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## ARTISTIC INTEGRITY

Robert Shaw

Question: What are the distinguishing characteristics of great art?  
Answer: Originality and integrity. Period.

Whatever form it takes – a book, a song, a painting, a sculpture, a quilt – art is about individual expression. But by that I don't mean that you can create art by consciously expressing your feelings about some thing, or your response to some event, in your life. I mean that your art should express who you are, what makes you you, how you see the world. A piece of art should reflect everything the artist knows about herself/himself, about her/his medium, about her/his world.

Paradoxically, the more an artist's work is recognizably her/his own, the more universal it becomes, the more able it is to connect to and communicate with another human being. Why? Because we are all unique, and great art makes us aware of ourselves. It wakes us up, shakes us from our automatic, daily routines, and redirects our nervous system from its outward focus to our inner depths.

It seems to me that artistic integrity is the real battle facing any creative person. Nothing is more important, and nothing is more difficult to achieve. It is certainly easier and often more comfortable to follow established paths. But if you want to create art, you have to be absolutely true to who you are, follow your own path, your own bliss, no matter the consequences. Don't follow leaders, take chances, make your own mistakes, learn and grow. Damn the torpedoes – full speed ahead.

The poet and painter, e.e. cummings, summed it up best for me. He once read one of his "six non-lectures" delivered at his alma mater, Harvard, just before his death in 1962. If you haven't read the printed record of his talk, I recommend it befiled (a recording of the non-lecture is also available, and it's wonderful to hear cummings' voice as well as his words.)

*(continued on page 2)*

## YOUR PERSPECTIVE

Ralph Marston

The world in which you live depends on the perspective you decide to adopt at any given moment. If you look at a hammer, you can see an object made of wood and metal, or you can see an implement of destruction, or you can see a tool of creativity. It all depends upon your perspective, and your perspective depends upon you.

The world around you is what it is, and yet what it is to you depends upon how you choose to relate to it. Two people in the same identical situation can achieve incredibly different results based on how each one chooses to respond to that situation.

A competitive business climate can be an excuse for poor performance or an opportunity for excellence, depending on the perspective you decide to adopt. A dark, cold day can be depressing or energizing, depending on your perspective.

Think for a moment about your own perspective. It is taking you in the direction you wish to go? If so, keep it up! If not, you're free to change it whenever you decide, and by so doing you'll change for the better the world in which you live.

## THE DISCIPLINED ARTIST'S LIFE

Nelda Warkentin

Becky, my gym class instructor, is screaming, "Climb that mountain! You are strong!" While cycling up that pretend mountain, I think about the quilt on my design wall at home. For those of us with full-time jobs, kids, or other responsibilities, we must discipline ourselves in order to make art.

What are some techniques to make art when one's life is already too full? Here are a few techniques I use. Maybe they will give you some ideas on how to expand the time you have for art.

1. Place the piece which you are working, on your living room wall, or somewhere where you will see it daily. Then, as you pass by it, look at it. Think about any changes you might try.
2. At the end of your evening, turn down the lights and study the work. Do the values work in low light?
3. Think about your project as you go to bed. Focus on a particular design problem. Let your mind work it out while you sleep.
4. When you exercise, if you don't have to focus on the particular movement, discipline your mind to focus on the piece you're working on. I do this when I'm cycling at the gym or walking.
5. Simply tell your mind you don't have a lot of time. Tell your mind you must be creative now.
6. Find your style and stick with it. Don't waste time trying out other people's ideas.
7. Organize your time. Whether it's a few hours a week, or an entire weekend, identify when you will work on a quilt. Tell your family and friends and then do it. Organize your life around those few hours or weekends. Don't let anything else get in the way. Realize that even one trip to the store can take an hour, a precious hour, of your time.
8. Transitioning from a busy mind to a creative mind can be difficult. Move from the busy mind to the creative mode intentionally. The night before you intend to work on your quilt, visit a gallery or look at an art book.

9. When you are working on your quilt and you need a break, read something mindless. Don't detract your mind from what you're working on.

10. Lastly, do whatever it takes to stay healthy, even if it means taking time out of your busy life to exercise daily. Time spent not feeling well is time lost for doing your art. Plus, a healthy body and mind will improve your capacity to maintain your busy life style and work on your art.

Nelda Warkentin, SAQA's Pacific Zone representative, works full-time for the state of Alaska. She plans to become a "still-disciplined," full-time artist in 2003.

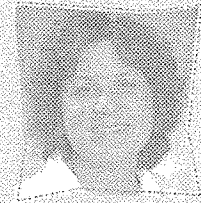
### ARTISTIC INTEGRITY

*continued from page 1*

... as far as I am concerned, poetry and every other art is and was and forever will be strictly and distinctively a question of individuality. If poetry were anything - like dropping an atom bomb - which anyone did, anyone could become a poet just by doing the necessary anything; whatever that necessary anything might or might not entail. But (as it happens) poetry is being, not doing. If you wish to follow, even at a distance, the poet's calling (and here, as always, I speak from my own totally biased and entirely personal point of view), you've got to come out of the measurable doing universe into the immeasurable house of being. I am quite aware that, wherever our so-called civilization has slithered, there's every reward and no punishment for unbeing. But if poetry is your goal, you've got to forget all about punishments and all about rewards and all about self-styled obligations and duties and responsibilities etcetera ad infinitum and remember one thing only: that it's you - nobody else - who determine your destiny and decide your fate. Nobody else can be alive for you; nor can you be alive for anybody else. Toms can be Dicks and Dicks can be Harrys, but none of them can ever be you. There's the artist's responsibility; and the most awful responsibility on earth. If you can take it, take it - and be. If you can't, cheer up and go about other people's business and do (or undo) till you drop."

Amen.

## THOUGHTS FROM The PRESIDENT



Katie Pasquini-Masopust

*Thanks to all of you who answered our survey. The board has just returned from their semi-annual meeting and we examined all of the responses. An article highlighting the results of the survey is in this newsletter.*

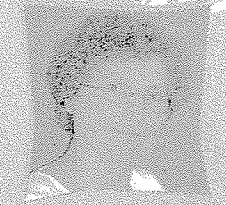
*In the last issue of this newsletter, I addressed the question, "Why should I become a PAM?" Many of you have questioned whether or not you think you are advanced enough to be a PAM. SAQA realized that many of you are just now feeling your way around the art quilt community. SAQA aspires to assist active members as well as the professional members. We hope that our newsletter has articles that will help everyone grow, that our conferences will offer classes and lectures for all levels of quilters, and that our regional and local groups offer support and encouragement.*

*Many people find that even though they are involved in a large organization, that they find more immediate advantages when they look to their regional groups. Being engaged in smaller groups helps you become more involved and more established artists can be mentors to you. Look to those people for help if you think you need it.*

*Concerning the survey, as an organization we have goals we wish to obtain. Our focus at this moment is compiling the survey in order to show corporations our strengths and encourage them to become patrons. If you know of corporations that might support us, please send me their names and addresses.*

*On other matters, we have an improved logo and new brochures with updated information. Our letterhead, envelopes, and membership cards have been redesigned and have brighter colors. (Once we use the remaining newsletters' shells, we will use the new colors on them as well.) If you need membership brochures, please contact Sharon. The web page is looking professional and is a great place to find more information while you are waiting for the next newsletter.*

## The Director's REPORT



**Sharon Heidingsfelder**

*We have added two new board members. Their perspectives will help make the association stronger. Let me introduce them to you.*

*Cynthia Nixon has been a painter and quiltmaker for 25 years, exhibiting in the first two Quilt Nationals. Her first commission was in 1979, two huge pieces for the Baltimore Hilton. Since that time, her quilts have been exhibited internationally in the Art in Embassies program, U. S. Department of State. One of her quilts is in the permanent collection of the Smithsonian American Art Museum Renwick Gallery.*

*Nixon's has produced many commissions and has been included in many national exhibits. Her work has been published in magazines and she has also been an invited juror for the American Craft Council Selection Committee. She has a masters degree in art education from The Pennsylvania State University and a bachelor of art degree from Dickinson College in Carlisle, PA. For several years, she has taught drawing and design courses in the art department at Penn State.*

*Rick Gottas is the owner/director of The American Art Company located in Tacoma, WA. He has had twenty-seven years of producing exhibitions and is currently mounting nine to eleven unique exhibitions per year.*

*Gottas' gallery combines contemporary works on paper, with painters, sculptors, quilt artists, contemporary basketry, and sculptural wood forms. Artists are from the United States, Europe, and Japan.*

*He has produced and curated six Northwest Quilt Invitationals since 1989 featuring as many as 27 artists and 40 quilts in a single show. The gallery actively represents the work of Enka Carter and Rachel Brumer, and also features works by Wendy Hahn, Nancy Erickson, Donna Prichard, and Janet Steadman, among others.*

*Welcome Cynthia and Rick to our association.*

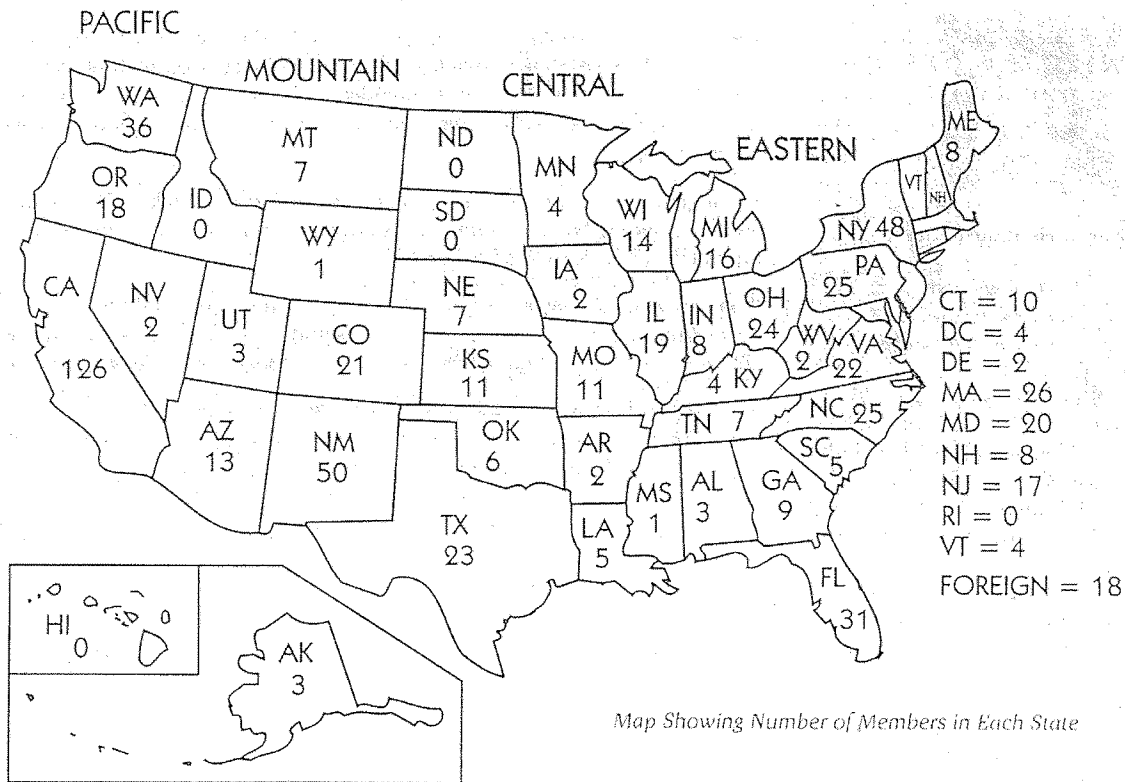
## SAQA BOARD Meeting HIGHLIGHTS

June 7 - 8, 2002

The Board's semi-annual meeting was opened by President Katie Pasquini-Masopust and Executive Director Sharon Heidingsfelder in Las Vegas, NV, with all except one of your eight-person Board of Directors in attendance. An extensive agenda covered a broad range of matters affecting your organization and its members. Discussions and action included the following:

1. For greater efficiency, the Board agreed to further consolidate SAQA's day-to-day operations, including bank accounts, newsletter, tax and accounting functions, in Little Rock, AR, under the director's supervision.
2. Amendments to SAQA's Bylaws were adopted. These included the establishment of staggered three-year terms for Board Members, setting the terms of existing Directors and the creation of a Nominating Committee to include both Board Members and non-Board members.
3. A lengthy discussion ensued regarding all aspects of the SAQA Education Fund from the means of raising contributions to the best way to benefit the membership by Fund expenditures. Some Board Members favored expenditures such as scholarships and advanced art courses granted to individual SAQA members while others favored more general expenditures on behalf of the membership and quilt art medium as a whole. Still others favored a combination. The Board agreed to ask Carol Schepps to form a small committee to make specific recommendations to the Board.
4. The SAQA budget was extensively reviewed. Marilyn Weaver, SAQA's new accountant, will provide the board with monthly reports. The Board made requests deemed to make it even more helpful in Board planning for SAQA. Since we are in the middle of a fiscal year, the 2003 budget will be adopted at the Nov meeting and provided to the membership in the following newsletter.
5. The Board reviewed several policies and actions concerning vendors, insurance, grant writing, fund-raising, corporate sponsors, zone and regional representatives, and membership benefits. SAQA currently has approximately 750 members.
6. Plans regarding the SAQA conference at Quilt San Diego/Quilt Visions were reviewed. The SAQA conference will begin on Fri, Nov 1, with a get-together with slides from participants. On Sat, Nov 2, the meeting will begin at 9:00 a.m. and end at 4:30 p.m. The opening of Quilt Visions will be held that evening. Speakers and program focus were discussed. Marketing ideas and a panel discussion with gallery owners and collectors will be included. (More information concerning this is included in the newsletter.)
7. A detailed discussion of matters pertaining to PAMs ensued. They included PAM portfolio rotation, distribution of PAM portfolios, submission of PAM materials, updating PAM information, possible further member surveys, PAM website issues, and related matters. It was decided that only PAMs would be included in the Teacher and Speaker Referrals database.
8. Sharon updated the Board on the 2004 SAQA Conference in Little Rock. Carol Lloyd will be the main speaker focusing on "A Life Worth Living" and there will be art quilt shows at two area museums. Speakers and other matters relating to this highly professional and information packed conference were enthusiastically discussed by the Board.
9. The recent member survey was reviewed. The Board was pleased by the extensive member comments and suggestions and will take appropriate action.
10. The newsletter, SAQA brochures, and web site were discussed in light of the member survey, all with an eye to better serve the membership.
11. The pros and cons of having a booth at the Nov Houston show were discussed. The Board felt a booth, or sharing a booth, would be beneficial and had a number of design and other ideas regarding the booth.
12. Other subjects discussed included SAQA archives, upcoming conferences, contracts, and mentoring, to name a few.





## REGIONAL REPRESENTATIVES

Sharon Heidingsfelder

The regional representatives program has been redesigned. Since these reps have taken on their duties, many members have felt a closer connection to our association. Some reps have begun work towards producing a show for the members in their region. Others have had group meetings where members can get to know one another better. The members and the reps have been pleased with this program. However, there are several regions that need reps. (See list on page 5 for those areas that need a rep.) If you would like to volunteer, please let me know. The length of service will be for 3 years; you will receive a PAM membership for each of those three years; and on Sep 30, each regional representative must send a written report of their activities to the Executive Director.

### Regional reps responsibilities follow:

- Liaison between members in your region and the zone rep.
- Distribute publicity materials.
- Contribute newsletters articles, if possible, and notify the executive director about articles in other publications that might be of interest to SAQA members.
- Collect member's news for the website.
- Distribute information to members.
- Plan, promote, and lead at least one meeting a year in your region.
- Act as a resource (ie: local venues for exhibits, resources for meetings, etc.).

- Recruit members.
- Respond to inquiries from members.
- Plan regional exhibits.
- Staff booths at statewide/regional events.

### Regional reps will receive the following support for these duties:

- SAQA will provide you with any of the following to assist in your duties - extra newsletters, membership brochures, press releases, stationery, etc.
- SAQA will provide you with the names and/or labels of members in your region.
- SAQA will allot you \$100/per year.

## REGIONAL REP REPORTS

### Meiny Vermass-van der Heide (Arizona/New Mexico)

The SAQA members in AZ had their first "face-to-face" meeting on Saturday, May 18. Seven members were present. Some of those members had traveled more than three hours one-way to attend. A special thanks to Margit Morawietz who organized and hosted the meeting. We decided to make it a three time a year event in May, Sep, and Jan. One of the attendees writes this about the meeting: "Thanks to all of you for setting up/participating in Saturday's SAQA meeting. I enjoyed meeting you, and appreciated the opportunity to talk about and share all your quilts, and to get your feedback. I am just beginning to branch into more art quilts, so your feedback is important to me. I look forward to seeing you in Sep, and keeping in touch with email in the meantime."

Several regions have set up their own e-mail list to keep in touch with each other which seems like an excellent idea with the large geographical areas covered by the SAQA regional groups. For the last three years I have participated in the quiltart mail list (subscribe at [www.quiltart.com](http://www.quiltart.com)) and immensely enjoyed the sharing of collective knowledge with regard to the art quilt and art quilt related subjects. The 1400-plus other members on the quiltart mail list might be intimidating to regional members who just start to branch out into art quilts. Therefore please let me know whether setting up a regional mail list for AZ and NM is something you would be interested in. You can email me at [meiny@aol.com](mailto:meiny@aol.com).

### Leslee Nelson (Minnesota/Iowa/Wisconsin/Illinois)

We will have our second SAQA meeting Aug 11 to share news, show our work to each other, and make future plans. I have a little University of Wisconsin funding to help support a Quilt/Art workshop next spring. Anyone with suggestions for it, please contact me [lnelson@dcs.wisc.edu](mailto:lnelson@dcs.wisc.edu) or 608 263-7814.

### Kim Ritter (Central Zone)

The Texas/ Louisiana group met at International Quilt Festival in Nov with twelve people in attendance. We have a yahoo group and plans for a regional portfolio. Our goal is a regional show.

**The following regional reps have agreed to serve and the zone reps are also listed in each group.**

#### PACIFIC ZONE

Nelda Warkentin, Zone Rep

Louise Thompson Schiele  
Northern California/Nevada

Sally Sellers  
Washington/Oregon/Alaska

Need Rep  
Southern California/Hawaii

#### MOUNTAIN ZONE

Renee Brainard Gentz, Zone Rep

Meiny Vermass-van der Heide  
Arizona/New Mexico

Laura Cater-Woods  
Montana/Idaho/Wyoming/  
Colorado/Utah

#### CENTRAL ZONE

Kim Ritter, Zone Rep

Leslee Nelson  
Minnesota/Iowa/Wisconsin/Illinois

Janet Ghio  
Missouri/Kansas/Oklahoma

Need Rep  
Texas/Louisiana

Need Rep  
Arkansas/Alabama/Mississippi

Need Rep  
North Dakota/South Dakota/  
Nebraska

#### EASTERN ZONE

Barbara Conte Gangel, Zone Rep

Karen Cote  
New York

Cornie Forster  
Maine/Vermont/New Hampshire

Sue Holdaway-Heys  
Michigan/Ohio/Indiana

Cynthia Myerberg  
Pennsylvania/Maryland/  
Washington DC/West Virginia

Need Rep  
Virginia/North Carolina/  
South Carolina

Maxine Farkas  
Massachusetts/Rhode Island

Martha Sielman  
Connecticut/New Jersey/Delaware

Need Rep  
Kentucky/Tennessee

Linda G. Dawson  
Georgia/Florida

## AN INTERVIEW WITH PETER BROOKS, ART QUILT COLLECTOR

Linda MacDonald

*In the late 1980's I answered the telephone to hear a raspy, yet soft, voice asking me if I was Linda MacDonald, the quiltmaker. I replied I was and he explained that he was Peter Brooks, a quilt collector and could I talk? This was the beginning of many telephone dialogues that would start with art quilts and traverse the realms of film, art, politics, and family. But we would always return to the topic of art quilts - what are they, who is making them, where are they going, and why do we like them so much?*

*Over these 20+ years, we've become friends even though we've never met. We've exchanged photographs and videos, talked about deaths in the family, chewed over career choices, and dissected and analyzed most of the quilts in the important show catalogs. Because art quilters are very interested in collectors, and because they are an integral part of the art quilt movement, I wanted to interview Peter and find out more about his collecting styles and concerns and let others see what he has to say.*

*Peter worked at Digital, now Compaq, in Boston for years and is a retired hardware engineer. He lives in Brewer, ME, in his family home with his art collection.*

**LM:** Have you always been a collector? Why do you collect?

**PB:** I think collecting is similar to quilting or being into the arts. It's sort of like an obsession. When you ask a quilter why she quilts, her answer, nine out of ten times, is because she has to. It's a drive. There are just so many aspects of it; you can't really nail it down. The definition that I could give you is obsession and the beauty of art. It's not so much the dollar value; it's not so much possession either, because you know I've given art away. I feel like almost a caretaker of art.

**LM:** I know that you worked at Digital in Boston for many years and that during that time you began collecting art quilts. Did working there add to your wanting to collect? How did that environment help you to collect?

**PB:** Well, the environment was helpful because of the people I worked with. Several of them were into the arts themselves. After a few years and becoming good friends with them we actually began going out at lunch time. We'd get in the car and take off to a gallery. And it was during those days that I actually started picking up a few pieces of art. As I began

to be drawn more to galleries and art, I started purchasing a few things here and there. The quilts didn't start until five years later. This was in '73. So that was sort of the springboard.

The best thing I got from work itself was basically money to purchase some of the artwork. It's funny, I've never been that keen on dollars and cents. Dollar signs do nothing for me. I had a friend and we would go around to the galleries and we became friends with the artists. There was this real good article in the Sunday Boston Globe and it stated that collectors just start collecting without intentionally planning on forming their own collection - they just start buying a few here and a few there and they accumulate quite a collection. That's what actually happened to me over the years.

**LM:** How did you first hear of quilts and why did you want to collect them? Was there a particular quilt you saw that affected you? What year was this?

**PB:** Okay, getting up to the mid-'70s. There were various people talking and becoming aware of quilts. I had always known about oriental rugs and I became aware that quilts were something of value, something to keep an eye out for. And it sort of happened as I started shifting around to some galleries. My friends sort of zoomed toward them. They knew they were of value, something that people treasured. So, I became exposed to that. Keeping an eye out, probably in the mid-'70s, I bought my first quilt. I actually bought it out in San Francisco at Fisherman's Wharf.

The art quilt happened. Well, it did happen in the middle '80s. Over that time I became more aware of quilts. My collecting started to pick up. I had more paintings. I had a couple of rugs. So the collecting started increasing. Then I saw an advertisement of a quilt show. It was Expo '85. That was the first art quilt show that I went to. It was in Massachusetts, in a museum. There was a book along with it, Expo '85. The heavyweights were there - Nancy Crow, Jan Myers-Newbury, those type of people. So that's when it really started hitting me. That's when I started calling. I went back three or four times to see the show. I was the only one there a couple of times.

**LM:** How did you, and how do you now, go about collecting quilts? Did you contact

individuals, go to galleries and quilt shows? Did you read about them first and see their work in books?

**PB:** I did them all. All of the above. After Expo '85 and purchasing the book, I started going into quilt shops that had the books and started talking to the quilters. And looking at more and more quilts. The books, the quilters themselves, the state they're in and the city that they were from - that's the way I started calling up quilters. Talking to quilters on the telephone, that was my education, because that was my major contact. I would pick the quilt that I liked and then telephone the quilter. I would just call information to get their telephone number. That's the way I educated myself, by talking to the quilters.

**LM:** You have an active telephone life with quilters. Do you still call quilters?

**PB:** Yes, I still talk. Here and there, I pick up a new one. But mainly I keep talking to you guys, the old guard - you, Pam Studstill, Jan Myers-Newbury.

**LM:** Do you live surrounded by quilts? How do you store and hang your work?

**PB:** I locate quilts on the wall. And there's a couple of rooms, the two where I have a bed, and I lay the quilts one on top of the other. Some quilts I do use on the bed that I bought at quilt shops. I probably have, a rough "guesstimate" of forty quilts. Twenty of the forty would be considered art quilts. Six to eight are hanging on the walls and I rotate them. I also have oils and pastels. I don't have the quilts catalogued; I know them individually - who, when, where.

**LM:** How has your collecting changed?

**PB:** Well, exposure. Exposure is a definite word that should be repeated. My exposure to abstract art. I'll keep saying that Expo '85 quilt show really hit me hard. You're not going to get people hooked unless they're really exposed. They have to really see them. The addiction has to start somewhere. And it begins with exposure. If you look at the word collector and artist, they're very, very similar. You can attribute basically the same characteristics to both.

**LM:** You seem to have focused on collecting from just a few quilters. Is this now a permanent philosophical statement or do you think you may change?



**PB:** Well, I still buy quilts. Some more so now. I think a lot of times, I have a good time going around to different quilt shops and discovering quilts and quilters not known. There are some really beautiful quilts out there by individuals whose quilting is a strong part of their life, but they're not into the world of things like what we were talking about in the art quilt. It's a real kick to go in there and find these pieces, personally. I've got some of these quilts that are really nice, little treasures.

**LM:** You have donated quilts to the American Craft Museum. Why? How many? Why donate there?

**PB:** Make room for more. Feeling guilty a bit for having so many. I've donated three or four - yours, Jan's, Pam's. Well I knew the American Craft Museum and the magazine and I think that the art quilt would be more centered there. They were putting out a plea for quilts. It was about the right time because of the number that I had. And there were a lot of other things mixed in. I thought I want to purchase a few more so I'll make some room.

**LM:** What changes have you seen quilts go through in your years of collecting?

**PB:** One thing would be the size. The size is quite a bit smaller. Initially the basic size was a bit larger, bed-type size. Over time they have become smaller. The other big thing is most of the quilts nowadays are machine quilted. You're one of the few, Linda, that hang in there. In the last Quilt National catalog, there were very, very few hand-quilted quilts and initially machine quilting was in the minority.

Interesting to take the first two or three Quilt Nationals and compare them to the last two or three. The art itself is getting more abstract, much broader, very hands-on and textures, a lot of hand dyeing. Initially it was a lot of cotton, cotton-blends, now anything goes. There's been quite a change. Also, the increased price. In the old days it used to be \$100 a square foot and a lot of quilters quoted that and nowadays some are even up to \$500 or \$600 a square foot. For me, in a way, I am sorry to see that because it takes it out of the realm of a lot of people to purchase something in that price range. They're smaller, but they're not five times smaller. Especially since the whole art world, the price of things has dropped like a rock from the late '80s. All the galleries closing.

That happened also with quilts. A lot of people selling quilts. I don't think that has changed either. And then there was a time in the late '80s when the galleries were so bare. They didn't have anything available to sell and a few years later they had quilts rolled up in their closets.

**LM:** As a collector, you could collect anything. Why did you pick quilts?

**PB:** There's something about the look and feel of textiles, something about the colors, the texture, that gives it something. It's sort of unique in itself. Something beautiful about it. An awful lot of people that I knew at work who weren't exposed to this type of quilt. When I would drive them around they were also taken with them. They had no idea that these existed. Exposure again is nearly everything.

**LM:** Do you also collect paintings? Sculpture? Rugs?

**PB:** All the above. I'll see something here and there and I'll just get it. I wasn't all that aware of being a collector. When Pam Studstill was here, a couple of years ago, and she looked around the house at all the stuff I had bought, you know, just hanging around on the shelves, she just sort of stopped and said, "You're a collector." I never really thought of myself in that category.

**LM:** There are many collectors of glass, ceramics, sculpture, and painting. Why do you think there are not so many collectors of art quilts? Do you know of ways collecting art quilts could be increased?

**PB:** Exposure. More shows, more books, advertising. Somebody has to define the market out there. You're not going to have the quantity unless people are exposed to it. The availability, the access, pricing, all that other stuff to be worked out. I'm not going to go on a crusade for people to drop their prices. I know a lot of people feel they put as much work as any artist into the making of their product, but you know, while they just can't give the stuff away, I think they ought to take a look at availability, having pieces available to a larger audience as being absolutely necessary. Unless they want to donate them to museums. Still that doesn't help.

**LM:** What do you see as new trends in collecting?

**PB:** That's a good question because I don't know any collectors. I haven't had contact with other quilt collectors. I became associ-

ated with quilters because that was my way of purchasing and educating myself to quilts. I've asked quilters if they know of other collectors. I haven't sought out any other collectors but most of the time, the James' name would be mentioned, but they didn't know any really. I didn't want to be caught up in another weirdo's obsession. I have friends who bought a few quilts, four or five, but then they move on to other things.

**LM:** What is going to happen to your collection?

**PB:** On my departure, I've thought of several things. Donated to a place, a museum, or back to the quilters themselves, and have them distribute them where they want because they would know who and where their work would be safe and well taken care of.

**LM:** What would you like to tell new or other art quilt collectors?

**PB:** Exposure. Look at everything. Contact quilters themselves. Tell them how much you like their work and then they'll tell you anything. There are very few quilts to be seen in galleries. You can really brush up on your own taste of art itself by going to galleries but there are not a lot of quilts around. See shows and the books. It's too bad the Quilt Digest is no longer around. That was excellent, that and the Quilt Nationals catalogs were my two favorites. I'm glad Visions is rolling again.

**LM:** What would you like to tell art quilters?

**PB:** Show. Show. Even individuals who make really great quilts that they won't show themselves, show your work. I run into quite a few people who don't want to show even their really nice work. Show, show your stuff. Back in the '80s, the late '80s, there was a show at Boston University that a group of them put on, you know, Nancy Halpern, Elizabeth Busch. There was a bunch of really high end quilters, like ten of them and at the end of the year when the Boston Globe gave the list of what they consider the best art exhibit of the previous year, that was in the top five. Everybody I knew went to it; they really got off on it. And now the New England Quilt Museum is stuck up in Lowell, MA, because it was affordable and all that. It's a nice building and museum but people just don't get to it. It's not Boston, it's not in an urban area.



## MEET A PROFESSIONAL ARTIST MEMBER...DENISE LINET

Marina Salume



As a child, Denise Linet didn't think she had a talent for art. Her mother made sculpture, and her younger sister was also very talented, so Denise felt that her drawings were elementary compared to theirs and other artists she saw. Since then, things have changed. Denise's art quilts have been shown at Quilt Visions, Quilt 21/20002, Art Quilts at the Sedgewick, Artist As Quiltmaker X, and many other important shows.

Her first career was as an elementary school teacher, but Denise decided to stay home with her children while they were young. She began sewing clothes and took a pattern making class at a local junior college. Her instructor was also making traditional quilts, and helped Denise get started. At first she was just playing around with simple patterns, using scraps of dress-making fabrics. Then in 1971, Denise stumbled across the famous Holstein quilt show at the Whitney Museum in New York, and realized that bed quilts could also be art. Denise was also inspired by the Gutcheon's book and Molly Upton's work,

but she continued making traditional quilts. It wasn't until her daughter went to college in 1989 as an art major, and the two began discussing color, photography, and composition, that Denise began to concentrate on making art quilts.

Her first class in quilting was a three-week course with Nancy Halpern at Haystack. "This was a turning point in my development as an artist, because until then, I didn't think I had the tools or the knowledge to create work for the wall," Denise said. "Nancy made me feel that my goal of taking what I was doing and making art out of it was realistic. She also introduced me to dyeing and painting and playing around with fabric." Not long after that, Denise was able to study with Nancy Crow, who impressed Denise with her tremendous passion and professionalism. "We didn't sleep for five days in her class," Denise recalled.

Denise is still taking art classes, especially in print making. Many of her recent quilts utilize etchings on fabric, and her current goal is to buy an etching press. Two years ago, she arrived for a silk screening class at Arrowmont, and discovered that Nancy Crow and Ruth Garrison, another well-known quilter, were on the list of participants. "I thought, this is going to be scary," said Denise, "but after the first couple of days, we were all just students together." The instructor, Kerr Grabowski, was teaching "deconstructive silk screen," which Denise described as being "a variation of Joyce Stocksdale's technique of polychromatic screen printing - using the screen like a paintbrush, so every image is different."

When asked what her artistic goals are, Denise stated, "Everybody is looking for some sort of validation that what they are doing is artistic, but I think that even if I didn't get any validation, I would not stop doing what I am doing. It's a very personal thing for me, it's just a need to create and make a statement at the same time. Whether or not I ever get into major shows such as Quilt National, I will continue what I am doing. But I'm always wishing for that someone to see something in my work that I meant them to see."

Even though her work has received a great deal of recognition, Denise still struggles with the fact that she does not have a formal art education. "A lot of quilters come from an art education background, so I feel I am playing catch up. That's why I take more classes in art than in quilting. To me, color, design, composition are more important than learning the latest quilting technique."

On her résumé, Denise states that, "As a quilt artist my goal is to articulate the marriage between the traditional craft form of quiltmaking with the visual imagery of art making while maintaining the tactile quality of cloth. Using the traditional background of fabric -- which I have dyed, painted, printed, and stitched -- I layer together pieces of fabric to create a rich pattern of textures. Photographic images transferred to fabric further add to the pictorial richness of my compositions. I strive to develop a rich complexity of surfaces while exploring the imagery of the world around me as well as the world within." advice to other art quilters, Barb simply said, "Follow your passion."

People who use their hands are laborers.  
People who use their hands and mind are craftsmen.  
People who use their hands, mind, and heart are artists.



## AND THE THE SURVEY SAID...

Sharon Heidingsfelder

A total of 163 members answered the survey in the last newsletter. That is a 22% return rate which is very good. The following reflects some of the valuable input which you provided.

The **NEWSLETTER** received high marks in everything except Members News. Many people thought that section took up too much space and wanted other articles that would be of more important to the artist to replace that section. Concerning the method of obtaining the newsletter, only five people requested it be sent electronically. Seems that people want to hold the actual newsletter in their hands!

### Comments

"I prefer the new format over previous versions. It would be nice to have some articles that were first-run pieces since I've frequently seen them in other publications first."

"I love getting the newsletter - beautifully done, interesting articles."

"Not your fault that member info isn't always great. We need to be more proactive in letting reps know!"

"I think it might be a good idea to keep an abbreviated version of the newsletter online too. That way if events occur between newsletter publication dates, members can stay up-to date and receive information in a timely manner."

"The newsletter has improved dramatically."



People who visited the **WEBSITE** were divided between excellent and good, with excellent receiving the most votes. Only half of the respondents currently use the website. Of the categories that are on the website, most thought they were excellent.

### Comments

"Light years improvement over the previous site."

"The gallery sections are slow to load and do not work in all cases. Some links go nowhere, etc."

Concerning **CONFERENCES**, given our diverse membership interest was shown in every topic named - business topics, creativity, photography, marketing, and professionalism. It follows that no matter what topics we have at conferences, members with an interest will attend whether they are advanced or beginners. On how you decide which conference to attend, the two factors most people selected were location and subject matter. It is worth pointing out that while members are still concerned about the cost, if the location is acceptable and subject matter is of interest, they will attend as long as the price isn't too great. Many people gave us names of speakers they would like to see speak at conferences. Thank you.

### Comments

"I attended the conference in Athens last year. It was an awesome experience... absolutely life-changing. It was so great to just get together with so many other creative people. Very enriching. It almost didn't matter what the topic was. I especially loved the mentoring session."

"I attended one conference as someone who does not know artists from other parts of the country. I would like more small group opportunities, mixing and getting to know one another and share opportunities."



The responses to questions related to **EXHIBITIONS** were varied. One-third of the respondents said they were not aware of our two major exhibitions, *Diversity* and *Exit/Entrance*. This may be because the exhibits were in 1995 and 2000, respectfully, and, many of our new members didn't belong at that time. Of those who were aware of them, 58% rated them as excellent, 35% good, and 7% rated them poor. Seventy percent of the respondents thought we needed to have exhibits yearly. A catalog was important to 93% of the respondents. The numbers were equal when asked where to hold shows. Most wanted shows to be held in a museum or galleries. Few thought exhibition halls were desirable. And, two-thirds of the respondents thought that the exhibits should not be theme-related.

The listed **MEMBERSHIP SERVICES** were rated either excellent or good by the following percentages of those responding: Teachers & Speakers, 82%; Public Relations Assistance, 77%; Portfolio Rotations, 82%; Museum Collections, 86%; Art in Public Places, 87%; Gallery Pages on Web, 97%; Bibliography, 91%; Resource List, 90%.

### Comments

"I guess I am not using SAQA as well as I should be. I didn't even know you had all these services."



Regarding the question of whether you thought **PROFESSIONAL ARTIST MEMBERS** should be juried, 35% said yes, 39% said no, and 26% said maybe.

### Comments

"With present procedures, it isn't necessary to have a jury because curators select from the files of the works they want. Why make it more complicated than it needs to be?"



Concerning **DEMOGRAPHICS**, the majority of our members who answered the survey were primarily artists, first; and teachers, authors, and students, secondly. Seventeen collectors answered the survey but no curators or gallery managers/owners responded. The most time a member worked in his/her studio was 70 hours/week; the least was two hours/week. The number of years our members have been making quilts turned out to be 5 - 10 years followed by 2 - 5 years. There were seven art quilters who have worked more than 31 years. And for those of you who were willing to give your age, our most prolific group was 50 - 59, followed by 40 - 49. There were seven members who were older than 70 years old. The demographics will be compiled and may be used to secure grants, corporate sponsorship and other ways of securing support for the organization.

## GENESIS OF AN ART QUILT EXHIBITION

Judith Trager

It began innocently enough. The Piecemakers were in Santa Fe for the opening of our group show at Thirteen Moons Gallery on Canyon Road. In Feb, we were at Marguerite Wilson's house for lunch. Marguerite, a former Boulderite and fellow art quilter, had moved to Santa Fe several years previously. Her beautiful home, looking out on the magical Sange de Cristo Mountains, had become a place of energy and ideas. Over soup, we talked about food, quilts, and food again. Marguerite's body of work for the last few years has been about food: quilts with luscious grapes, rampant lobsters, ready-to-bite vegetables. What did we as a group like to do best? Make quilts. And eat. Perfect. Let's do a show about food, someone suggested. The table became animated with general agreement between sips of wine, pieces of bread, more soup, and Marilyn Dillard's to-die-for coconut cream pie. It was settled.

Back in Colorado at a Piecemakers meeting, we hashed out the idea. Were we willing to take on a long-term project? Our shows in the past had been small, local affairs. What kind of food? A ritual meal? How about Christmas dinner, you know, Dickens' goose and applesauce, that kind of thing. Whoa! Let's be a little culturally sensitive here, with Cohen, Watkins, and Trager it would have to be a Chanukah dinner. How about a picnic? Food and ants. Red tablecloths. We were getting closer. "Potluck!", Betsy Cannon almost shouted. That's it, *potluck!* We can still use the red tablecloths just make sure each artist incorporates red and white checks somewhere in her quilt.

And, with such fun, naive, and idealistic beginnings does an enormous undertaking begin. Such is the genesis of any art quilt exhibition.

Potluck, an exhibition of art quilts about food, gathering, friends, and quilts, will open at the Longmont Museum in Longmont, CO, Aug 16 and run through Nov 17, 2001. It will then travel to venues across the United States. The exhibition, comprised of 54 quilts made by artists from Colorado, Wyoming, and New Mexico, celebrates one of our favorite activities - eating with friends. All quilts have been created especially for the exhibition and have never shown before. The brainchild of the art quilt critique group, The Piecemakers, are Faye Anderson, Barbara D. Cohen, Patty Hawkins,

Gretchen B. Hill, Helen Davis, Judith Trager, Carol Ray Watkins, Charlotte Ziebarth, Diana Bunnell, Betsy Cannon, and Lynda Faires, and is curated by Judith Trager. The Longmont Museum is the official sponsor of the show and it will travel under the aegis of the Smith Kramer Fine Art Services.

How does one put together such an ambitious project? With great effort, lots of dedication, enormous giving of time, and blind luck. A time line will help explain the genesis.



### Early March

- We firmed up the theme of the exhibition. The show would deal with food, principally a *potluck*, an event every quilter in the United States had attended and loved.
- We decided on a unifying element in all the quilts - red and white checks somewhere in the quilt. Each quilt would be purpose-made and be 24" x 24."
- We picked the individual artists we wanted to be part of the show. This was a difficult task as we had to consider the caliber of each artist's work, their ability to finish the quilts in a timely manner, and whether their work would fit in with the theme.
- We set the time frame for entry and submission of finished quilts.
- And then we had a glass of wine.



### Late March

- We were now ready to assign tasks. Since Judith Trager had been the Piecemaker's curator for many years, she volunteered to curate this show as well. Her experience with curating other shows for museums would be helpful here.
- Faye Anderson volunteered to do the invitation letters and send them to the individual artists.
- Betsy Cannon began looking into exhibition services to travel the show.
- Patty Hawkins contacted local museums to see if any were interested in Potluck. We got lucky the first time out. The Longmont Museum, deep into the construction of a new \$10 million arts facility, wanted our show.



### Early April

- Gretchen Hill, Patty Hawkins, and Judith Trager met with the Longmont Museum staff and it's director, Martha Clevenger, to discuss the show. Dates were suggested and a plan was formulated for working with the museum.
- A list was made of local businesses that could be approached for funds to help support the show and fundraising letters were sent out.
- Invitation letters could now be sent out since we not only had a show, we had a venue and a date.
- Betsy Cannon began fundraising and in the first two weeks, received more than \$500 in grants.
- Returned applications from invited artists began to pour in: Judith Trager's telephone rang off the hook.



### Late April

- Deadline for applications came. Only six of the sixty artists invited declined. We were jubilant.
- We had another glass of wine.



### Early May

- Museum director Martha Clevenger and Judith Trager began writing grants to support the show to arts organizations and the local government facilities district for the arts. The Museum had never received a Colorado Council on the Arts grant before and Martha was concerned that Longmont was "invisible" on the Council's radar screen. Judith told her not to worry. The Council had a good history with members of the Piecemakers and we would get the grant.
- Our first quilt arrived, Marta Amundson's wonderful depiction of strawberry shortcake. The Piecemakers groaned. How could we top that?



### Summer

- We began working furiously on our individual quilts. Ideas were tossed around. "How did we want the red and white check?" was the most frequently asked question. The telephone continued to ring.
- The Sep 1 deadline loomed ahead. Quilts began arriving daily from all the states

represented. And, they were wonderful.

- Judith Trager wrote book proposals for two quilt book publishers asking them to publish a catalog of the show. Two rejections later, Piecemakers decided to set this project aside until all the quilts were in and photographed.



### September 1

- Deadline day. People arrived with quilts from early in the morning until late at night. Each piece was outstanding. We marveled at what could happen with a set format. Lynda Faires' quilt was last. Amazing.
- We had a lunch to celebrate.



### Mid-September/October

- Ken Sanville, our photographer, showed up at 9:00 a.m. for three days of shooting in Trager's studio. We did forty-five quilts, full view and close up of each. Our eyes throbbed from the strobe.
- We contacted several of the artists and told them they have possible trademark problems with their quilts. We could only use quilts with brand names if the company that produced that product gave us permission in writing to use that trademark. General consternation ensued. We had to set four quilts aside for later inclusion.
- Martha from Longmont Museum called. We had gotten both grants, a total of \$5,300, a record for both the Colorado Council on the Arts and the Longmont Museum.
- Tasks were assigned. Barbara Cohen, book production; Betsy Cannon, exhibition travelling service; Patty Hawkins, fund raising; Charlotte Ziebarth, brochure; Vimala McClure, articles in quilting magazines; Do Palma, reviews.
- Trager wrote another grant, this time for support of the catalog.
- We planned the Piecemaker's holiday party and our 2002 retreat.



### November, December, January, and February

- We continued to fundraise. Money was needed for catalog production as the time was getting very short to line up an

outside publisher. That could still happen. We needed to have slides reproduced for publicity. We approached local businesses for support of the reception.

- Lists for publicity were drawn up from quilt and fiber magazines, local arts organizations, and newspapers. The sent notices to calendar sections of magazines.
- We lined up an exhibition traveling service to "travel" the show.
- Book proposals were finished and sent to quilt book publishers. We talked about publishing recipe note cards for sale in the Museum shop.
- We had a bottle of wine.



### March

- A year had passed since we had this bright idea. We were still talking to each other and still interested in the project.
- We still didn't have a commitment from a publisher. Local printers were approached to get an idea of how much this catalog would really cost.
- Planning began for the reception. Did we want to use the food depicted on various quilts? Estimates from caterers were sought.
- Svein Edlund, curator of exhibits at the Loveland Museum, began doing the museum design for the show. Lots of Lucite was evident.



### April, May

- We readied the brochure Faye Anderson and Charlotte Ziebarth designed to publicize the show.
- The museum moved into their new quarters.
- We gave up on publishing a catalog. The telephone rang. The exhibition service decided they would do a catalog and market it as part of the show rental package.
- Judith Trager went to Europe for four weeks. Somehow the show would continue to evolve.



### June, July

- The caterer was selected and the menu set.
- Publicity packages were sent to local media, arts organizations, and museums.

- We discussed whether we should have music at the opening. Who could we get to play for free?

We each began to think about what we were going to wear to the party.



### August 12 - 17, 2001

- The quilts were taken out of storage and to the gallery. Helen Davis spotted the show with the museum staff, making sure the colors flowed together and the viewing was smooth.
- The museum installers hung the show with the wonderful wall plaques. The "banner quilt" with a folk art portrait of each Piecemaker, was installed.



### Opening Night

- Food and drink was delivered to the museum. A thunderstorm threatened. Rumors of a tornado in Greeley concerned us.
- Judith Trager checked to see if all of her punch list items were done.
- The parking lot began to fill by 5:30 p.m. The response was huge.
- People lined up at the gift shop to buy recipe note cards.
- The Piecemakers gathered in the corner, took pictures of each other and congratulated themselves on the wonderful show.
- And we drank a jeroboam of champagne.

The rewards for doing a traveling show can be tremendous but there are great downsides, too. The office work alone for such a task is tremendous, the time taken from individual artists' own work to create such an exhibition can be demoralizing. Hours of telephone calls, e-mails, keeping the group focused, and smoothing out rough feathers can be taxing. The Piecemakers were lucky. We had lots of experience in doing shows over our twelve-year existence. We knew the field well, the players both locally and nationally, and asked for their help. We continually volunteered to do the messy, clerical tasks even when we didn't want to. And, we never lost enthusiasm for the project.

Potluck is a wonderful, tasty show. We hope that all of you can have the opportunity of seeing it in a museum near you.

## PAM PORTFOLIO CHANGES

Sharon Heidingsfelder

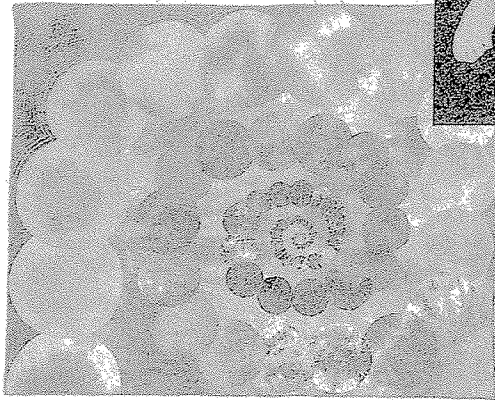
In an effort to offer professional artist members (PAMs) greater benefits and visibility in the competitive fine art market, the members of the SAQA Board of Directors have developed a plan for a new marketing program. This program includes a newly-designed portfolio presentation. This non-returnable portfolio will be distributed regularly to hundreds of prestigious galleries, museums, and collectors, not only to support the sales of individual artists' pieces and to encourage

group showings, but also to promote the mission of SAQA to gain national and international recognition for contemporary fabric art.

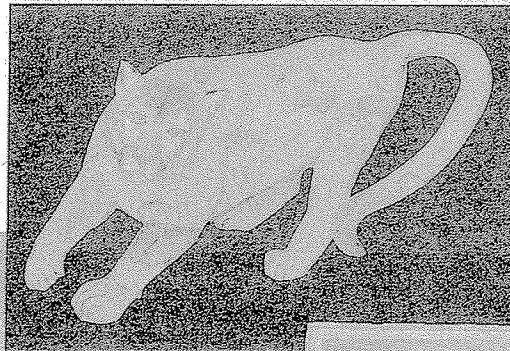
To achieve this, each artist who wants to be included in the portfolio will be required to supply portfolio pages that meet the requirements that were sent to them. They may produce their own page or hire a designer. We will no longer be sending out the old portfolios. We will begin sending out the new, improved

portfolios in September. There are approximately 150 professional artist members. If you are interested in becoming a PAM, contact me for the complete instructions regarding these pages.

If you are aware of curators, gallery owners, collectors, and others who might be interested in getting a portfolio, contact Dominic Nash, 8612 Rayburn Rd, Bethesda, MD 20817-3630 or email her at [dominie@his.com](mailto:dominie@his.com).



*"Spiralling Blues" by Martha Sielman*



*"Felis Forever (2)"  
by Nancy N.  
Erickson*



*"Blue Twilight" by Sherri Young Dunbar*



*"Iris" by Darcy Falk*



*"Arachne's Fate" by Doris Finch*



## CD CATALOGS VERSUS PRINT CATALOGS

Carolyn Lee Vehslage

*[Editor's note: The following article concerns the AQ@S CD exhibition catalog. However, the reviewers' comments are broad enough for you to apply them to any CD ROM catalog.]*

**Rick Goitas** (Director of The American Art Company); **Rebecca Stevens** (Curator of The Textile Museum); **Dr. Bernard Herman** (Director of the Center for American Material Culture Studies) recently viewed the ArtQuilts at the Sedgwick 2002 (AQ@S) CD ROM Exhibition Catalog. It contains the 48 juried art quilts, artists' biographies, and statements; the three jurors' portraits, statements and bios; the nine volunteer committee art quilts, statements, and bios; and a Resource Database of 800+ venues that have displayed art quilts.

*As a curator, please define the purpose of an exhibition catalog?*

**RS:** Exhibitions are ephemeral, a catalog is a permanent record. I use catalogs for research purposes.

*Is a CD viable medium for artists to present their work?*

**RG:** The CD is a highly useful means for introducing art quilts to collectors, museums, and art galleries. The original exhibition, which is the centerpiece of the AQ@S CD, provided a broad showcase of artistic themes and techniques that contemporary textile artists bring to the modern art quilt. The AQ@S CD replicates the exhibition in its entirety and while not a complete survey of the medium it does provide an exciting and reasonable glimpse into the state of the art.

**BH:** Yes. I really like the fact that you also include details. The ability to get a better sense of the finer aspects of art quilts is key.

*What are the comparative and contrasting attributes between a printed catalog and a CD?*

**RS:** A printed catalog is easier to use, one can flip through the pages and find the desired information. A CD allows one to print out needed information and to store

a lot of information in a small space. Either format is acceptable but a book can be taken anywhere and is not dependent on additional equipment to use.

**RG:** The AQ@S CD offers three different formats for viewing each quilt: a large format image, a detail image, and a smaller format image along with the artist biography and the artist statement. The photographic detail images are particularly useful in promoting an understanding and feeling for the experience the original works offer the viewer in terms of technique, texture, and color, while the biography and artistic statement foster a deeper understanding and sense of intimacy for the highly personal work.

*What are the cost comparisons in preparing print vs. CD?*

**RS:** I recently had a full color catalog of 32 pages with a press run of 2,000 produced. The cost with photographs and designer was \$18,000.

[CLV: AQ@S 2002 CD production using volunteer labor cost \$2,400 for 500 units.]

*How does it compare/contrast with slides?*

**RG:** At the foundation for the AQ@S CD are the original photographs of the quilts themselves. The photography is mostly uniform in quality with one or two minor exceptions. The color, brightness, and clarity of each image are equal to the many slides that I have had the opportunity to review over the last decade. That said, it should be pointed out that art quilts are extremely difficult to render in photographs. The detail inherent in most of them is extremely difficult to render in a 4 x 5 transparency let alone a 35mm slide. It is worth noting that the scale of most art quilts and the fineness of detail infused in them places the same at a distinct disadvantage to most other art media when transferred to film.

**RS:** Slides are easier to show to a group and to pass around for collectors to see. Slides can also be scanned into a computer for sending on email, etc. The CD is also useful. It can show more than image information (you have text) and can reor-

ganize the material. The CD is more equipment dependent, which can have disadvantages.

**BH:** The advantage of slides is that everyone has the technology of a light table (or at least a window). The second advantage is that I can use them for teaching and lectures. The [current] resolution of CD images make this unfeasible.

*How do you view the longevity of print catalog vs. CD?*

**RS:** The shelf life of a CD is unknown at this time. Hopefully books are forever.

**BH:** Print technology will endure. CD-ROM materials may be stable, but they are machine readable only as long as the software supports them.

*What do you see as the future for documenting exhibitions?*

**RS:** "I think CDs are good for documenting exhibitions, particularly as a research tool as long as the images are permanent. I liked the AQ@S CD because it is straightforward and easy to use."

**BH:** The CD is one way to document the exhibit. I think an archival hard copy should also exist. The advantage of the CD is the relatively low cost for reproduction. It would be great to use these as a way to encourage art history collections to expand their media holdings.

*What is your opinion on the inclusion of the Resource Database?*

**RG:** Finally, as a bonus to museums, galleries, and collectors, the AQ@S CD also contains an exhaustive but still incomplete catalog of exhibitions of fiber art. This reference tool lends a historical perspective to the number and variety of exhibitions that art quilts and fiber have enjoyed around the world and endows the exhibition of the contemporary art quilt with substance. It also provides artists, gallery owners, and museums additional resources to support further exhibitions and educational programs.



"After Angkor," by Robert Leathers of Ithaca, NY, received the CREAM Award (Cathy Rasmussen Emerging Artist Memorial Award). The CREAM Award is presented to an artist who has had their work in a show for the first time.

*(Editor's Note: If you are included in a show with other SAQA members, please send this information to me at [director@saqa.com](mailto:director@saqa.com). I will get as much information from the show's organizers to include in the Current Exhibitions section of the newsletter.)*

**Quilt San Diego/Quilt Visions**

Nov 2, 2002 - Jan 5, 2003

Oceanside Museum of Art, Oceanside, CA

Excitement is mounting as Quilt San Diego/Quilt Visions prepares for opening day of Quilt Visions 2002, an art quilt event that promises to be a delight for the eye and an historic event in the evolution of the art quilt.

The exhibit, a superb collection of contemporary art quilts, will be the 7th Quilt Visions show since 1985. From 867 entries (730 from the USA and 137 from foreign countries), 45 were selected for this juried show which has six foreign countries represented, making this exhibit a truly inter-

national representation of contemporary art quilts. Countries represented are Australia, Belgium, China, Germany, South Korea, Switzerland, and USA. A full-color catalog will be available featuring the 45 quilts in the Quilt Visions 2002 exhibit.

The jurors for the show were Inez Brooks-Myers, Oakland Museum of California; Rebecca A. T. Stevens, The Textile Museum in Washington, DC; and Lynn Lewis Young, publisher of Art/Quilt Magazine.

Five awards will be given. The Quilt Japan Prize, selected by the jurors, is given to an outstanding entry and sends the recipient to an expense-paid trip to Japan. Nihon Vogue, a Japanese corporation, sponsors the Quilts Japan Prize for the 1994, 1996, and 1998 Visions exhibitions will once again provide another Quilts Japan Prize to a Quilt Visions 2002 artist. At the conclusion of this year's jurying process, the jurors selected Jane Dunnewold of San

Antonio, TX, to receive the award for her work, "Two Sides To Every Story." The objective of the Quilts Japan Prize is to express gratitude for the continued growth of the Japanese quilt, which is due greatly to American quilters, and to pay respect to the predecessors of quilt making. With this award, Nihon Vogue hopes to play a role in the development of quilt making by helping to link the ties between Japanese and American quiltmakers.

A second award is presented by The Studio Art Quilt Association. The CREAM Award (Cathy Rasmussen Emerging Artist Memorial Award) will be presented to Robert Leathers of Ithaca, NY, for his work, "After Angkor." The CREAM Award is presented to an artist who has had their work in a show for the first time. The CREAM Award is in memory of SAQA's first executive director, Cathy Rasmussen.

Three other prizes will be also be presented later. One of them is given by Rosie

## CURRENT *exhibitions* Continued

Gonzales of Rosie's Calico Cupboard quilt store. The Canyon Quilt Guilds gives a President's Award and a new award will be given by Trish Williamson, and her sister, in memory of their parents.

Congratulations to SAQA members included in Quilt Visions 2002. They are Virginia A. M. Abrams, Jill Ault, Elizabeth Barton, Judith Content, Jane Einhorn, Dale Fleming, Britt Friedman, Wendy Huhn, John Lefelhocz, Denise Linet, Linda MacDonald, Eleanor McCain, Cynthia Myerberg, Jacquelyn Nouveau, Charlotte Patera, Sue Pierce, Carol Sara Schepps, Susan Shie/James Acord, Fran Skiles, Thelma Smith, Nelda Warkentin, and Barbara Watler.

### Various Shows in Southern California

Nov, 2002 - Jan, 2003

The following shows coincide with Quilt Visions, but are not connected with the show:

- Celebrations, an exhibit of small art quilts by members of Pacific Quilt Artists, will be held at the La Jolla Fiber Arts, La Jolla, CA, from Nov 1, 2002 - Jan 5, 2003. Call 619-454-6732 for gallery hours.
- Fine Art Quilts, by members of Pacific Quilt Artists, will be held at the Carlsbad City Library, Carlsbad, CA, from Nov 2 - Dec 31, 2002. Call 760-434-7491 rjand@eudora-mail.com, for more information.
- Double Visions, Art Quilts, by Patricia Klem and Jill LeCroisette, will be held at the Rancho Buena Vista Adobe Gallery, Vista, CA, from Dec 4, 2002 - Jan 5, 2003. Call 858-756-3755 or rklem1@san.rr.com for more information.
- Angle Effects, Art Quilts, by Susanne Flowers, will be held at the Brandon Gallery, Fallbrook, CA, from Dec 1 - 31, 2002. Call 858-792-2655 or sflower1@san.rr.com, for more information.

### SAQA Special Exhibit

Jul 26 - 28, 2002

Farmington Marriott in Farmington, CT

One of our new regional reps, Martha Sielman, has arranged to have a special exhibit of SAQA members' works at the 7th Northeast Quilt Festival. Forty-nine artists will each contribute an art quilt with subject matter ranging from abstract to landscape to portrait to political statement. Sielman thought the idea of a special show

at this festival would help SAQA get new members so she boldly went to the organizers and asked if her idea was possible. They agreed immediately. Sielman says, "Through doing this I've discovered that one should just go ahead and ask, because sometimes they say, 'Yes!' Also I've found that it's a lot easier to ask on behalf of SAQA than on my own behalf. So whenever you get a chance ask your guilds, art galleries, museums, local bank for an exhibit. We all want to have our work seen by the public. If we all ask, then we will be able to generate more exhibition opportunities."

The Northeast Quilt Festival attracts over 4,000 visitors to central Connecticut each year to view a stimulating array of quilts, both art quilts and traditional bed quilts. It also includes displays of dolls and wearable quilted art. The organizers, Ron and Marilyn Gattinella, own a chain of sewing stores called Close to Home. Further information is available at [www.northeast-quiltfestival.com](http://www.northeast-quiltfestival.com). For more information, contact Martha Sielman, SAQA representative for CT, NJ & DE, at 860-487-4198 or [msielman@snet.net](mailto:msielman@snet.net).

SAQA members include Virginia A. M. Abrams, Kimberly Becker, Mary Beth Bellah, Ann Brauer, Laura Cater-Woods, Rosemary Claus-Gray, Nancy Crasco, Judy Cuddihee, Judy Dales, Joan Lockburner Deuel, Patricia C. Dolan, Sandra Townsend Donabed, Eileen Doughty, Sylvia Einstein, Corni Forster, Marilyn Gillis, Rayna Gillman, Beatriz Grayson, Barbara Groves, Beverly Hertler, Julie Hirota, Becky Howdeshell, Lydia Johnston, Celeste Kelly, Liz Kuny, Kathleen Loomis, Alicia Lorenzo, Meg Manderson, Judith McIrvine, Barbara Barrick McKie, E. Gaynell Meij, Peggy Morris, Peggy Muth, Audrey Nichols, Judith Plotner, Barbara Pucci, Judith Reilly, Joanie San Chirico, Margaret Sheehan, Martha Sielman, Mary Will Sussman, Dara Tokarz, Gwyned Trefethen, Carolyn Lee Vehslage, Meiny Vermaas-van der Heide, Lynne Welter, Carol Westfall, Sarah Williams, and Amy Stewart Winsor.

### Emily Richardson: One-Person Show

Sep 27 - Oct 14, 2002

Gross McCleaf Gallery, Philadelphia, PA

Emily Richardson will be having her second one-person exhibition of her fiber work. Richardson has become well known for her painterly, abstract, layered fabric work. Her work has been included in numerous national exhibitions, including

many Quilt Nationals, Fiberart International, and Visions: Richardson, a Philadelphia resident, has also been the recipient of a Leeway Foundation grant for excellence in fiber arts for 1997. Her work has been shown at Gross McCleaf in its Annual Contemporary Quilt Exhibitions.

The artist's work walks a fine line between painting and fiber art. Coming originally from a craft background, Richardson's style has evolved from a traditionally structured, grid-based piecing of fabrics, to a much more spatial, painterly layering of transparencies. The artist makes use of patterns within fabrics, hand-appliqué with colored thread, as well as paints. Her constructions are intuitive, with unexpected compositional devices lending dramatic tension to pure abstraction, albeit a surprisingly impressionistic abstraction, the referents of which are left to the viewer. In an artist's statement, she writes, "My attraction to working in fiber stems from the range of possibilities offered by the materials and techniques. From the fluid act of painting on cloth, to the focused visual attention of arranging parts, to the tactile working of the stitches, I am continually excited by what I see. . . Throughout the process I am involved in an interplay between fresh responses and returning to influences, a balance of structure and freedom."

### The Lowell Quilt Festival

Aug 15 - 18, 2002

Lowell, MA

Exhibits planned for this festival include:

- New England Images 2002, Aug 15 - 18, Paul Tsongas Arena;
- The Log Cabin: A History of Variation, curated by Gerald Roy, Aug 15 - 18, Lowell Memorial Auditorium;
- Old Traditions, New Art: Welch Quilts, Jun 6 - Aug 25, New England Quilt Museum;
- From the Mills: Contemporary Quilters, Historic Designs, Aug 11 - Oct 20, American Textile History Museum;
- Quilt 21/2002: American Art Quilts for the 21st Century, Aug 11 - Oct 27, Brush Art Gallery; and
- Art Quilts at the Whistler, Aug 14 - 31, Whistler House Museum of Art.

For more information and a complete schedule of events and activities, call 978-452-4207 or visit their website at [nequiltmuseum.org](http://nequiltmuseum.org).



### Art Quilts at the Whistler

Aug 14 - 31, 2002

Whistler House Museum of Arts Parker Gallery, Lowell, MA

Art Quilts at the Whistler, an international juried exhibition, will be held at the Whistler House Museum of Arts Parker Gallery. Opening reception will be Aug 17 from 1:00 - 3:00 p.m. The show is a joint venture of the Whistler House Museum of Art and ProFANE (Professional Fiber Artists of New England). The work of fifteen SAQA members was selected by jurors Sandra Townsend Donabed and Robyn Daniel from entries from 39 states and 4 foreign countries. SAQA is represented by Katherine Allen, Rosemary Claus-Grey, Linda Colsh, Nancy Crasco, Joan Deuel, Cornelia Forster, Rayna Gillman, Natasha Kempers-Cullen, Judith Langille, Eleanor McCain, Pat Mink, Angela Moll, Joanie San Cirico, Rosanna Lynne Welter, and Jill Rumoshosky Werner.

The first curated ProFANE members' show will also be held in the Members Gallery at the Whistler House Museum of Art from Aug 14 - 31, 2002.

The Whistler House Museum of Art will host a panel discussion on Aug 21 from 7:00 - 9:00 p.m. Panelists will include artists from both Art Quilts at the Whistler and Quilt 21/2002.

### Quilt 21/2002: American Art Quilts

Aug 11 - Oct 27, 2002

Brush Art Gallery, Lowell, MA

Quilt 21/2002: American Art Quilts begins its two-year tour with an opening reception to be held on Aug 17 from 3:00 to 5:00 p.m. The full-color Quilt 21/2002 catalogue will be available in Aug, 2002.

Thirty-five works by thirty-four artists were selected by jurors Laura Cater-Woods and Maxine Farkas. The works of twenty-two SAQA members were included in the exhibit. They are Pat Autenrieth, Judy Becker, Eliza Brewster, Linda Colsh, Joan Deuel, Sandy Donabed, Claire Fenton, Cornelia Forster, Rayna Gillman, Rosemary Hoffenberg, Phil Jones, Cathy Kleeman, Linda Levin, Denise Linet, Dominic Nash, Joanie San Cirico, Joan Schulze, Susan Shie and James Acord, Carol Taylor, Judith Trager, and Julie Upshaw. Linda Colsh and Dominic Nash each had two pieces selected by the jurors.

Quilt 21/2002: American Art Quilts was founded by SAQA members Sandra Sider and Maxine Farkas in 1998 to provide a

biennial touring showcase for American art quilts. Quilt 21/2000 which opened at the Brush Art Gallery in Aug, 2000, has been featured at the Houston International Quilt Festival, the Cornell Museum in Delray Beach, FL, the Bayou Terrebonne Museum in Houma, LA, the Venice Art Center in Venice, FL, and is concluding the tour at the Mulvane Art Museum in Topeka, KS, where it will run from Jun 1 to Jul 28, 2002. The Quilt 21/2000 catalogue continues to be available from the Brush Art Gallery.

Additional information about Quilt 21/2002 can be obtained from Maxine Farkas, 978-459-7819 or Maxquilts@worldnet.att.net.

### The Artist as Quiltmaker X

May 12 - Jul 28, 2002.

Firelands Association for the Visual Arts (FAVA), Oberlin, OH.

Gayle Pritchard reports that this is the tenth biennial art quilt exhibition which is open to artists in the US and Canada. Entries were received from 38 states and Canada. All quilts are of original design by the artists, completed in the last two years. Most of the quilts are for sale.

Forty works were selected by artists from 22 states during FAVA's highly selective two-stage jurying process (slide jury followed by object jury). \$1,200 in cash prizes were presented at the opening of the exhibition. Eliza Brewster from Honesdale, PA, won Juror's Choice Award; Deb Anderson from Columbus, OH, won Best Use of Technology; Vickie Hallmark, Austin, TX, won Innovations Award; Andrea Stern, Chauncey, OH, won Mixed Media Award; Maya Schonenberger, Miami, FL, and Melitta Vanderbrooke, Newtown, PA, won Honorable Mention; Sandra Townsend Donabed, Newton, MA, had her image on the postcard. All winners were SAQA members except Andrea Stern.

Juror Clare Murray of Canton, OH, commented that she found it both a privilege and a daunting responsibility to jury the 20th FAVA Artist as Quiltmaker Exhibit. She further stated, "As someone who has experienced both sides of exhibiting, entrant as well as juror, I found the task of selecting an exhibit of 40 works from among 430 entries to be incredibly difficult when faced with the strength of this year's work. The slides I viewed reflected the desire of today's quiltmaker to stretch, experiment, and grow within the context

of their media. Those working with traditional materials imbued their work with cultural, social, and political references as well as personal metaphors and iconography. There was a great push in the direction of non-tradition in terms of materials, use of technology, and a demonstration of painterly technique that seemed to narrow the line that still exists between art and craft. These comments apply not only to the final exhibit selected, but to the vast majority of the work I saw in the slides. Indeed, a whole other exhibit, just as valid as the one that will be hung in the gallery in May, has been packed and returned to the artists.

"As I faced my task of narrowing the field I aimed at selecting a show that exhibited the diversity of the entries as well as the skill level evident in the variety of techniques being employed. I tried also to strike a balance between works that displayed the decorative as well as the painterly, traditional mediums versus the use of technology, social and political criticism versus personal and humorous statements, simplicity versus the complex. I looked for works that took a fresh or innovative approach to commonly used traditional imagery such as nature or the handling of the figure. Many pieces resonated with what I call a "sense of history," or "soul," because of the use of layering and transparency.

"I was impressed by the sense of professionalism displayed in the quality of many of the slides, the way the quilts were packed, the attention to individual one-of-a-kind labels, and the obvious care that shows one values and respects their own work. There was much of value in the work of this year's entrants. I applaud all who put themselves on the line by offering their work for subjective criticism of a juror, other artists, the viewer at the exhibit, and even one's own family and friends."

SAQA members included are Deborah Anderson, Eliza Brewster, Linda Campbell, Nancy Crasco, Sandra Townsend Donabed, Kathleen Field, Valerie Goodwin, Vickie Hallmark, Denise Linet, Ree Nancarrow, Kathy Nida, Bonnie Peterson, Barbara Pucci, Melody Randol, Kim Ritter, Maya Schonenberger, and Katy Jane Widger.

### The Quilted Surface: International Contemporary Art Quilts

May 10 - Jul 28, 2002

Columbus Museum of Art, Columbus, OH