Quilt Artists will exhibit their latest theme quilts, *On the Edge*, at the Bennington Center for the Arts, Bennington, Virginia. For more information, call 802-442-7158. SAQA members participating in this exhibit include Linda Abrams, Gilda Hecht, Eileen Lauterborn, Susan Rienzo, Lita Star, Ina Stentford, and Mimi Wohlberg.

• The art quilts of Ann Fahl will be featured at the Chaska Community Center, Chaska, Minnesota, from October 1 - 16, 2000. For information, call 612-448-5633. In addition, the Chaska Area Quilt Clum's *Fall Splendor of Quilts* will also be held at the CCC from October 13 - 15, 2000. There will be an artist reception and lecture during the weekend. For more information, contact Sheri Lanay, LANAYInst@aol.com, or 612-448-7472.

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MEMBERS' NEWS (cont.)

- You can see a variety of work produced by member Giselle Gilson Blythe in the following areas. *Cats and Dragons*, March 17 through April 29, 2000, at the Coos Art Museum, Coos Bay, Oregon. Contact, 541-267-3901. *Full Flight: Contemporary QuiltArt, Part 1*, March 15 through June 15, 2000, at the SeaTac International Airport. *Full Flight: Contemporary QuiltArt, Part 2* will be in the same space from June 15 through September 15, 2000. The space is open 24 hours a day in the Seattle/Tacoma Airport. *Invoking Spirits: APNQ Traveling Exhibit* will be shown April 4 through June 3 at the Rocky Mountain Quilt Museum, Golden, Colorado; June 15 through July 15 at the Vermilion County Museum, Danville, Illinois; and August 11 - 13 at The Great Pacific NW Quiltfest, Seattle, Washington.
- Holley Junker, who helped develop our organization as part of the original Board of Directors of SAQA, will have a one-person exhibition of her work in a gallery in Paris in November 2000.
- Colleen Francis has recently been selected as a Chitra Publications quilt scout. During the next year she plans to photograph quilts on exhibit at several San Francisco Bay Area quilt shows including the *Great Petaluma Quilt Show*, the *Marin Needlework and Quilt Show*, and the *Pacific International Quilt Festival*. For more information, you can contact Colleen at 707-765-2520 or bsaturen@gte.net; or view her website at www.homestead.com/saturen.
- Phil D. Jones has had a very active exhibition schedule in the past year. "Deconstruction #7" was shown at the *Men At Work: Quilts Under Construction Invitational Show* at the Rocky Mountain Quilt Museum, Golden, Colorado, August through October 1999. His "Relationships: Broken Circles" was part of the *USA Craft Today '99*, a national juried craft show at the Silvermine Guild Arts Center, New Canaan, Connecticut, from September through October 1999. He had twelve pieces in *Three Women and One Man of the Cloth*, an invitational group show at the Hays Arts Center, Hays, Kansas, from November through December 1999. His piece entitled, "Spirits," was in *Quilts=Art=Quilts*, a national juried competition at the Schweinfurth Arts Center, Auburn, New York, from November 1999 through January 2000. He had five pieces in *Wrap It Up*, an invitational group show at the Manhattan Arts Center, Manhattan, Kansas, November 1999 through January 2000. His "God's Eyes" was in *Spirituality*, national juried all-media show at the George Waters Gallery, Elmira College, Elmira, New York, from March 1999 through April 2000.
- Cabrillo Gallery presented the *Northern California Fiber Artists Exhibition* curated by Bonnie Britton which included the work of SAQA member Kathleen Sharp, April through May 19, 2000, Cabrillo College, Aptos, California.
- *Quilted Visions, Textile Art by Sarah J. Williams* was presented by the Durham Arts Council at The Seaman's Gallery in the Durham Arts Building, Durham, North Carolina, January through March 2000.
- Katie Pasquini-Masopust hosted an invitational exhibition of art quilts as well as selections of quilts from registrants to her Alegre Retreat at the Sweeney Convention Center, Santa Fe, New Mexico. For information on the 2001 exhibit, contact Katie at katiepm@aol.com. For conference information, check the website, www.katiepm.com.
- Bernie Rowell, Marcia Stein, and Natasha Kempers-Cullen were part of the group exhibition at Thirteen Moons Gallery, March 2000 in Santa Fe, New Mexico.
- Adrienne Yorinks illustrated a new edition of Eugene O'Neill's 1940s classic elegy, *The Last Will and Testament of An Extremely Distinguished Dog*, with 25 original hand-stitched quilts portraying the life of one special border collie. A tiny volume that packs a big message sells for \$15 and is published by Henry Holt and Company.
- Marilyn Henrion reports that her solo exhibit at the Noho Gallery in New York City, June 6 - 25, 2000, resulted in a review that she believes will not only benefit her, but the art quilt movement in general. Here are excerpts:

"Henrion breaks down the barriers between craft and art by creating works that transcend all such categories by virtue of their sheer aesthetic power. Employing geometric shapes, intricate patterns, and vibrant color combinations, as well as a wide range of materials, including silk, cotton, linen, metallics, and mylar, she makes her medium evoke a range of emotions and ideas that we are more accustomed to encountering in painting than in fiber art . . . We must approach Henrion's quilts as we would paintings or sculpture, or else we do them the serious disservice of overlooking their meaning as unique, autonomous aesthetic objects, independent of the utilitarian functions of craft. For all of Henrion's commitment to the quilt as a major medium, the quality of her work compels the viewer to contemplate it instead in relation to advanced abstract painting."

— J. Sanders Eaton, *Gallery & Studio*, Spring/Summer, 2000

ART QUILT EXHIBIT FOR QUILT EXPO

In conjunction with the International Quilt Market held every two years in a location in Europe, Quilt Expo showcases a variety of themed quilt exhibits. In honor of the millennium, this year's exhibition included a selection of *The Twentieth Century's Best American Quilts: Celebrating 100 Years of the Art of Quilting*, which was organized by Quilts, Inc., and shown in Houston, Texas, in the fall of 1999.

Robert Shaw invited 25 artists to participate in a special exhibit *Art Quilts: America at the Millennium*, Quilt Expo 2000, Pavillon Josephine, Strasbourg, France, April, 2000. The work was very diverse and a full listing of the quilts follows. Congratulations to all of the artists who were invited to exhibit at the international exhibition.

"Wet Dream" by Patricia Autenrieth
"Emotions & Abstractions 5" by Liz Axford
"Anthem 1" by Elizabeth Busch
"Luminaria" by Judith Content

"Wrapped Grid 3/Coral" by Ardyth Davis
"Innocentia Dreaming of the Annunciation" by
Gretchen Echols
"Each to Her Own Thoughts" by Nancy Erickson

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THREADS OF CONNECTION IN PHILADELPHIA

Judy Smith-Kressley

The third in the series of symposia, *Discovered Collections: Fiber Art in Museums*, was held on April 8, 2000, at the Philadelphia Museum of Art (PMA). It was sponsored by Friends of Fiber Art International, an organization dedicated to foster communication among collectors, curators, critics, dealers, and fiber artists with over 800 members in 19 countries. The Philadelphia symposium was much like the two previous events held in Chicago and San Francisco. Lectures were presented by museum curators and illustrated with slides of established, well-known, and newly-discovered fiber artists from their collections.

Dilys Blum, curator of costumes and textiles at PMA since 1987, reviewed the history of textile art at the museum with an increased emphasis on collecting since 1974. The world-renowned Philadelphia Craft Show, which is a fund-raiser for the museum, was first held in 1977 and continues annually. Paul J. Smith became director of the Museum of Contemporary Crafts (now American Craft Museum) in 1963 and has produced almost 50 exhibitions featuring fiber art. His talk entitled, "Reflections," was an overview of the history of fiber art in the United States and the vast changes seen in the past 75 - 100 years. Specific mention was given to international influences post World War II, the influence of immigrant artists, and the founding of numerous organizations and competitions. His slides also illustrated the exhibitions he organized since the 1960s including *Poetry of the Physical*, the 30th anniversary show of the museum.

Rebecca Stevens, a consulting curator for contemporary textiles at the Textile Museum in Washington, DC, spoke in place of the curator from the Renwick Gallery. Stevens is a former Renwick staff member and long-time member of the support group which funds many of the gallery's acquisitions. She showed slides from the Renwick's collection of fiber art. She also announced that Lawrence Small, secretary of the Smithsonian, has set a goal to have viewers come away with an "American experience" by developing an in-depth quilt collection documenting the medium from colonial times to present day.

John Vanco has been director of the Erie Art Museum since 1968. His slides showed the best of what may be the first museum collection of contemporary baskets. The exhibit in 1986, guest curated by Jack Lenor Larsen, was titled *The Tactile Vessel* and subsequently toured the U.S.

The American Craft Museum in New York City has one of the largest contemporary fiber collections with more than 300 works. David McFadden became the chief curator for the museum in 1997. His talk covered the "definition of craft: confirming the definition, enriching the definition, expanding the definition, and challenging the definition." Slides from the collection were organized into two major categories - abstraction and pictorial/narrative imagery. He also spoke on the future of collecting fiber art and the plans for a major show, *Lace and Structure*, which will emphasize textiles. The most important point McFadden emphasized in terms of collecting was that technique and material are not as important as ideas, from a director's point of view.

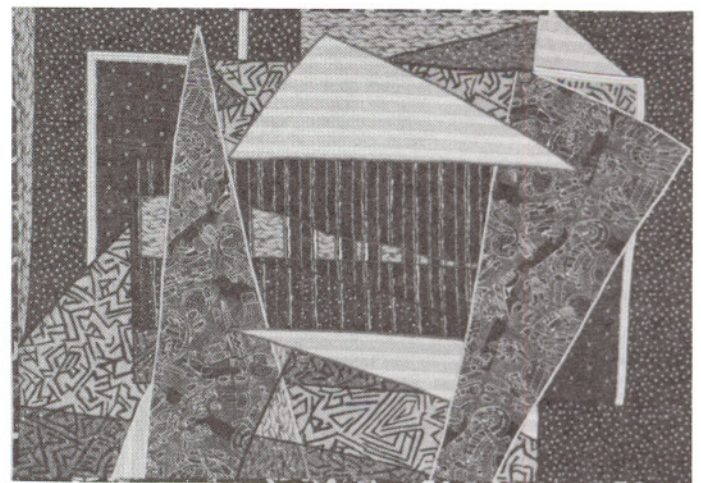
The symposium concluded with a panel discussion moderated by Melissa Leventon, curator of costume and textiles at the Fine Arts Museum of San Francisco. The previous speakers were joined by Lloyd Herman, founding director of the Renwick Gallery, and June Adlin of the department of modern art

at the Metropolitan Museum of Art in New York City. They answered questions from the audience and concluded with the announcement of a major show of fiber art from the Met's collection planned for late November 2001 through April 2002.

Philadelphia was the setting for more than the symposium at the art museum. Ten additional galleries and art centers were venues for fiber art exhibits in the city and suburbs. Friends of Fiber Art also sponsored a four-day tour to these galleries and other private collections of fiber art. This gave forty or so artists, collectors, and curators a chance to interact and view these exhibitions together as well as meet other members of Friends of Fiber Art living in the Philadelphia area. All the galleries reported tremendous success with regard to sales of fiber art on display in March and April.

The Snyderman Gallery had the greatest revenue in the history of the gallery from sales and commissions of over 35 works. Included were pieces sold by Michael James and Barbara Lee Smith. The Gross McLeaf's show of contemporary quilts sold work of Connie Scheele, Sue Benner, Michael James, Emily Richardson, and others. Michael Olszewski sold eight pieces from his solo show of manipulated fabric work at the Schmidt-Dean Gallery. The Sedgwick Cultural Center also reported great success with eight quilts sold from their invitational exhibit. *Fiber Art 2000* drew a record number of visitors to the Wayne Art Center where Judy Smith-Kressley and Cindy Friedman sold quilts.

Philadelphia has been an exciting place this spring to be if you were a fiber artist. Art quilts certainly held their own in this medium. It was great to view all aspects of contemporary fiber art in gallery settings. With each exhibition or symposium the public had a greater awareness and appreciation of quilts as art. But we still have a long way to go in that regard. One final observation will make you smile. During the lunch break from the symposium at the Philadelphia Museum of Art, many of the attendees were viewing a display of fiber art from the museum's collection including the work of Diane Itter and Lewis Knaus. A museum visitor, not with the symposium, commented on the black and white buttons many were wearing which read, Friend of Fiber Art. The visitor asked, "What's all this about, a meeting of people using fiber optics?" Yes, we still have a long, long way to go.



"Breaking Point," © Judy Smith-Kressley, 41" x 28"

ART QUILT COLLECTIONS IN MUSEUMS

Suzanne Baizerman

"Reflections on Quilts and Art" by Suzanne Baizerman was presented at *Women's Work and How It Grew: A Symposium* held in conjunction with *Women of Taste: A Collaboration Celebrating Quilt Artists and Chefs*, Oakland Museum of California, April 15, 2000.

I was pleased to be asked to speak at this symposium. As curator of crafts and decorative arts at the Oakland Museum of California in the museum's art department, I am responsible for a wide range of media – wood, glass, clay, metal, and fiber. Preparing for today's talk gave me a chance to bring together two topics, art and quilts, and forced me to think about their relationship.

I come before you modestly. I am a novice in terms of my knowledge of quilts and its large body of literature. But I thought I might bring my experience to the occasion in hopes of adding to the discussion.

As someone trained in both anthropology and art, I approach art as an aspect of culture. It should come as no surprise that nearly all groups of people, which we might call a culture, have art. This art is defined within their own group.

If the question is what is art, the answer is, it depends upon who you ask.

If there is a quilt culture, or quiltmakers' culture, people who are part of this culture share at least loosely what is meant by art – what is valued and prized, what is displayed and admired, and, of course, what is rejected.

At another level within the larger society there is what we might term the art world. It is composed of art critics, gallery owners, museum curators, art school faculty, and, of course, artists. Networks link all of these people together. They together define what is art for the art world. If you are part of the art world, you know what this definition is. We see evidence of it in credentials granted by this group; for example, degrees in art. Legitimization is offered through invitations for exhibitions, reviews of art shows, selections of pieces for museum collections, and awards. People learn the role of artist and develop reputations within this world.

I began to think about quilt artists in the art world.

What has kept quilt artists in, or out, of museums or galleries? In part, it is the values and traditions of the quilt world versus the art world, but it also has to do with the relationship of craft media in general to the art world, which has generally been marginal.

Beginning in the 1960s, artwork in craft media underwent dramatic changes and lobbied for entrance into the art world. Craft became more mainstream, and by the 1970s university art departments offered courses in fiber art, jewelry, and clay as forms of artistic expression. Some of those working in craft media began to identify themselves as artists. They pushed the boundaries of their crafts. In quilts, early experiments with dyeing in gradations of color by artists like Jan Myers Newberry, Michael James, and many others lead to new color expressions and effects.

During this period, work that was more sculptural – clay, wood, glass, and metal – crossed the boundary from craft to art more easily. It may not be coincidental that these media are more closely identified with males. We know that being male has been an advantage historically in the art world. Fiber on the other hand may be sculptural but has historically been a two-dimensional art form. It is more closely associated with women. Since I work in a museum, I reflected on quilts and museums.

Remembering back, I think of the first quilts to break the art museum barrier. They were Amish quilts. They have been widely displayed in art museums, such as the Minneapolis Institute of Arts, where I saw them. Why was this the case? I think because Amish quilts viewed by the art world fit categories that were familiar, like minimalism or Josef Alber's paintings of color fields.

(Slides accompanied the rest of the lecture.)

The work of Rosie Lee Thompkins, an African-American quilter, is another example of how a quilt artist becomes embraced by the art world. Thompkins had a solo exhibition within the past two years at the Berkeley Art Museum at University of California. Thompkins falls into the art world category of what is sometimes called outsider art, or folk art. Basically this kind of art assumes the artist is untrained in conventional art school systems, though trained in other traditions, and works from some kind of intuitive gift. Thompkins' work has all of the daring and action of abstract expressionist paintings and so is an easy link for art world viewers.

What about an art museum like our very own Oakland Museum of California Art Department? What is our history with quilts? In part this history reflects our museum's division into history, science, and art divisions. Since there was a history department where my esteemed colleague Inez Brooks Myers collected quilts for their historic and artistic significance, it made it easy for the art department not to get involved in the area of quilts with certain exceptions.

The first evidence I found of quilting in the art department was a project organized by Judith Raffael, best known for her watercolor paintings in the mid-1970s, which were donated to the Oakland Museum. In collaboration with Alice Zwanck, Raffael brought together seventy women who created four quilts. The series was entitled *Four Quilts by the Sea* and was offered as a communal statement about quilts and women's roles. Another quilt in our collection is by Nora Fanshel, which memorialized Alice Zwanck, and is entitled, "A Snake Shedding Its Skin for Alice." I imagine that there are still people around who were involved in this project. I would love to talk to them and learn more about it.

The next piece of evidence I found regarding quilts in the art department was actually not a quilt but a woven piece. It was Lia Cook's "Dolly's Crazy Quilt." As with much of Lia's work, this

piece comes across much like a painting. It's as if, for emphasis, the artist not only depicted a quilt, but also made it of fiber, intensifying the significance of the piece. Cook did a series of quilt-related woven works, "Framed and Draped: Material History" and "Leonardo's Quilt." It would be an interesting project to document the image of quilts as it appears in other media and to contemplate the meanings evoked by the use of quilt imagery.

In 1998, I was able to add a quilt to the collection entitled, "Neon Maze," by Ellen Oppenheimer. Like Cook, Oppenheimer often works in series. This is a chance for an artist to explore a range of related ideas and refine or spin off ideas. Some other works in Oppenheimer's Maze Series are "Log Cabin Maze," "Patriots Maze," "Red and Black Maze," and from her block series, "C Block #2" and "C Block #4." Visually, Oppenheimer's work is related to the op art of past decades, an easy fit into an art collection. She dazzles us with movement as colors interact.

I thought I would mention two other artists whose work I have become familiar with that might interest you.

Joan Schulze is a name that comes up when art and quilts are mentioned. Joan has defined herself as an artist since early in her career and in her new book suggests that the art world better come around and accept her work. She has a lot of determination! Examples of her early works are "Earthquake

Country 1986" and "Freedom 1990." And later works, "Diamonds Are . . . 1998," "The Other Time 1998," and "Galileo's Secret 1999."

The last slides I will show you are those of an emerging artist, Anna Von Mertens, a graduate student at California College of Arts and Craft. Von Mertens uses the quilt as a meaningful symbol to communicate ideas she wants to express. Her work is traditional in its use of hand quilting and her display of her pieces on rectangular bed-like forms. Yet in her work she also explores ideas about herself and human relationships. There is a story, a narrative implied in her quilt forms. In "Diary," her stitch patterns are drawn from a map of San Francisco, contrasting the even rectangles of certain city blocks with the winding roads navigating the hills.

"Turning Points" also works off a map of San Francisco. Here, rectangular city blocks are interrupted in the area where bodies would normally lie. Instead, more organic lines navigate the region between the bodies. A related work, "Meet and Separate," is a topographical map of a couple holding each other as in sleep. "Self-Portrait" is a topographical view of the artist's body as she lies upon a single bed.

I hope you will give some thought to questions about the art world – how important is it for a quilt artist to be part of the art world? If being a part of the art world is an artist's goal, what can be done to reach that goal?

BOOK REVIEW

The Art of Joan Schulze

Published by Custom & Limited Editions, \$64.50 hardcover, \$55.00 paperback

Reviewed by Sally Sellers

This is, quite simply, a gorgeous book. Anyone with more than a passing interest in Joan Schulze's work will be well rewarded with this purchase. The photographs are beautifully presented, floating in white space ample enough to give them their due. The accompanying poetry, if done by a lesser wordsmith, would seem cloying, but here the two forms of expression are linked with surprising success. Schulze, who says "writing poetry is as necessary as stitching cloth," demonstrates her talent in collaging both words and fabric.

One hallmark of Schulze's work is its dreamlike quality. As evidenced by this volume, a certain surrealistic quality has been present in her pieces from the very beginning. Her early embroideries, referencing landscapes with their rich texture and color, are a delightful surprise. Even her first quilts were of an unconventional nature, with the use of odd fabrics and sharp angles setting her apart from her contemporaries. Schulze used cyanotype and text early on. With the integration of photographic references in her work, an approach pioneered by Rauschenberg, her pieces rapidly became more complex. Combined with her masterful use of collage, the quilts took on a level of intrigue and sophistication rarely seen in the medium.

The book details her different series – the pure abstraction of her paper and silk collages, the photo-montage work, which she calls "fragmentations," her vertical and horizontal scrolls, and the exquisite small-scale "Haiku" pieces. Some of her most successful quilts resulted from her travels in Italy, where she became enamored with disintegrating surfaces and what is revealed underneath. When this fascination is combined with issues of gender and beauty, the association is powerful.

During the creative process, Schulze is clearly inhabiting the world of intuition. The adventure, she says, lies in chasing the idea, grasping a piece of thought, and capturing it in the layered construction. Improvisation is the key. Whether it is a case of the quilts inspiring the poems or the poems inspiring the quilts, it is critical to pay attention and to tell the story.

Most significantly, when posed with the oft-asked question, "Why quilts?" she replies, "Why breathe?"

EDUCATING THE PUBLIC

Do you know of a gallery, museum, curator, or art consultant who would benefit from learning about art quilts and SAQA, or who might be persuaded to put together an art quilt exhibit?

SAQA can send out a professionally-prepared promotional portfolio which serves to acquaint individuals about the variety of work being done by artists in the art quilt movement. Or, we can send you the portfolio and you can make a personal contact. We have found that personal contacts open more doors for the art

QUILT 21

Maxine Farkas and Sandra Sider have selected the quilts for the premier exhibition of *Quilt 21: American Art Quilts for the 21st Century*. Forty-two pieces submitted by 43 artists from 21 states were chosen for the show. This collection will travel in its entirety from January 2001 through the summer of 2002.

Quilt 21 will be open for viewing on August 13 at The Brush Art Gallery in Lowell, Massachusetts. There will be a reception, curators' lecture, and awards ceremony on Saturday, August 19, during the Lowell Quilt Festival, Lowell, Massachusetts. The exhibition will be on view at the Brush Art Gallery from August 13 through October 22, 2000.

A color catalogue will accompany *Quilt 21*, with each work illustrated on a separate page as well as essays on art quilts by Maxine and Sandra.

LUPUS QUILT

Beth Illingworth

I would like to request quilt squares to benefit those who have Lupus. Unfortunately I have an auto-immune disease. Primarily a women's disease, little is known about the cause or effective treatment for Lupus. We, the patients of this disease, are making quilts, similar to the AIDS Quilts, to tour the world to promote public awareness. We need help in making these squares because we are ill and cannot do it alone. If you can, PLEASE consider making some squares for our quilts.

The squares should measure seven inches by seven inches and should be made of cotton fabric. Leave one inch around the outside so we will be able to sew it into a quilt. The squares can have anything on them – a theme, favorite saying, or anything you'd like. You can use paint, thread, cross-stitch, glue, or

QUILT PROJECT FOR CANCER

Susan Gray

I am promoting a project and need your help. For the past several years most of my free time and creative energies have been devoted to the Raging Light Breast Cancer Names Quilt Project. What started as a personal prayer flag honoring my mother, aunts, cousins, and friends has turned into an international project honoring thousands of individuals whose lives have been touched by breast cancer. I've had the privilege of displaying "Raging Light" at quilt shows, conventions, art shows, and healthcare symposiums all over the United States. The quilt has grown from a single panel to three in order to make room for all the signatures. And now, because there seems to be no end to the names, six new panels will be added over the next two years. More details are available from Susan Gray at 1969 Parkside Drive, Walnut Creek, CA 94596, 925-943-7290, svgray@jps.net.

Late last year I was thrilled to receive an invitation from The Breast Cancer Fund (TBCF) to join their next Climb Against

quilt. This method has, in the past, generated several regional exhibitions in local museums, university art galleries, and retail galleries.

Our portfolio rotation chair is Dominie Nash, and she can send out the packet but we need a name, contact, if it is a gallery or other organization, address, and telephone number, if possible. Contact us at www.saqa.com and we will respond to you or your suggestion of where to send our informational packet.

For information, contact Maxine Farkas, Director of *Q21*, maxquilts@worldnet.att.net. To book the show, contact Sandra Sider, Managing Curator of *Q21*, photoquilt@aol.com.

SAQA Members included in *Quilt 21* are Heather Allen, Elizabeth Barton, Judy Becker, Eliza Brewster, Lauren Camp, Laura Cater-Woods, Mary Allen Chaisson, Linda Colsh, Deanna Davis, Sandra Townsend Donabed, Claire Fenton, Corni Forster, Mary Gattis, Renee Brainard Gentz, Beatriz Grayson, Phil Jones, Natasha Kempers-Cullen, John W. Lefelhocz, Denise Linet, Debra Lunn and Michael Mrowka, Linda MacDonald, Janet B. McIntyre, Paula Nadelstern, Ree Nancarrow, Dominie Nash, Bonnie L. Peterson, Joan M. SanChirico, Joan Schulze, Arle Sklar-Weinstein, Gabrielle Swain, Laura Wasilowski, Lynne Welter, and Jeanne Williamson.

anything you can imagine. If you know someone who has Lupus, or any auto-immune disease, please put their name on the square. If not, we will add a name because each square will have a name on it of someone who suffers with a disease.

Further information can be found in newspaper articles which can be read on the web:

<http://www.angelfire.com/sc2/lupiebeth/story1999/story1999.html>

<http://www.angelfire.com/sc2/lupiebeth/story2000/story.html>

I appreciate your time and consideration in helping us with this project. Hopefully one day we will make a difference in finding a cure. You can contact me at LupieBeth@webtv.net.

the Odds Expedition to Mt. Fuji, Japan, this coming August. I hesitated to accept at first, how could I possibly climb Mt. Fuji? But the image of the Raging Light Banners shining in the sun at the top of the mountain, of being able to take all those thousands of breast cancer victims and survivors along as my Spirit Partners on a most spiritual trek, finally convinced me this was something I had to do. So now I need your help. Each member of the Mt. Fuji Expedition is committed to raising at least \$5,000 for The Breast Cancer Fund, so I am planning a Quilters Gala fund-raising event for July 1. The event will include a boutique, bookstore, silent auction, raffles, door prizes, and a breakfast buffet. I hope you can help make this event a rousing success. Contact me for a flyer or e-mail message regarding our specific donation categories. For more information about TBCF and the Mt. Fuji 2000 expedition, check their website at www.breastcancerfund.org.

OPPORTUNITIES AND EXHIBITIONS

• San Jose Museum of Quilts and Textiles presents *Contradictory Comforts: Women and Their Quilts 1914 - 1945* from July 14 through September 3, 2000. Contact: San Jose Museum of Quilts and Textiles, 110 Paseo de San Antonio, San Jose, CA 95112, Victoria Kirby at 415-333-5110, or information at 408-971-0323, ext. 10.

• *Quilt Regional: Breaking Traditions* is currently on display in the Alternative Gallery at The Museum of York County from April 29 through July 23, 2000. The show includes SAQA artists Dottie Moore and Beth Stewart-Ozark. *Quilt National 1999: The Best in Contemporary Quilts* will be on display in Springs Gallery at The Museum of York County from May 13 through July 23, 2000. The show includes SAQA artists Hollis Chatelain and Ann Harwell. Contact: Museum of York County, 4621 Mount Gallant Road, Rock Hill, SC 29732, 803-329-2121, or www.yorkcounty.org.

• *Expressions of Freedom Quilts Celebrating Human Rights* is at Robert Hillestad Textile Gallery at the University of Nebraska - Lincoln. Contact: Carolyn Ducey, curator of the International Quilt Study Center, 402-472-6549, or cducey@unl.edu. This 1998 contest exhibition honors the 50th anniversary of the United Nation's Declaration of Human Rights. Over 130 entries from all over the world generated seven prize-winning quilts. This exhibit traveled in 1999 to Quilt Festival, Houston, Texas, and Lyon, France. In 2001, it will travel to the National Civil Rights Museum in Georgia and to the San Jose Museum of Quilts and Textiles in California.

• Twenty-seven quilts were chosen from seventy entries for the New England Quilt Museum's juried exhibition entitled, *Mood Indigo: Contemporary Quilts*, which features at least 20 percent indigo-dyed fabrics. It will run from May 25 through August 6, 2000. Contact: New England Quilt Museum, 18 Shattuck Street, Lowell, MA 01852, 978-452-4207, or nequiltmuseum.org.

• Ned Wert announces a retreat at Ghost Ranch, October 29 through November 11, 2000, in northern New Mexico with Nancy Crow and Ned Wert. Deadline for limited space is June 1, 2000. Contact Nathaniel Stitzlein, ncrow@netpluscom.com.

• Call for Entries: *Craft Forms 2000*, Juried Exhibition and Sale of Fine Contemporary Crafts, December 1, 2000, through January 22, 2001. \$3,000 in cash awards. Deadline to enter is October 9, 2000. Send SASE to the Wayne Art Center, 413 Maplewood Avenue, Wayne, PA 19087.

• Call for Entries: *ANA 29* (a.n.a, n. 1. a collection of items that reflects the character of a person or place, 2. an item in such a collection), a national juried exhibition with juror, Lucy Lippard, at the Holter Museum of Art, Helena, Montana. All media eligible. Slides due June 12, 2000. Exhibition will be held August 28

through October 29, 2000. Contact: 406-442-6400 for an entry form or www.holtermuseum.org.

• For information on the teapot exhibitions, contact Parham Gallery Fine and Exotic Teapots, 2847 South Armacost Avenue, Los Angeles, CA 90064, 310-437-5603, or teapotguy@aol.com.

• Call for Papers: The American Quilt Study Group 2000 seminar in Lincoln, Nebraska, October 13 - 15, announces a call for papers to be considered for "Undercoverings 2001." Contact: 402-472-5361 or AQSG@unl.edu. Keynote speaker will be Michael James speaking on "In the Beginning: Musings on the Birth of the Studio Art Quilt Movement."

• Southern Illinois University - Carbondale, School of Art and Design, is looking for a lecturer (instructor of fibers) for a nine-month position beginning August 16, 2000. The salary is commensurate with qualifications and experience. Qualifications: MFA required with college-level teaching experience in fibers. Demonstrated commitment to a broad range of inquiry in fibers, including, but not limited to, non-traditional or new genre forms. Knowledge of traditional processes of weaving, constructed textiles, surface design, and dyeing. Good verbal and written communication skills are essential. A commitment to personal research as demonstrated through a strong body of creative work and emerging exhibition record. Duties: Teaching responsibilities will include two courses per semester (or the equivalent); supervision of the fibers area; involvement in the MFA program; management and care of fibers facilities; ongoing creative/research program. A studio will be provided for ongoing creative research program. Application deadline is May 8, 2000, or until filled. Send letter of application, résumé, three current letters of recommendation, 20 slides of your own work, 20 slides of students' work, if available, and official transcript to Harris Deller, Director, School of Art and Design, Southern Illinois University, Carbondale, IL 62901-4301. Further portfolio or dossier material may be requested. SIUC is an AA/EEO.

• The Palos Verdes Art Center's Third International Juried Exhibition *Celebrating the Human Form Through Wearable Art* called, "Wearable Expressions 2000," will be held November 10, 2000, through January 7, 2001. The juror will be Carol Sauvion, owner of the Freehand Gallery, Los Angeles, California, and the curator will be Karla Schmidt Commins. All media will be accepted that depicts wearable art designed for the human body, including jewelry and accessories. Cash and product awards to be presented. Entries must be recent original work. Work done under a teacher's direction is not acceptable. Slides are due August 1. For further information and a prospectus, please call the Palos Verdes Art Center at 310-541-2479, FAX them at 310-541-9520, or visit their website: www.pvartcenter.org.

QUILT EXPO (cont.)

"Staccato 5" by Ruth Garrison
"Something Like a Jitterbug" by Carole Harris
"Innuendo" by Marilyn Henrion
"Confetti World" by Jean Hewes
"John as the Eagle" by Mary Catherine Lamb
"Belmont June" by Judith Larzelere
"Give Us This Day" by M. Joan Lintault
"My Grisaille Portraits" by Linda MacDonald
"Doors and Windows" by Patricia Malarcher

"Contemplating the Nine Patch" by Therese May
"October" by Jan Myers-Newberry
"Celestial Navigation" by Elizabeth Cherry Owen
"Crimson Delight" by Yvonne Porcella
"Glacier, Drift and Draw" by Emily Richardson
"Shoes" by Joan Schulze
"Family in B-flat" by Sally Sellers
"Red Waltz" by Fran Skiles
"Between Earth and Sky" by Nancy Whittington

STUDIO ART QUILT ASSOCIATES

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SAQA NEWSLETTER

Summer 2000

Volume 10, Number 3

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 Shoemake Avenue, Modesto, CA 95358, 209-524-1134 (telephone and FAX), 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 (e-mail).

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

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