

SAQQA *Journal*

Studio Art Quilt Associates, Inc.



Volume 18, No. 4



Fall 2008



photo by Peatrice Adams

Fall Confetti Ellen Anne Eddy

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Thoughts from the SAQA president

by Judith Content



I have just returned to California from Pennsylvania where I attended the SDA/SAQA Breaking New Ground conference at the Wayne Art Center. My mind is still filled with the experiences of that wonderful weekend. I think it was a brilliant idea to house the conference within the venue for the *ArtQuilt Elements* exhibition. This is one exhibition I had the time to thoroughly study and appreciate. Many of the *Elements* artists attended the conference, and this provided me with several opportunities to talk with them about their artwork. I was fascinated to learn that Wen Redmond's piece *Crumpled* was created with digital imagery taken from her studio floor after tearing up magazines in a search for direction and inspiration. I also spoke with SAQA's art director, Deidre Adams, about her unique use of paint, stitching, and fragments of cloth, which gives her work its rich surface texture and implied passage of time.

SAQA's board of directors met face to face the day before the conference began. This was a pleasant change from our normal monthly conversations via conference call. We welcomed new board member Jacquie Atkins into our midst. Martha Sielman, Nelda Warkentin, and I comprised the "Philadelphia board meeting committee" and focused the morning's discussion on three key issues — finances, exhibitions, and conferences.

The finances discussion addressed membership growth and retention (2000 members and counting!), methods of reorganizing our approach to corporate sponsorship, and whether or not to create an endowment fund. We evaluated the current financial health of the organization. I am

happy to report that as of April 2008, due to strong individual and corporate support, SAQA has already raised 77% of its annual sponsorship budget. We are also very excited by upcoming fundraising projects, such as the 2008 SAQA auction. We are all optimistic that many of our members will again donate small but amazing art quilts to be auctioned in support of SAQA.

The board then discussed exhibitions and the important role of the exhibition committee under the able leadership of Peg Keeney. The strength of our recent exhibition history is exemplified by the diversity of shows, the prestige of our jurors, the varied U.S. and international locations, and the unprecedented growth of exhibition opportunities for our members. SAQA is forming an excellent exhibition resume, distinctive catalog documentation, and best of all, committed financial sponsorship relationships. Our goals include building on these relationships, supporting our members in producing high-quality regional SAQA shows, and helping to develop members' technical skills necessary to participate in art exhibitions.

Ideas for future conferences were also discussed in depth. The next conference will be held in Athens, Ohio May 21-24, 2009. The board agreed to explore having a 2010 conference in northern California.

After a lively lunch with the SDA board, we welcomed SAQA reps Lori Beitler, Sharon Baker, Linda Beach, Susan Ferraro, Clairan Ferrono, Jill Jensen, Carol Larson, Connie Rohman, Desiree Vaughn, Leni Wiener, and Susan Lumsden to our afternoon meeting. I want to thank each of these women for attending the conference a day early (and to Pat Gould whose flight was unfortunately delayed) to contribute their ideas and opinions on subjects of special concern — conferences, membership levels, and mentoring. These subjects

were thoroughly debated, and the board received just the kind of feedback it needed when working on these important topics. I would like to thank secretary Penny McMorris for taking notes and Nelda Warkentin for capturing the highlights of both these vital meetings.

The conference itself consisted of one full day of concurrent sessions punctuated by keynote speakers. I was honored to introduce Susan Brandeis and thoroughly enjoyed her talk on *Leading a Creative Life*. I also enjoyed the dynamic session led by *Quilting Arts* editor Pokey Bolton and *Fiberarts* editor Marci Rae McDade. Passing the microphone back and forth, the two editors provided details on how to get published in their respective publications. Gallery owner and SAQA board member Jane Sauer provided some excellent advice on preparing works for exhibition in a gallery setting in her session *To Hang or Not to Hang: Innovative Hanging and Presentation Solutions*.

The bus tour provided everyone with an exhilarating introduction to the textile scene of greater Philadelphia. I especially enjoyed viewing the inspiring 6th International Fiber Biennial at Snyderman-Works Galleries. Visiting the galleries provided an excellent opportunity to speak with owners Rick and Ruth Snyderman and gallery director Bruce Hoffman and to thank them for their continued support of SAQA. Don't miss Bruce's review of the *ArtQuilt Elements* exhibition and Ruth's contribution to my article on working with galleries in this issue of the *Journal*.

There was an unmistakable enthusiasm enveloping our conference, and I want to thank everyone who made it work so well — organizers, volunteers, speakers, Wayne Art Center staff, and attendees. I especially want to thank

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Report from the SAQA executive director

by Martha Sielman



I spent a wonderful morning at our local elementary school last week, teaching 20 first through fourth graders how to sew. While a few of the children

said that they had sewn previously, most had never held a needle and thread. For all of them it was a very satisfying and empowering experience to be able to master a new skill and create something by themselves.

Over the past six years, I've taught various fiber-art activities as an artist-in-residence to children from preschool three-year-olds through 8th grade thirteen-year-olds. Very few of the children have ever sewn before, so I've always found a handful of mother/grandmother volunteers to help out with some of the finishing work. Teaching in the schools is a fun way to earn some money (and PTA budgets seem to be fairly recession-proof) and more importantly to teach the next generation about the possibilities and joys of working with fabric. If no one teaches these children how to sew, chances are they will never discover the joy of art quilts.

It started when I volunteered to do a project with my child's class. (If you don't have a child or grandchild in school, contact the principal and offer to volunteer because schools are often looking for art enrichment opportunities.) That first project was successful, so it was easy to offer to do the same or a similar project for other classes for a modest fee plus the cost of materials. I also required that each class provide several volunteers who could do simple machine sewing at home.

Schools often wish to have the entire class work on a quilt together, but I find that it's very difficult for

children to give up their artwork after they've worked so hard to create it. I prefer to offer projects where each child can take something home at the end. I have done class quilts (as a baby gift for a teacher for instance), but after hearing stories about children who carry their creations around with them or who sleep with their tiny quilts for months, I believe that being able to keep their creations is very important to children.

My favorite project, which is doable with all ages, is to make small fusible appliqué quilts with the children over the course of two one-hour sessions held about a week apart. To begin, I refuse WonderUnder® (which I use because it is inexpensive and available in bolts) onto the back of a large variety of fabrics including many conversation prints that will appeal to different interests, such as sports, teddy bears, flowers, and wild animals (at least 10 yards per class). I bring a box of scissors so that I know that they are sharp and not gunked up with glue. I use Fiskars® school scissors because they are inexpensive but good quality. In addition, I take my iron, a portable ironing pad so that I can iron on a table or counter, and muslin cut into squares about 12-15 inches per side. The children cut up the prefused fabrics to create a design of their choice on the muslin background. I iron their appliqué design down in the classroom and then send it home to the adult volunteers. The volunteers assemble simple quilts using the pillowcase method (sew around the edges and turn inside out) and send them back to school.

Then I teach the children how to quilt using a simple stab stitch. I prethread one needle per child using doubled thread so that they can concentrate on the stitch and not have to worry about pulling too hard and having the needle come off the thread. This lets them start sewing

right away and then they can learn to thread a needle and tie knots after they've already experienced some success with stitching. The children do the quilting, and they are free to determine the amount and the design. Because this project is an introduction to the possibilities of working with fabric, I am not concerned about sewing down each appliqué shape and I am not concerned about stitch size or design. I do demonstrate that the stitches should not be gigantic but that they also should not be microscopic. Some children (especially some of the youngest ones) take a few stitches and are finished. Others spend the entire hour stitching and want to do more at home. With a longer project, stitching improves and then patterns can be introduced.

To show the children the kind of art that I create, I bring in some of my own artwork to share during the first session. I lend the teacher some of my art quilt books and magazines for the children to look at during the week between my two visits. I also offer more elaborate projects that include fabric painting, dyeing, printing, and patchwork. To meet state standards, I have incorporated math and reading curricula into some of the projects.

My favorite introduction to art quilts remains the prefused appliqué small quilt. The children are thrilled with learning how to sew and with their finished small quilts. I have heard from parents that they hadn't realized how creative their children were, as well as stories about how the children wanted to keep their quilts with them and refused to let their parents put them up for display. It is an extremely rewarding experience and fun to be recognized around town as "the quilt lady." I encourage each of you to pass along your love of fabric and sewing to this next generation of enthusiasts.

From the editor

by Carolyn Lee Vehslage, www.clvquilts.com



It's a beautiful May day as I write this letter for the Fall SAQA *Journal*. Deidre Adams and I have worked hard to get the issues to you at the beginning of a season rather than at the end as they were in the past. And, I've already made assignments for articles for the Winter and Spring 2009 issues. If you have any ideas for topics, we'd love to hear

them. Email me at clvquilts@yahoo.com

We have so many interesting articles and exhibition reviews for this issue that we've gone beyond our normal 32 page limit. We want to be able to bring you as much important information that is pertinent to your career as art quilters as possible. To that end, I wanted to make sure we had notes from the different breakout sessions at the SAQA/SDA Conference this past April for all the members who were not able to attend. A big thanks goes out to Linda Abrams, Jill

Ault, Sharon Bell, Linda Colsh, Nancy Cook, Marti Plager, and Norma Schlager for diligently recording the sessions. As with all the articles from the past year's worth of SAQA *Journals*, these notes will be uploaded to SAQA University for easy accessibility. As time permits, I am converting the articles from the previous three years to wiki pages so they'll be searchable as well.

I also want to thank Martha Sielman and Rita Hannafin for the proofing and final edits that they do on each of the articles.

Exhibition committee update

by Peg Keeney

The SAQA exhibition committee is about to celebrate its second birthday. It was formed in late 2006 at the request of the board of directors. Chairperson Judith Content put together a dynamic group of people whose mission was to seek venues and organize exhibitions. The committee began by standardizing procedures for SAQA-sponsored exhibits — regional, national, and international. Mentorship was offered to members who were interested in putting together an exhibit. The committee continues to work to develop venues and to increase public awareness of art quilts.

From 1995-2005, SAQA produced 8 exhibits which traveled to 16 venues. Since the formation of the exhibition committee, the number

of exhibits has exploded. Here are the results:

2006 – 8 exhibits which traveled to 12 venues.

2007 – 8 exhibits which traveled to 18 venues.

2008 – 10 planned with 15 scheduled venues.

2009 – 6 exhibits in the planning stage.

2010 – 1 exhibit scheduled and 1 in the planning stages.

The committee is working with museums, galleries, businesses, major quilt festivals, and art travel companies to bring greater awareness of the work of SAQA artists. They have learned that long-range planning is a necessity to make this happen.

I wish to personally thank Judith Content for her outstanding leader-

ship, Martha Sielman for always being available, Rose Hughes for her dedication to the task of getting and keeping the committee organized, Karey Bresenhan for her wise counsel, Arlene Blackburn for her work as a mentor, Linda Colsh for her incredible work in the international arena, Pat Gould for her willingness to take on new projects like the recent survey, Kathie Briggs for her hours spent on travel arrangements, Gigi Kandler for her continuing work on the online entry procedures, and our newest committee member, Gregory Case, for his work developing educational tools and standards for digital image submissions.

Board report

By Penny McMorris, secretary

It was great to meet so many of you at the SDA/SAQA Conference last April in Wayne, Pennsylvania, where I also got a chance to meet many reps. One of the things the board is spending much time and thought on is planning future conferences — where to hold them, how often to hold them, how to keep them fresh, affordable, and exciting, how to give us time to meet one another and network while still giving us programming content.

Our next conference will be held during *Quilt National*, May 21-24, 2009. Desi Vaughn, as conference coordinator, along with a conference committee, is working on programming details.

It may surprise you to learn that conferences are often break-even events rather than money-makers for us. So as an organization, we need to plan carefully to offer all the events that people want so you'll come, but at the same time avoid pricing ourselves out of the market. We plan the conferences to offer opportunities to learn, to meet others, and to grow as artists. I know I always talk about valuing your input and about how the board wants to know what you're thinking. One of the complaints I heard when I came on the board three years ago was that you didn't know what the board was doing, and you felt communication was poor. We heard you and have all tried hard to rectify this. So we want you to keep those channels of communication open and let your local reps, or Desi Vaughn, (or me — I'm glad to hear from you) know your thoughts about conference planning.

This is a period of transition for our board, as we say thanks and we'll miss you to Nancy Brakensiek, who did such a fabulous job as treasurer as well as serving as a top-notch auctioneer at the *Art Quilt in a Box* auctions. I've very much enjoyed working with Nancy and will miss her dry humor and common sense. Thanks for all you've done, Nancy. And we welcome Nelda Warkentin who takes over as treasurer.

We also welcome three new board members. First we are joined by Jacquie Atkins, more officially known as Dr. Jacqueline M. Atkins, the Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum in Allentown, Pennsylvania, and a well-known author of several books on quilt history. Jacquie was with us for her first board meeting in April at the Wayne conference and is already a source of useful suggestions.

And in September, Jack Walsh and Carolyn Mazloomi also joined the board. Collector and businessman John M. Walsh III, better known as Jack, also serves on the boards of the International Quilt Study Center and the Friends of Fiber Art, so we are fortunate that he agreed

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SAQA's 2007 budget report

by Nancy Brakensiek, treasurer

Fiscal year 2007 saw continued growth as membership increased from 1,600 to 1,878. Janome America made another flagship gift to support the *SAQA: The Creative Force 2007* and *A Sense of Place* exhibits at the International Quilt Festival in Houston, as well as paying for the catalog and donating to the general fund. The SAQA lecture series continued to bring in additional corporate sponsors. The Athens, Ohio conference broke even. The auctions of *Art Gallery in a Box III* and of the *One-Foot Squares* were major income producers, allowing SAQA to be able to publish a print catalog for *Transformations: Reverberations*, to increase outreach to BFA/MFA fiber students, and to begin a promotion campaign by running quarter-page ads in several publications.

2007 Sources of funds:

Membership dues	\$107,753
Donations – Individuals	16,953
Donations – Corporate	56,775
Auction income	27,800
Conference income	15,425
Exhibition fees	9,738
Product sales and other income	33,391
Interest on savings accounts	1,780
Funds held for Fiber Revolution	1,770

Total sources of funds **\$271,385**

2007 Uses of funds:

Member services, including conference, SAQA Journal, Portfolio 13, web site	\$100,065
Administrative expenses, including executive director salary	98,341
Exhibition expenses	57,194
Board of directors meeting expenses	5,734
Expenses against Fiber Revolution fund	2,787

Total uses of funds **\$264,121**

Sources of funds in excess of uses of funds **\$7,264**

Bank account balances as of Dec. 31, 2007

Liberty Bank – SAQA checking	\$5,240
Liberty Bank – SAQA savings (savings, CREAM Fund, Education fund)	\$61,634
Liberty Bank – Fiber Revolution	\$4,797

Working with galleries

By Judith Content

Many of SAQA's members have expressed a strong interest in developing a working relationship with a commercial gallery. Successful galleries can offer a great deal to an artist beyond sales and exhibition opportunities. They provide exposure to the public and potential collectors and educate these individuals about an artist's artwork. Many galleries promote their artists through their web sites, and some advertise in national arts publications and journals. Galleries offer assistance in marketing and pricing. Some offer commission opportunities for those artists interested in doing site-specific artwork. Galleries often provide astute career guidance and professional support, and many artists and gallery owners build relationships that develop into friendships.

For artists who host open studios and have personal web sites, galleries are certainly not the only means of selling artwork. If an artist enjoys selling and representing her own artwork or feels constrained by the limitations of a gallery, then working with a commercial gallery is most likely not for her. If, however, an artist would rather focus on making art rather than the job of selling it, gallery representation offers opportunities for validation and collaboration.

Finding a gallery that suits you and your artwork can be like a treasure hunt. I recommend conducting the search from multiple angles. Visit bookstores and read the art and trade publications such as *AmericanStyle*, *Art and Antiques*, *Art in America*, *Surface Design*, and *American Craft*. Peruse the gallery advertisements and read the related articles and stories. Make notes of the galleries that intrigue you and study their web sites. Research galleries in specific areas where you would like to show

your artwork or know you will be visiting. Broaden your circle of artist friends and inquire where they think your artwork might fit. Explore these

Finding a gallery that suits you and your artwork can be like a treasure hunt.

galleries while traveling and follow all leads.

At the same time, begin preparing the materials you will need when you are ready to approach a gallery, start-

ing with professional business cards. Create a resume that reflects your artistic achievements: group and solo exhibitions, collections, awards, teaching experience, education, whatever applies to you. Have your contact information at the top of the resume and keep the entire document simple, straightforward, and limited to one or two pages. Write an artist statement that addresses your sources of inspiration, personal approaches to your artwork, and the techniques you use. A biography emphasizing highlights of your resume is also useful. Document your artwork professionally with high-resolution digital images.

There are many things to consider when deciding if a gallery is right for you. Consider the artwork they already exhibit. Is your work compatible, but



Tule Fog, 79" x 65"
©2006 Judith Content

Photo by James Dewrance



Left: The Snyderman-Works Galleries; below: Dayle Dunn Gallery; bottom: Jane Sauer Gallery.

unique? How is the work priced? Is it comparable with what you had in mind? (When pricing your artwork, remember that the gallery will typically receive half of the retail price.) Is the gallery's installation design effective, appealing, and creative? Does it draw you in? Are the pieces given ample wall space? Does the gallery's architecture enhance or detract from your artwork? Is there so much natural light that fading could be a concern? Is the gallery in an area with heavy foot traffic or is it a destination location? Is it open during normal working hours, weekends, or by appointment only?

Consider the gallery's exhibition policy. Does the gallery offer exhibition opportunities? Are they offering artists solo, 2-3 person, or group exhibitions? How long do shows hang? How many pieces of your artwork would be required? If pieces sell, would they need to be replaced by new artwork? It is enormously rewarding to prepare for an exhibition, but keep in mind that it is also a huge commitment of time, energy, and cost.

After you have identified a gallery you wish to approach with your artwork, how is it done? Is there a gallery etiquette that needs to be followed, and if so, does it change from gallery to gallery? To answer these and other questions frequently asked by SAQA members, I decided to go to the source and approach the owners

of three well-respected galleries who work with fiber art and art quilts.

Gallery profiles

Ruth Snyderman founded the Works Gallery in Philadelphia in 1965. It is one of the oldest galleries featuring contemporary studio crafts, representing artists working in many media, including fiber. Rick Snyderman joined the operation in 1972, and in 1983 Rick and Ruth co-founded the Snyderman Gallery. This gallery focused on studio furniture and sculptural glass while the Works Gallery continued to focus on ceramics, jewelry, and fiber. The two galleries now share a 6000-square-foot space in the Old City section of downtown Philadelphia. Both galleries maintain separate identities and exhibition schedules but work together on special projects and out-of-gallery expositions. The Snyderman-Works Galleries are especially acclaimed for their International Fiber Biennial Exhibition curated by gallery director Bruce Hoffman.

Jane Sauer was a practicing studio artist, curator, and occasional gallery worker for over 34 years when she first became involved with the Thirteen Moons Gallery in Santa Fe, New Mexico. The gallery's former owner, Mary Anhaltzer, had recently passed away, and Jane was hired as a consultant by Mary's husband, Herb Anhaltzer. Jane expanded the gallery's

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mission from showing solely art quilts to include all fiber art, and she “enjoyed running a gallery far more than I had imagined when I first began.” In 2005, she had the opportunity to purchase the gallery from the Anhaltzer family and it gradually became the Jane Sauer Gallery. As Jane explained to me, “The mission expanded again to include other media, and the goal became to exhibit wonderful art without concern about what it was made of. I continue to enjoy expanding boundaries and ignoring barriers.” Her gallery is in the heart of Santa Fe’s thriving Canyon Road art district and consists of several adobe-style rooms connected by arched doors and patios. Exhibitions by gallery artists remain a focus of the gallery, and it is a lovely and intimate setting for art of all kinds, including textiles.

Dayle Dunn’s gallery on Miramar Beach in Half Moon Bay, California, is quite a contrast in terms of architectural style and setting. Dayle Dunn Gallery is a contemporary space with soaring walls, huge windows, and the constant sound of surf. Dunn exhibits a variety of media, including paintings, glass, art furniture, ceramics, jewelry, and fiber. She represents more than 100 artists and takes great joy in being a conduit between her artists and the clients she serves. Every piece she exhibits is selected for quality and complexity and is displayed with a sensitive Zen-like aesthetic. Dayle takes a keen interest in the community surrounding the gallery and sponsors many events for children and adults. She holds an annual fall weekend gala and customer appreciation event that showcases artwork new to the gallery. She rarely sponsors individual artist exhibitions but keeps the artwork in the gallery constantly changing to remain fresh. The gallery was named one of the 25 top galleries in North America by *Niche Magazine*.

Gallery Q&A

Judith: How do you prefer prospective artists contact you to make an appointment to show you their artwork?

Ruth: Artists should contact us by email and include JPGs or send a CD. If a portfolio is mailed to us, a self-addressed stamped envelope must be included for returns.

Dayle: I appreciate the artist making an introductory phone call to find out about gallery protocol. After a successful discussion with the artist, I will request a visual follow-up via email. This email should include images of artwork as well as a resume or artist bio. If this stage is successful,

“My advice is, never come to the gallery without an appointment and expect to be seen.”

—Jane Sauer

I will request a meeting with the artist if this is geographically feasible. If not, I might ask the artist to ship a piece to the gallery to review.

Jane: I prefer to have a prospective artist send me several JPGs and a resume by email. Three to four images are usually enough to show me an artist’s work. I find a resume very important to understand where the artist has been in his/her career. Most galleries get many more submissions than they can handle. I find that receiving a recommendation from another artist is the most direct way to have a new artist looked at by the gallery. This does not guarantee that the gallery will be looking for

this kind of artwork or will agree with a colleague’s assessment or that the timing will be right, but it is a link to be noticed.

Judith: Do you have any horror stories of what an artist should never do?

Jane: I have many horror stories, and I am sure that many artists have horror stories about gallery owners. One I distinctly remember is having an artist walk into the gallery lugging a black garbage bag on one of our busiest weekends. After realizing she was speaking to me, she began pulling her quilts out of the bag and spreading them out. The quilts may have been wonderful, but of course I could not look at her work then. My only goal was to make her stop taking out more and not insult her.

My advice is to never come to the gallery without an appointment and expect to be seen. Do not insist on leaving materials that you want seen on a specific timetable and do not leave unsolicited materials at the gallery. I have had all these things happen and it usually has a negative effect.

Dayle: My horror stories are from when artists are vacationing at the beach, have their artwork in the trunk of their car, and want to bring it in to show it to me that very minute. It is usually a busy Saturday or Sunday, and the gallery will be full of people and I am forced to say no. I dislike being put in this position.

Judith: How do you select the artists and artwork for your gallery?

Ruth: We select artwork by consistency, quality, and how it differs from artwork that we have. It has to be marketable as well.

Dayle: I have run this business for many years and I have developed an ability to identify artwork for which I have a client. Even though I might just love certain artwork, if I don’t feel that I have a client who will purchase it, it doesn’t do the artist or

the gallery any good to exhibit it. I will often recommend other galleries to artists, however, where their work might fit in better.

Jane: I am personally looking for artists that are in a mature phase of their careers, and a few gifted emerging artists on occasion. Every gallery has a focus or mission if they are well run. Most gallerists realize they cannot do everything, so they narrow the scope of the artwork they show. Frequently, the gallery is also limited by the size of the physical space, staff, and storage space.

I am interested in helping an artist develop a career. It is important to me that the maker be committed to making the artwork and consider it a full-time profession. I am also interested in how many other galleries show this artist's work and what is the artist's capacity to produce work. Some artists are stretched thin and can't supply artwork, or have other life obligations that prevent them from making artwork. I do not select artists from this category to work with, even if I love their artwork. It just leads to frustration on both sides.

I want to work with artists who are realistic about the prices they can fairly receive for their artwork. It is also very important that their prices are consistent wherever it is sold. I try also to stay away from artists who sell work from their personal web sites. My experience is that there are two types of web sites: one that is a direct sales tool, and another that is informational and directs users to galleries that carry the artwork. I am not saying that there is anything wrong with selling one's artwork from a web site, but I need to acknowledge, for my own business well-being, that the two systems are not compatible.

Judith: Dayle, what is your policy concerning artist's web sites?

Dayle: I do not represent artists who sell their artwork from their personal web sites.

Judith: When an artist approaches your

gallery, do you prefer to see a consistent style of artwork that is recognizable, or should artists introduce their work in its broadest sense?

Ruth: An artist should present consistent artwork, not many styles.

Dayle: I want to see artwork with a creative focus, with a thread through it, which is unique to that artist. I want to see the most current artwork, a cohesive collection, but as I get to know the artist and his or her work, I watch for a visual evolution of style as the artist grows and develops.

Jane: I like to see a consistent body of work that is recognizable as being the artwork of a single artist. To me, that is a sign of maturity and professional development. The artist has found a voice that is meaningful, and I feel somewhat assured that the artwork I receive will be the artwork I see before me. Of course, good artists grow and develop and changes continuously occur, but there remains a thread from one body to the next.

Judith: How large a body of work should an artist have before approaching your gallery?

Ruth: We need to see about 10-12 pieces for review.

Jane: It's hard to say exactly how many pieces. Before approaching a gallery, there should be enough artwork to give the gallery several pieces of fine work if the gallery asks. There is nothing more negative than to tell the gallery you have no available artwork if you have already approached the gallery. Don't offer the gallery artwork that you've submitted to a show and might have to take back in the near future. The artist should have worked sufficiently to feel in command of the media and the message of the artwork. The artwork should look resolved and not tentative. This is more important than the number of pieces.

Dayle: It depends on the wall space requirements of the particular artwork of an artist. I like to hang cohesive

collections of artwork together if they are in the range of 3' x 3'. If they are larger, I only need to see a few pieces, but these need to reflect a refined style. I will consider how I can best represent the artwork.

Judith: What are your thoughts concerning exhibiting and selling fiber art and, more specifically, the art quilt?

Dayle: I am passionate about the art quilt and its beautiful manifestations. In choosing the work of art quilters, I am looking for pieces that complement one other. I look for distinctly different artists, established artists with a refined style and personality to their artwork. My gallery can comfortably exhibit large works due to the generous height of the ceilings, and our clients also frequently have large walls in their homes.

Ruth: Fiber art is a field that is growing in interest to collectors and to a general audience. We have shown art quilts since the 1970s, though we only show a handful at the moment. Other venues for this group of artists include The Gross McCleaf Gallery and the *ArtQuilt Elements* exhibitions that are renowned in the Philadelphia area for exhibiting art quilts.

Jane: Exhibiting and selling are two different things, so I will begin with a few statements about exhibiting. I think there have been several very exciting quilt shows in the last few years. The two large juried quilt shows, *Quilt National* and *Quilt Visions*, are creating more and more interest in quilts internationally. The publications of SAQA are an excellent means of drawing attention to contemporary quilts and the people who make them.

The goal of many quilt artists is to show in a museum, and that is a worthy goal. I think galleries have a more difficult time showing quilts because the work can be large, and unless the gallery has a large exhibition space, it is not possible. Some quilts just can't be small, and asking an artist to

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change scale might be a disaster.

There have always been some fiber collectors and quilt collectors, but their numbers have to grow before it is economically viable for a gallery to represent fiber artists in large numbers. For most galleries to stay open, they have to make a certain number of sales per month. Fiber art is a large and varied field filled with exciting artwork. It is ripe to become an important medium, but we all have to work to make it more collectible. If showing in galleries is the goal, then the artists have to be dedicated to supporting that system and not work outside the system while expecting the gallery to act as a showroom.

Judith: What do you see as the ideal artist/gallery relationship?

Jane: An ideal relationship is when we work together to make sales, contacts, and opportunities for each other. I find it very important to have mutual trust and respect. My goal with each artist I represent is to be a gallerist and not a gallery owner alone. This means I offer business advice and work with the artist to set goals and achieve them. I work hard to tell my artists what I see in the marketplace — the trends and pitfalls, and how this affects them. Their artwork will be viewed in the environment of the gallery, in the company of artists who are well respected in the appropriate community of art. In my gallery, there are 50-300 visitors a week depending on the time of year, and the artists who show with me like that kind of exposure and having someone else talk about their artwork.

I want to emphasize the importance of supporting the gallery system if that's how artists elect to show their work. Today, with easy Internet access to the artist's studio, artists have to make a thoughtful decision about their methods of making sales. When an artist makes sales through workshops, their studios or web sites, it diminishes the gallery/artist relationship. The gallery feels, rightfully or not, that it has invested in showing

the artwork to the public and devoted staff time to showing, discussing, and advertising the work. If a gallery knows that an artist is working outside the gallery system, then the gallery will be less interested in investing money in that artist's career. I think it would be a waste of my precious advertising money and much-needed wall space.

Judith: Dayle and Ruth, would you please comment on your vision of the artist/gallery relationship?

Dayle: I like to share a high level of communication with my artists and have our goals, expectations, and desires clearly articulated and understood. I believe that a collaborative effort sets the stage for mutual success. I believe it's important for the artist to fully appreciate the energy it takes on the part of the gallery owner to create a gallery environment that is positive, safe, secure, professional, and conducive to interacting with clients on the artist's behalf.

My mantra is to make everything a win-win situation if at all possible. I like to face issues with a degree of flexibility. There will be times when something comes up for the artist, and I will try to work it out because there may well be times that I will ask the artist to step up to the plate in another situation. I believe in long-term relationships with my artists; mutual trust and respect are critical. I look at each situation as unique but treat all my artists with the same standards.

Ruth: In terms of our business relationships with our artists, no artist should sell his/her artwork elsewhere at a lower price. If contacted by a client directly, we expect the artist to notify us or refer the client back to us. If an art consultant has seen artwork at our gallery, the artist needs to work with us on that sale, whether it is in our gallery or is a commission.

Judith: Do you require exclusivity from your artists?

Dayle: Yes, on this portion of the California coast.

Ruth: We usually have exclusivity in the greater Philadelphia area. On occasion, our artists might have a piece in a related show, but we like to be informed of this. Sometimes it might say "Courtesy of the Snyderman Gallery."

Jane: I require exclusivity in the state of New Mexico from my artists. I always encourage them to ask if they want to be in a specific show in New Mexico, and it is most likely that I will support them in showing there. When I take artwork to large expos such as SOFA, I require that they show exclusively with me in that particular show. I also ask that the artwork remain with the gallery for approximately six months after being sent. The gallery puts time and effort into promoting the work, and I feel it is unfair to request it back before we have a chance to benefit from that effort.

Judith: I want to thank Ruth Snyderman, co-owner of the Snyderman-Works Galleries, Jane Sauer, owner of the Jane Sauer Gallery, and Dayle Dunn, owner of the Dayle Dunn Gallery, for answering my questions so thoughtfully and thoroughly. I hope this article is helpful for SAQA members seeking to explore gallery representation. ▼

SAQA president Judith Content has a thirty-year career as a full-time studio artist. She has worked with galleries consistently over the years and has a great deal of admiration for the commitment it takes to be a gallery owner. She lives in Palo Alto, California.

*Editor's note: To learn more about approaching galleries, listen to Judith Content's mentorship conference call titled "Account management: Effectively dealing with museums and galleries." To find it, log onto SAQA University through the SAQA web site and select **Mentorship Forum**. Scroll down to **Completed Calls**, select **Judith Content under October 2007**, then select the **Audio Presentation** icon.*

Editor's Note: A way to be prepared for your first interaction with a gallery is to have a consignment agreement ready in the event that the gallery does not provide you with one. Here is a consignment agreement that SAQA members can modify to their own specific needs.

ARTIST-GALLERY CONSIGNMENT AGREEMENT

TITLE/DESCRIPTION	MEDIUM	SIZE	FRAMED	RETAIL \$	COMM	NET \$

1. The Gallery confirms receipt of the Artist's consigned artworks, in perfect condition unless otherwise noted.
2. This agreement applies only to works consigned under this agreement and noted above.
3. The Artist reserves the copyright and all reproduction rights to these works. The Gallery **will not** permit any of the artworks to be copied, photographed, reproduced or transferred to a CD-ROM for use on a computer network without written permission of Artist. Gallery will print on each bill of sale, "The right to copy, photograph or reproduce the artwork(s) identified here is reserved by the Artist, _____."
4. The retail amount (less the Gallery commission) and the name and address of the purchaser will be remitted to the Artist within thirty (30) days after the sale. The title to these works remains with the Artist until the works are sold and the Artist is paid in full, at which time the title passes directly to the purchaser.
5. The Gallery will assume full responsibility for any consigned work lost, stolen or damaged while in its possession. Consigned works **may not** be removed from Gallery premises for purposes of rental, installment sales or approval with a potential purchaser without Artist's permission. The specified retail prices **may not** be changed without the Artist's permission.
6. The consigned works will be held in trust for Artist's benefit and will not be subject to claim by a creditor of the Gallery. This agreement will terminate automatically upon Artist's death, or if Gallery becomes bankrupt or insolvent. Either party may terminate this agreement by giving thirty (30) days written notice, with all accounts settled.

Artist Name _____ Gallery Name _____

Address _____ Address _____

City _____ State _____ Zip _____ City _____ State _____ Zip _____

Phone _____ Phone _____

SIGNATURE OF ARTIST _____

SIGNATURE OF GALLERY DIRECTOR _____

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WWW.ARTMARKETING.COM

Sixth International Fiber Biennial

By Jacqueline M. Atkins

Fiber arts took center stage in Philadelphia in March and April in a veritable explosion of exhibitions and symposia that showcased the many different approaches and interpretations that fiber artists practice today. Some 28 galleries and arts and educational organizations throughout the city and its environs were involved, and the artwork of hundreds of local, national, and international fiber artists was featured. The catalyst for all this activity was Snyderman-Works Galleries, which has sponsored a fiber biennial since 1998. The bar was raised this year when Rick Snyderman, gallery principal, suggested involvement in the 2008 Sixth Biennial to

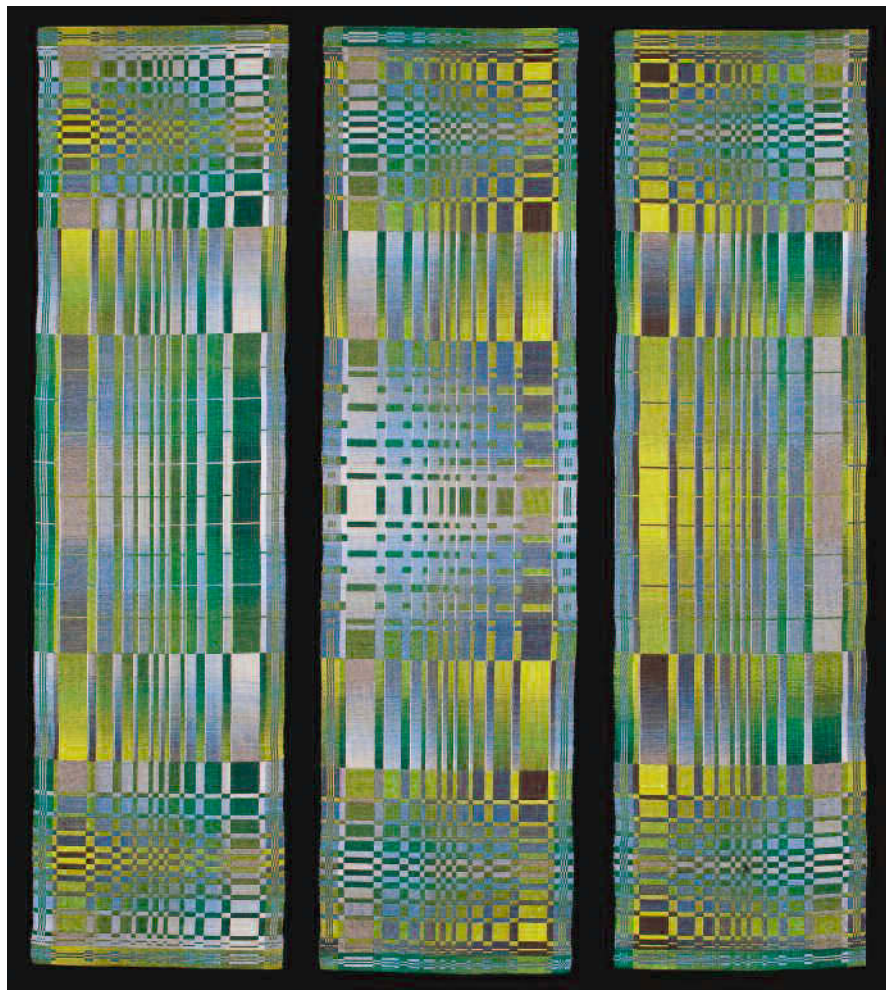
arts and education organizations and got an overwhelmingly positive response.

The Sixth International Fiber Biennial is by far the largest and most comprehensive of all the exhibitions that have taken place this spring, and the most representative of the dynamism that is driving innovation and experimentation in the fiber arts today. Bruce Hoffman, Snyderman-Works Galleries director, was curator for the Biennial and responsible for choosing artists to participate. According to Snyderman, “[Hoffman’s] knowledge of this field and its leading artists, acquired over several decades, has made the exhibit

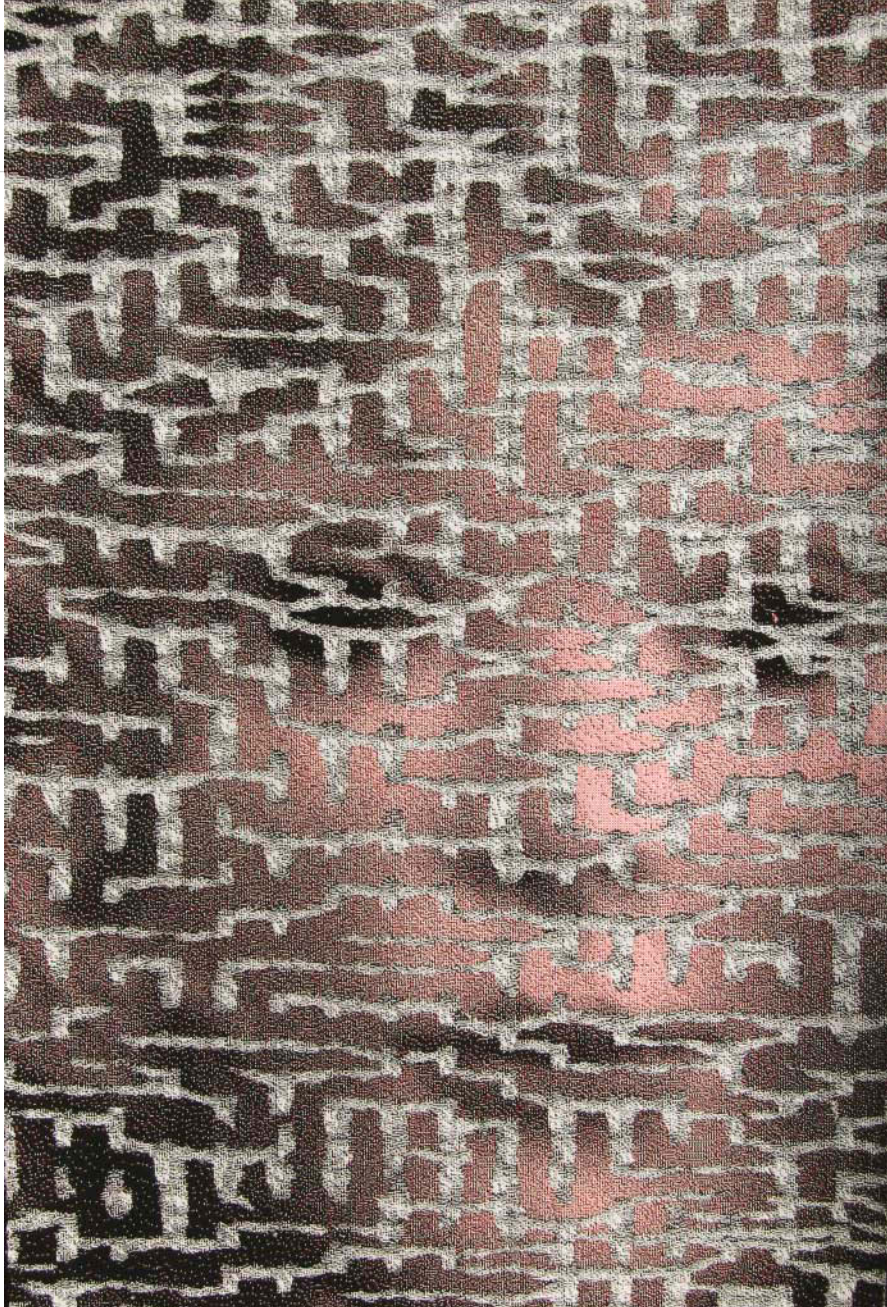
truly outstanding. While some artists are limited by process, these artists are not. They are setting examples and establishing new paths.”

Hoffman’s choices spanned countries and continents, resulting in a total of 92 artists representing Sweden, the United Kingdom, Japan, Korea, Canada, and Germany, as well as the United States. His choices encompassed not only new and emerging talent but also well-known practitioners of the arts with extensive resumes—among them were Gerhardt Knodel, known for his fiber sculpture; John McQueen for his creative work with natural materials; Michael James, Nancy Crow, and Joy Saville for their quilts and more; and Lia Cook and Cynthia Schira for their computer-generated works. Others were mid-career artists whose craftsmanship and extensive bodies of work deserve wider attention, but all were innovators who fully embraced their chosen medium.

But what, indeed, comprises that medium? One of the most noteworthy aspects of fiber as an art medium is its ability to straddle and confuse categories, to blend and blur the lines—and that versatility is quite evident in exploring the work of the artists participating in the Biennial. They employ an astonishing variety of techniques and materials, sometimes in a single work. Many combine traditional fiber techniques such as stitching, weaving, knotting, twining, and coiling with digital photography, rusting, photo transfer, burning, and more. Materials range from the traditional—wool, linen, cotton, and silk—to wood, wire, gut, stainless steel, fiber-optic thread, even



Ireland, 40" x 10.5" (triptych)
© Nancy Middlebrook



Maze Doll

77" x 51"

© Lia Cook

In like manner, Amy Orr makes quilts from shredded credit cards, a traditional craft that here depends on wildly unconventional materials, while Joy Saville's quilts rely on conventional fabric but complex patterning and a carefully chosen palette resulting in visually kinetic fabric constructions that vibrate with light and color.

The work of California-based artist Lia Cook is, technically and conceptually, among the most impressive and haunting of the many outstanding pieces in the exhibition. Calling her a weaver creates an image far from the reality of her extraordinary work, which manages to be both intimate and public. Working with the jacquard loom as well as digital and other innovative processes, her work blends and blurs the lines between traditional media and computer technologies. Her large-scale images, such as *Maze Doll*, are embedded in the structure of the woven cloth itself, ultimately translating the image into something that is experienced both visually and physically. These images develop a personal bond with the viewer that breaks down conventional perceptions of woven structure and integrates fiber and image into a coherent whole that captures us intellectually and incorporates us emotionally into a sharing of Cook's conceptualization of the world. One is taken not only with the superb craftsmanship of the work, but also with the vision of the artist and the powerful, almost visceral, reaction that her translation of image to cloth draws forth.

Gerhardt Knodel, retired director of Cranbrook Academy of Art in Michigan, has long been a beacon of inspiration to fiber artists. A master of his craft, Knodel remains an inveterate explorer who continues to seek out

credit cards and exposed film. The artists are in a constant process of exploration that delves into the unexpected relationships between fiber and painting, sculpture, photography, printing, and conceptual art. Artists now working in fiber art come from a broader range of disciplines than in the past, as they find that fiber allows them to do things that cannot be done in any other way. Each also brings his or her own interpretations of and experimentations with fiber that serve to broaden and enrich the field.

Many of the artists in this exhibition are exploiting the three-dimensional sculptural possibilities of fiber and moving beyond what is considered traditional two-dimensional structure.

That is not to say two-dimensional artwork is passed by; traditional fiber techniques such as weaving and quilting are also represented, but even there, subject matter and imagery can move the works toward edgier and more audacious manifestations. And there are some masterful examples of the innovative implementation of traditional techniques: Nancy Middlebrook's work is based on double cloth, a traditional weave structure with two distinct layers of fabric, but her use of a different color palette for each layer that surfaces and disappears as the weaving progresses offers endless possibilities for design. This is seen in *Ireland*, a stunning and complex work that at first glance might seem teasingly simple.

See "Fiber Biennial" on page 14

innovative approaches to fabric and structure, as his work here makes clear. *Recovery Games: Skeeball*, some sixteen feet long, dominates the wall on which it is installed, yet the perforated panels comprising the impressively large piece give a sense of delicacy rather than mass. And, size notwithstanding, a sense of playfulness and airiness are keynotes, a comprehensive lesson in balance and conceptual weight to all who would work on such a scale.

Lighthearted and taste-tantalizing small-scale adaptations of popular foods are part of the most recent work by Philadelphia artist Ed Bing Lee. Lee, now in his 70s, bases his knotting technique on a simple macramé stitch and has transformed this deceptively simple skill into a unique art form that, in its innovative manifestation in this exhibition, presents us with thirteen miniature fiber tidbits ranging from the frivolous to the prosaic. His meticulous technique, juxtaposed with his imaginative re-creations of consumables from hamburgers to strawberry shortcake, creates an installation piece that amuses and confounds at the same time. Bing's diminutive artwork would have been better served, however, shown in a vitrine of its own rather than in the larger case where other pieces also clamored for attention.

Fiber is a primary material for creation of textiles and fabrics that can both protect and adorn the human body, and so perhaps it is not surprising that works relating to the body or its coverings are found in this exhibition. Mark Newport's eerily lifelike and slightly menacing knitted body suit, *The Patriot*, encompasses both representation of body and protective cover in a political statement that also forms part of a long tradition of the expression of personal and political beliefs in fabric, most specifically in quilts and coverlets. Soonran Youn's figurative soft sculpture entitled *Sorrow #15*, a study in pathos that achieves an emotional bond with the viewer, represents the body itself in

fiber. Given the medium and exaggerated imagery characteristic of Youn's work, it is a style that could so easily have slipped into comedy, yet the sense of anguish and loss, of simple, raw emotion that this artwork elicits is quite astounding. While this is perhaps among the most obvious in its emotional impact, it is far from the only work in the exhibition that created an instant bond with viewers, an indication of how powerful the fiber arts can be.

John Eric Riis and Lindsay Ketterer Gates play off of body coverings in colorful works that bear some similarity in decorative concept and layered meanings but little resemblance in fabrication. Riis uses traditional tapestry weave to investigate contemporary ideas of art and beauty through garment-like works that are often embellished with precious materials such as pearls, metallic threads, and crystals. These elegant constructions carry other messages, however, as can be seen in the interior decoration of *Ambush*. Gates likewise uses a garment-like form in her work here, but *Metamorphosis* is executed in painted steel and stainless steel mesh, hardly wearable materials. And, like Riis, her work carries visual messages.

Chinese-born Xiang Yang also plays with the idea of body, working within a construct of both two-dimensional and three-dimensional space in his fashioning of embroidered portraits composed of hundreds of silken threads that span six feet between steel frames. As the threads move from one flat embroidery plate to the other, they create a three-dimensional sculpture that metamorphoses into a new image when the threads reach the other end. These unique thread works often result in identifiable portraits (often political) at either end, but in *Uncertain Identity*, the subject remains elusive, the sleek tube-like construction of threads suspended in space between the frames becoming a tangled unidentifiable image as it reaches the ends.

From the colorful and decorative

constructions of Riis and Gates and the near-confrontational aspect of Yang's thread sculptures to the subtle minimalism of Kyoung Ae Cho is an indication of the wide variety of fiber art to be found within this exhibition. *Seeded*, a pentptych of quilted silk organza with a central cluster of corn leaves, calls to mind the carefully raked gravel contours of the Zen gardens of Japan, designs meant to encourage contemplation and meditation. Cho's serene and carefully crafted work provides a useful moment for consideration and reflection in the midst of an exhibition that constantly demands a re-evaluation of traditional concepts of the meaning of fiber.

That basketry is alive and well in its many and various forms was obvious in the exhibition. In the gallery's front window, Dorothy Gill Barnes' *Ohio Bark Basket*, with its strong vertical thrust, provided a good counterpoint to Debora Muhl's *Six Bluebirds and a Cardinal*, a delightful sweetgrass confection, with both artists' work serving to draw passers-by in for a broader experience in the appreciation and understanding of fiber arts. Christine Joy's *Water*, a dramatic composition of twisted and knotted cottonwood, provides an additional dimension to the concept of baskets as sculpture. This work, too, grabs the attention because of the sense of movement the artist has managed to evoke from this malleable wood.

Physically, Snyderman-Works Galleries are well suited to this exhibition. The first floor is a brilliantly sun-filled and elegant space, with high ceilings that easily accommodate some of the very large pieces included in the exhibition, such as Knodel's piece discussed above, and John McQueen's *Spekigtungs* — a quirky work of words, sticks, and string. The installation of Jocelyn Chateauvert's *Southern Bark* in close conjunction with McQueen's piece also served to create an active visual interplay between the two that increased and emphasized the not-

insignificant individual presence of each. Chateauvert, who uses traditional papermaking techniques, develops unusual and large-scale sculptural forms that belie the apparent fragility of her medium. McQueen, known as a “basketmaker,” turns traditional basketry on its head in large and dramatic works such as this one that plays off license plate letters. Both artists push the concept of craft into new and visually compelling realms that worked especially well as the interior entrance works for the exhibition.

The works on the lower level, where more problems might have been expected to present themselves in installation simply because of the lower ceilings and absence of natural light, looked fresh and striking. Most played well off each other, creating



compatible, complex interactions and often unexpected and resonating harmonies. Michele Sales’ intriguing collaged torso-like sculptures, *Preservation 1* and *Preservation 2*, created from wood, recycled synthetic materials, pods, wood, birch bark, and paper, played well in juxtaposition to Michael James’ vibrant new work, *Flex*, from his Four Square Series 3. James, who is concentrating on developing a variety of inventive digital techniques to create surface imagery, here captures the concept of multiple realities within one work.

Also presented in this space were two works that, although quite different in concept and execution, nevertheless offered complementary visions of shibori, a traditional Japanese dyeing technique. Hillary Steel’s *Eidectic*, with its graceful gradations of form and color, provided a lesson in subtlety in her traditionally dyed work, while Rebecca Medel’s minimalist design for *Reflection Nebulae* captured the spirit and nuance of shibori even though the fiber optic thread used in its making could not have been more removed from traditional practices.

While the scope of the exhibition is impressive, I did find myself wishing from time to time that it was not quite so large, or that it might have been presented in two parts, so that it would have been easier to contemplate and individually appreciate each of the works more thoroughly (although a second or third visit could also solve this problem). For the most part, objects were carefully and creatively displayed, and, with few exceptions, with enough space around them to preclude visual interference and distraction from nearby works. Marie-Laure Ilie’s *Saviors*, a tall but delicate and almost translucent sculpture composed of organza, plastic wire, and paint, would have benefited from being shown against a

plain background, as objects behind did tend to interfere with the images painted on this semi-transparent three-dimensional work, but the overall ingenuity of the work could still be appreciated. And, as noted earlier, Ed Bing Lee’s diminutive knotted food presentations were not seen to best advantage within the large showcase surrounded by works that tended to distract from, rather than complement, them. Pamela Becker’s mixed-media vessels, on the other hand, garnered attention for their concentrated showcase display as a group, which enhanced their attraction as a collection rather than as individual stand-alone objects.

Although not all of the many fine artists who made up Fiber Biennial could be discussed here, all had a part in its overall success by pushing against traditional boundaries and creating new directions for exploration. They have helped to provide context and content for a new understanding and interpretation of fiber arts today, and we shall wait with interest to see where they will lead the field in the future. Bruce Hoffman has noted that the Sixth International Fiber Biennial was not intended to be a minimalist exhibition. Rather, he said, it was meant to be overwhelming, to saturate and excite viewers with the scope, variety, originality, and vision to be found in the fiber arts. In this, he has succeeded admirably — and, perhaps, gone further, by encouraging and nurturing not only the artists who have brought such excitement and talent to the field, but also the understanding and appreciation of a much broader audience. We will now actively look forward to the leaps of imagination, the next steps down the path of the work in progress that is fiber art, that are sure to be seen in the Seventh International Fiber Biennial in 2010. ▼

SAQA board member Jacqueline M. Atkins is the Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum in Allentown, Pennsylvania.

Ohio Bark Basket

46" x 12" x 18", © Dorothy Gill Barnes

ArtQuilt Elements 2008

By Bruce Hoffman

The first several hours sitting in front of my computer contemplating the enormity of reviewing the 68 selected works for the *ArtQuilt Elements* 2008 Biennial were a bit daunting. Having had the privilege several years ago of being one of the jurors for the then-fledgling exhibition at the Sedgwick theatre, I am delighted that this international exhibition has become a major venue for contemporary studio quilt making. As a juror, I know what B.J. Adams, Mi-Kyoung Lee, and Robert Shaw went through to narrow their selections down to 68 chosen works. I think it is important to recognize that as jurors, our selections reflect the best of the entries received. Some years an extraordinarily talented group of artists may apply, while other years may be less stimulating. This year was a very good year, and the Wayne Art Center works superbly as an exhibition venue.

On that note, I need to clarify my criteria in setting out to review this exhibition. Noting that I am writing primarily for fans of the art quilt world and the *SAQA Journal*, I find it most important to judge artwork according to my professional standards, as I would do for all mediums and processes. It is imperative that for an art form to grow, it must be judged accordingly. Draftsmanship, design, color, and form must be as strong as, if not stronger than, one's ability to manipulate materials. To be a studio artist is to be held to the highest of professional standards. With this approach, I began my endeavor in reviewing the *Elements* exhibition.

Entering the Wayne Art Center, a modern, light-infused facility, was a thrill. It so gently embraced the *ArtQuilt Elements* exhibition. Seeing the large main gallery straight ahead, I felt drawn into this space. I was disappointed, however, to see seven quilts sporadically placed around the

main lobby and suffering from lack of light. I made a point to go back and take a better look at these works. It was a very important backtrack. One of the most successful and poignant pieces in the exhibition was hung precariously over a stairwell, forcing too much space between the viewer and the work. *Tsunami* by Judith Larzelere was a monumental study in color, movement and light. Her interpretation of a great human tragedy was sobering. Her strip quilting technique added to the power of the piece. Each small unit of fabric served as a testimonial to the loss of human lives.

Adjacent to *Tsunami* was *Structures #60* by Lisa Call. This long, somewhat narrow quilt was embellished with wonderfully controlled repetitive machine stitching over subtly dyed cotton. The minimal palette with variegations of grays, maroons and ochres reminded me of the extraordinary landscape of the Tuscan farmlands.

Walking into the main gallery, I stopped, looked, and tried to make sense of where to begin without bypassing works which were intimate in scale and subtle in design and color. There were so many jewels. I very much liked the simple idea explored by Bonnie J. Smith in *4-Friends*. Her piece consisted of four blocks with repeated shapes and pattern using subtle color changes. Simple, powerful, successful: design and craftsmanship working together.

My eye was then drawn to a very large nine-block piece titled *Stills From a Life 27* by Dominic Nash. This marvelous large-scale artwork explored everyday objects with masterful nuances. She manipulated fabric with great ease, veiling colors with sheer fabrics, printing and dyeing with exposed raw fabric edges that beautifully blurred the outline between object and ground, making

it one of the most successful pieces in the exhibit.

Within the context of this room and the exhibition in general, I wondered how many color blocks and shape changes I could examine. Far too many of the works followed formulaic ideas stemming from traditional quilt making. I felt this show deserved better, and my eye wandered instantly away from these pieces, wanting to examine more interesting surface work and design. Hand-dyed, painted, printed, and cut fabrics most definitely draw me more quickly to a work.

Tucked into a corner was one of the stars of the exhibition. Barbara W. Watler's *Ontario Quest 3* was a tour de force in thread painting and a stunning study of monochromatic light. Watler subtly constructed the image out of small blocked units, which created a wonderful space between the viewer and the trees and white sky. I felt as though I were glancing through a window. This is great draftsmanship.

Towards the right center of the main gallery stood a large cube adorned with artwork on all sides. Barbara J. Schneider's work titled *Leaf Fall* was handsome in color and beautifully quilted. I did question, however, the way the five oversized leaf forms were set in a row. It was a wonderful idea not quite realized. By making the leaves oversized and so structured, they became stagnant and lost the sense of movement. I would have preferred to see a wall full of randomly placed leaves reminiscent of a windy fall day.

Several smaller quilts hung on the opposite side of the cube. Here I found a very intriguing and inspiring piece by Mirjam Pet-Jacobs, a Netherlands-based artist. Upon approach I could sense that *Meditation 1-0, for the wings of dove* was not an American-made

Trinity
67" x 66"
© Bean Gilsdorf

piece. Combining shibori, computer printing, feathers, vinyl and type, this piece was elegant, poetic, and impeccably crafted but, most importantly, aesthetically balanced in design. It was one of the few pieces not relying on tradition while pushing the envelope on innovative ideas.

Reaching the far wall to exit the gallery, I was very impressed with two pieces. Bean Gilsdorf's *Trinity* and Susan Shie's *Wilma (Peace Voodoo)* were two of the most successfully placed works in the gallery. Both Gilsdorf and Shie presented narrative quilts that drew the viewer closer. While Gilsdorf's piece was bold and iconic, Shie painted a visual as well as written narrative. She used the written word to tell her story, while the words themselves became wonderful surface pattern.

The second gallery, situated down an annex hall, was more intimate in scale. This gallery seemed to have more figurative works represented. Two strong pieces using commercial, heavily patterned fabric were Lori Lupe Pelish's *Almost* and Leni Levenson Wiener's *An Outstretched Hand*. Each quilt was an intricate study in light. One portrays youth, with bright sun-drenched lighting, the other, the wear of age, the woman with outstretched hand gazing into darkness.

Opposite these works, nestled into another corner, was a showstopper for me: a great study in color and shape. Norene Walworth's *The Spaces Between* reminded me of a fine Spanish mosaic wall. The 1200 small randomly-cut squares were meticulously articulated with a simple single stitch in each of their centers. Walworth exhibited a great sense of color, using related value and tonal structures, allowing the colors to undulate. Placement was ideal. If you removed one particular color, the



entire piece would fall apart. Particularly stunning was the use of blue, which masterfully moved the eye all around the surface of the piece.

I also found Angela Moll's *Secret Diary 18: up to speed* intriguing. Cryptic handwritten words from a diary floated across carefully selected strips of color. It was scaled and proportioned beautifully.

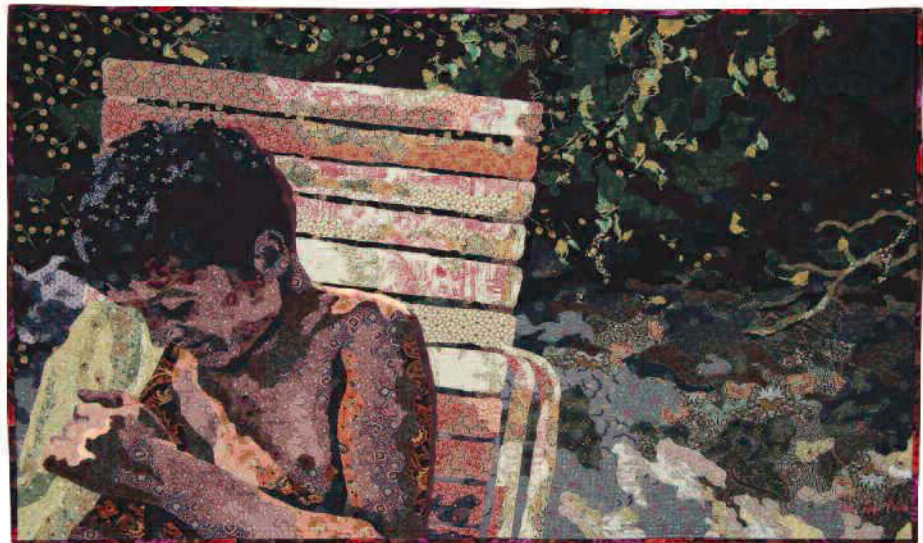
In all, *ArtQuilts Elements 2008* was a dazzling exhibition. I commend all who worked so hard putting the show

together and all who produced work.

One very important element for any art show is the production of a catalog. For those who were not able to see this exhibition in person, it's a marvelous tool. Exhibitions are ephemeral; catalogs are valuable historical documents. As with most printed materials, the color reproductions are not absolutely accurate, but I recommend adding it to your library. ▼

Bruce Hoffman is the director of Snyderman-Works Galleries in Philadelphia, Pennsylvania.

Almost, 31" x 48", © Lori Lupe Pelish



SAQA member gallery: *Spiritual artwork*

Lisa Ellis

Follow Me

41" x 29" © 2007

www.ellisquilts.com

"Come, follow me," Jesus said, "and I will make you fishers of men." Mark 1:17 (NIV)

This quilt incorporates the classic Christian fish symbol of the early believers. When I was a teenager, I used this symbol extensively to mark myself as a believer in Jesus. I had fish jewelry; I etched it on my school notebooks and sewed it in twine on my well-worn bible.



Nancy Whittington

The Seed and the Flame

78" x 112" © 2006 | www.nancywhittington.com

The unique challenge of this commission was to create religious art for a new Episcopal congregation. The space must be assembled and disassembled each week. The quilt is divided into three panels to evoke the phases of the creation. There are two simple motifs: a seed and a flame. The tumbling seed tells a story of new life, and the flame symbolizes the Holy Spirit and the call to follow for others.

E. J. Saccà

Razor Wire

8.25" x 7" © 2008

E. J. Saccà photograph of the late Joe Thihaweron David with his installation about the Oka Crisis 1990. Photographs of razor wire by M Gabriela Torres (used with permission), digitally altered by E. J. Saccà.

I learned about the significance of land for Kanehsatà:ke people from the late artist Joe Thihaweron David. We met at the Pines in Spring 1990, and we found he was studying art at the university where I teach. We talked a long time, and he explained how his grand and great-grandparents defended the Pines. Months later, the Oka Crisis of 1990 started with a police raid; Joe was among those encircled by police, army and razor wire throughout that summer. The photo shows Joe and his installation following the Crisis; the work reflects his love of life and art, intertwined with razor-wire terror.



Linda Witte Henke

Pieta II

25" x 17" x 6" © 2006

www.lindahenke.com

This work was inspired by my own experiences of grief. Because I have experienced grief as having a disorienting quality, I constructed this textile sculpture using a nineteenth-century technique known as crazy quilting. The color palette expresses what I have experienced as grief's drain on one's life. Mary's vacant visual expression to my own bereft, emptied of all that purpose. I imagine Mary and similar manifestations of the courage to be fully present to suffering ones of every time.



Cheryl Lynch

Celebrate: The 613th Mitzvah

29" x 41" (shown wrapped around a wooden shoulder)

© 2007 | www.cheryllynchquilts.com

The torah is a scroll that fits inside the cover. One of the 613 commandments of the Jewish religion is to write a torah. To celebrate the 50th anniversary of Temple Shalom in Broomall, Pennsylvania, a new torah was commissioned, and the members of the temple were each able to fill in a letter using a quill pen. This torah cover was created to celebrate this occasion and to cover the new torah. The Hebrew letters speak of this mitzvah.

Ellie Kreneck

Exiting Eden with Eve Warming up the Pick-up

52" x 41" © 2008

Adam and Eve were having tea when the Angel arrived to say "You are so out of here!" Adam is pretty reluctant and upset about leaving, but the more pragmatic Eve is already in the vehicle. Eden is, of course, located right off the Caprock in West Texas.



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Carol Anne Grotrian

My life as a quilter began in 1979 with a holiday banner. Quilts quickly seduced me into abandoning the many fiber techniques I'd tried before then. Art quilts were surfacing in magazines and a few local exhibitions. The excitement of a new art form based on women's work was infectious, especially in an era of vocal feminism. I started with basic techniques and patterns from traditional quilting.

I'd left art school behind in the late 1960s, but I didn't find my voice until quilting showed me the steps to take. In the 1980s, quilt designs were hindered by a limited palette, dictated by fashion. Dyeing my own fabric was the solution. My first all-hand-dyed quilt was also my first big success. My *Light of Liberty* was the Massachusetts winner and a judge's choice in the first Great American Quilt Festival in 1986 in New York.

During the festival, I bought a book on shibori dyeing. Its non-mechanical repeats and diverse patterns became the language of my quilts. Encouraged by my critique group, I experimented stylistically. We are six art quilters and an embroiderer who have met regularly over the past 20 years to discuss everything vital to our development as professional fiber artists. Starting a critique group is a good idea for all art quilters.

In my lectures, I suggest that all quilters look for their artistic voices. I believe we each have one. My quilts have always had a sense of light and references to nature. The organic forms of shibori eventually led me to landscape, which continues to inspire and challenge me. As I found my voice, quilting gave me the confidence to call myself an artist and brought me back to drawing after a long absence.

I always encourage my students to draw, because eyes and hands physi-

cally absorb subjects so differently than cameras. I take snapshots for the odd reference, but I begin by drawing on location. Back in my studio, outdoor sketches are simplified into quiltable shapes and compositions are balanced. After a drawing is approved, I enlarge the design into a pattern, dye the fabrics, and then piece and quilt by hand and machine.

Exposure in juried shows and publications has brought the attention of galleries and art representatives, which has resulted in more exhibitions and commissions. I faced my first commission with trepidation, since it was a 9x12-foot quilt that required batting and backing from firefighter clothing to pass fire codes.

Thus, the next step was learning to machine quilt. Although tight commission deadlines favor machine quilting, I still choose hand or machine quilting depending on the aesthetics — whether I want to draw a lighter or heavier line with stitches.

My method is suited to commissions, since my artwork is based on drawings that provide clear communication with my clients. When working with a corporation or institution, I require a contract and a



Time Is As Weak As Water, 30" x 36", © 2005



Nobody Home, 18" x 28", © 2008

deposit, since the cast of characters can change. With an individual, if the project is within my normal market range, there's only a letter of agreement and no deposit. The arrangement is "love it or leave it." In both cases, I base the quilt on an approved drawing, and I'm not open to changes later in the process.

Private and corporate commissions for landscape quilts have taken me from Central Park in New York to Fenway Park in Boston, from Long Island Sound to the shores of Maine. Though I've worked well with art reps, I prefer making my own presentations and contact with clients, some of whom have become friends through the commission process. I've learned over the years that projects involving someone's very personal space, like a backyard, can leave less room for interpretation and require more time, since I can't resist trying to get the details right. Hospital commissions have been especially satisfying, since my intent is to create views of "breathing spaces" I've experi-

enced, quiet moments in memorable places that connect us to a world bigger than daily stresses or headlines.

The time required to draw, dye, and construct a quilt makes pricing difficult, especially when accommodating the common art world fee of 50 percent to galleries or reps. My smaller mantle-sized work averages about \$2000. I keep a log of hours spent on each project and adjust the price accordingly, though maintaining a reasonable hourly wage can be difficult.

My income has been a juggling act of part-time bookkeeping, teaching, and selling fiber art, supplemented by my husband's job. Thanks to selling shibori-dyed wearables, I entered the craft show world where overhead was less than 50 percent. This required an initial learning curve, seed money to set up a professional booth, and an ongoing investment of time. Following a SAQA conference suggestion, I sold sets of postcards of my quilts packaged with promotional materials. Gradually sales shifted from wear-

ables to quilts alone. These craft shows provided teaching and commission opportunities as well as sales.

High-end shows appropriate for art quilts have proliferated, and fees have increased, making them less viable for me in the current economy. I've opted to stop for now. Always a welcome validation, sales often increase productivity, as do frequent deadlines, but too great a focus on earning puts unhealthy pressures on my art, which is better done when it's right and not when "time's up."

For over 18 years, I've been energized by teaching as my students become excited by new techniques and ideas. My classes include fabric dyeing basics as well as shibori, potato dextrin resist, and fabric stamping. I also teach picture quilt design and piecing techniques with an emphasis on process, not products. Multiple-day classes are more compatible with dyepot requirements and the evolution of design, though I also adapt the classes to the more

See "Carol Ann Grotrian" on page 22

Carol Ann Grotrian

from page 21

common one-day workshop format. My dye classes don't require a sewing machine, but I do have to lug around buckets, chemicals, PVC pipes, and other equipment. It's always an adventure teaching dyeing. Sometimes a bucket won't fit under a spigot. Sometimes there's no hot water, but a coffee urn can be appropriated. Creative solutions are often required and always worth the effort. It's such a pleasure to hear the oohs and aahs as students open dyed shibori for the first time, when everything seems beautiful. I always counsel that the second time is harder, when you want to repeat what you've just done. Sometimes art quilt workshops seem like the collision of quilting's tradition of kits and handing down patterns with art's open-ended exploration and emphasis on individual expression. I think teaching art fundamentals in an approachable way in classes is crucial for art quilts to evolve.

My current marketing is electronically focused. Address lists for announcements and correspondence concerning teaching and exhibitions have mostly shifted to e-mail, which is more efficient and cost effective. In 2000, I designed my web site, which remains a useful tool for prospective buyers and teaching contacts. Finding time to keep computer files current, however, is always a struggle. My teaching happens mostly by word of mouth in New England and New York, but my web site has brought opportunities from far away — the west coast, Canada, and even Taiwan, as well as contacts in Switzerland and India. I welcome workshop possibilities but don't aggressively market myself; for now I am content with a light schedule that allows time for art.

Other electronic chores include shooting my own digital photos of new quilts and archiving previous artwork by scanning 35 mm slides. My most recent lecture was computerized, which made it easier to assemble but has me debating whether to buy a



First Thaw
23" x 23"
© 2004

digital projector, as yet uncommon among quilt guilds. At present, I invest more time than money in marketing. If I don't have enough quilts on hand to market, studio time becomes the priority.

Four years ago, a house fire brought a year-long sabbatical. My primary loss was a reference library of swatches and dye formulas from all of my quilts. My first step toward recovery was designing a bed quilt. The next was side-stepping the lost color swatches with blue-only indigo dyeing and an art quilt interpreting a Chinese poem about the seasons suggesting that "if your mind isn't unnecessarily clouded ... this is the best time of your life." Indigo's meditative process has always been good for my soul. Serendipitously, I was invited to teach at an indigo festival in Taiwan, where the Chinese poem was known. While continuing the indigo, I'm now beginning to work with a full palette of color again.

As I watch for the next steps that life and quilting will bring, the obvious long-term goal is to grow as an artist. A student once remarked that art must get easier with practice. It doesn't. While maturing, it can be easy to fall back on old habits, even if successful and marketable, and this can produce a sense of stagnation. Yet, I'm impatient starting over with

something new.

I spent 10 wonderfully hectic years as a full-time artist, juggling commissions and my own artwork, as well as craft shows, exhibitions, and commissions. Now I'm back to part-time bookkeeping in order to fund my desire to experiment. Instead of an outward push, it's an inward focus, at least for the short term. I'm trying for a gradual evolution, perhaps more hand stitching, possibly more abstraction, definitely less piecing of tiny scraps, but still shibori and landscape. Since most of the quilts I've made are sold, I need to create a body of work and then seek a venue for exhibiting. I'll still stay open to opportunities and networking. I was juried into last summer's *Shibori Now* exhibit at the Textile Center in Minneapolis.

I feel blessed that this is what I do, that I am compelled to do something I love so much. I feel lucky to work with my hands in a computer age and to be involved in the long tradition of women's work. I feel fortunate to have found a voice in landscape images and to be involved in the wonderfully creative world of quilts at a time when traditions are still strong and also when quilts are finally being recognized as art. ▼

Carol Anne Grotrian is a fiber artist living in Cambridge, Massachusetts. Her web site is www.carolannegrotrian.com.

Bella Kaplan: creating art in a war zone

By Linda Witte Henke

Some would contend that all art is autobiographical, and the work of textile artist and SAQA member Bella Kaplan certainly supports that contention.

Until her marriage, Bella lived what she describes as a “normal, everyday life” in the central region of her homeland, Israel. After her marriage, she moved to her husband’s home in Upper Galilee, where they live on a kibbutz (a collective farm or settlement).

Because their kibbutz is located close to the Lebanese border, they have been on the front line of the conflict there. Wartime conditions have for decades been a common experience for them, with many military personnel living within their community.

Bella describes times when rockets would land regularly and without warning. “We would hear them being fired and knew that, in a few moments, they would land on or near us,” she recalls. “It was especially traumatic,” she says, “when a shell fell near the entrance to our kibbutz and killed 12 soldiers.” Although bombs have also damaged numerous buildings, their commu-

nity has thus far experienced no additional casualties.

Bella relates that much of her children’s early lives were spent in shelters — sometimes only during the day, sometimes also throughout the night — and occasionally, the children had to be evacuated to settlements located a safer distance from the bombings. She acknowledges that even during times when the level of conflict abated, they lived in a state of heightened awareness that tensions could quickly escalate at any time.

“Many people have moved to quieter regions, but whenever I’ve gone away, I’ve always been impatient to return,” she says. “In spite of the tension and fear, there is something very special here, and I want to be a part of that.” Bella’s adult children are among those who have chosen to live elsewhere. Now, Bella and her husband are the only members of their family who remain on the kibbutz.

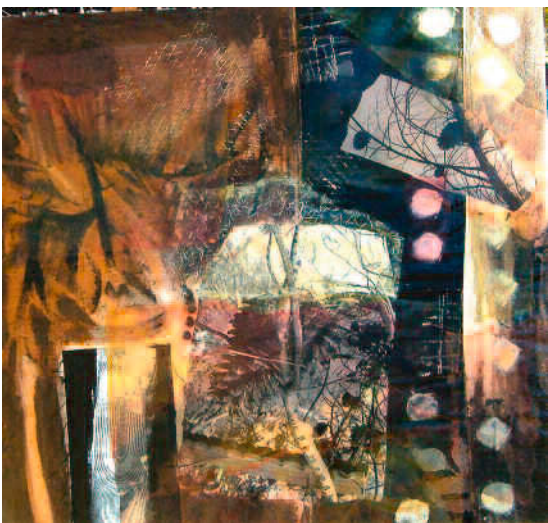
After earning a bachelor’s degree in creative arts from the University of Haifa in Haifa, Israel, Bella built a successful 20-year career through the creation of functional ceramic items. She discovered textile art about 20 years

ago when a friend took a quilting course and then made a Cathedral Window quilt. Bella was so impressed with her friend’s creation that she, too, decided to learn to quilt. After working concurrently for a short time in both ceramics and textiles, Bella made the decision to devote her full energies to the quilting arts. She has since had numerous opportunities to expand her repertoire of techniques by taking courses with a number of master quilters in England and the United States.

Although Bella initially created traditional quilts, she says that she quickly gravitated toward more contemporary expressions. “I found dyeing, painting, and screenprinting very interesting,” she admits. “Since I’m a photographer, I soon began integrating my photographs into my artwork.” She is grateful to have found this outlet for her creativity.

Bella describes herself as “an artist who paints abstracts.” She says that her practice of “dyeing fabrics, cutting up fabrics, and putting the fabrics back together again” is similar to the ways that painters use brushes and other implements to commit

See “Bella Kaplan” on page 34



A Twig Fell, 71 X 76 cm



The Sad Remains, 87 X 137 cm

Breaking New Ground

Notes from the joint SDA/SAQA Conference, April 2008

Ever Green: thinking green in materials and studio

Lecture by Monona Rossol, Linda Pumphrey, and Harmony Susalla

Notes by Marti Plager

Monona Rossol (head of A.C.T.S., www.artsandcraftstheatersafety.org) said that we should be constantly asking the question: "Is it good for me or for the environment?" It's great when it is good for both, but that's not always possible. A good example of the conflict between us and the environment is the need for ventilation systems when working with chemicals, especially discharge products. Ventilation systems require higher energy usage which is not so good for the environment, but using the ventilation systems is certainly good for you and your lungs. We need to be aware of the chemicals we are using and obtain the material safety data sheets for the products, including our dye powders. Storage and disposal are two other areas of concern. For example: don't store ammonia next to bleach.

Environmentally-friendly changes are happening in the textile world, as both Linda Pumphrey (Mountain Mist, www.mountainmistlp.com) and Harmony Susalla (Harmony Art Organic Design, www.harmonyart.com) pointed out. Pumphrey discussed PLA, a polylactic material made from corn and now being used in a variety of decorator and designer fabrics. Mountain Mist now carries EcoCraft batting, which looks like polyester but is breathable like cotton. Using PLA saves fossil fuel and is manufactured in the U.S. so its shipping costs are lower. Its only drawback is that it is highly heat sensitive.

Susalla works with only organic cottons and water-based dyes in creating her designs for her line of designer and decorator fabrics. She explained that there are two components to

evaluating a fabric's ecological footprint — the cultivation of the fiber-producing plants and whether they are organically farmed or not, and the production of the fiber into cloth. Bamboo is a very ecologically friendly plant to grow, but it requires a tremendous amount of chemicals, water, and energy to be transformed into cloth. Non-organic cotton is one of the most heavily sprayed crops in the world. Organic cotton can be grown without chemicals and pesticides. GOTS (Global Organic Textile Standards) are being established especially in Europe to address these complex issues. If we all ask for more organic choices at clothing, household linens, and fabric stores, more organic choices will become available. We need to seek out information and be aware of our actions. Consumers must educate themselves as they make choices. We can make a difference.

Textile Currents: gallery owners, curators, editors speaking about what they see and look for

Lecture by Jacqueline Atkins, Bruce Hoffman, and Patricia Malarcher

Notes by Jill Ault

Jacqueline Atkins, the Kate Fowler Merle-Smith Curator of Textiles at the Allentown Art Museum in Allentown, Pennsylvania, talked about the how, what, and why of museum acquisitions.

A significant portion of the Allentown textile collection has come from the benevolence of donors. Museum curators are constrained by the museum's mission statement and must look at the collection as a whole. While collectors can buy fiber guided by their passions, a curator is building a collection "for the ages" and not just to suit her own taste.

Jacquie has developed a collection plan, which includes contemporary fiber art. Working three years out, a curator will attempt to fill holes in the collection and find work to complement scheduled shows. For example, she included some textiles in an exhibit of art deco decorative objects.

Money is always an issue. Acquiring art by big names is usually beyond her budget. She cannot consider an available Faith Ringgold quilt priced at \$80,000; it would consume her acquisition budget for the next 3-4 years. She looks for mid-range and nationally known emerging artists with high-quality work who will complement the current collection and are priced within her budget. She also relies on some gifts from artists.

Smaller works can present challenges. Ed Bing Lee's small, knotted objects must be grouped to make a visual impact in display. So she would have to be able to purchase, or borrow, several for a show. When considering work to purchase she looks for cleverness, technique, and color. She welcomes postcards that show artists' current work.

She believes that textiles are part of the contemporary art scene. Sometimes other curators agree, sometimes not. The curatorial world has been slow to claim Lia Cook, Nancy Middlebrook, Patricia Malarcher, Dorothy Caldwell, and other top fiber artists. Fiber draws well for the museum, but her colleagues need to be reminded that fiber has worked well in the past and probably will again. Allentown is building an addition, and plans include a permanent fiber gallery.

Bruce Hoffman, director of the Snyderman-Works Galleries of Philadelphia and curator of the 6th International Fiber Biennial, curates shows with a retail eye. His job is as conduit between artists and collectors



SAQA President Judith Content and Surface Design Association President Jason Pollen welcome Breaking New Ground conference attendees.

photos by Eileen Doughty

and lately between collectors and museums.

He said that he came to appreciate fiber when he saw a Jane Sauer basketry show more than twenty years ago. He loves that fiber is a very broad field, including techniques as well as materials. In the late 90s, he proposed a show of fiber, which was extremely successful financially and was picked up by PBS. Now every two years a new survey of fiber is exhibited in the 6,000 square-foot gallery. His current Biennial, which opened in March, has work by 92 artists.

Hoffman watches what artists are doing, following their metamorphoses. He looks for artwork that “comes from the heart.” He’s looking for an emotional response, something that “grabs you,” and a supporting relationship between technique and design. Although he has a six-month backlog, he accepts artist’s portfolios. See www.snyderman-works.com/works/gallery.html.

Hoffman says that small suburban museums are cultural gems and suggests that artists enter museum competitions. SOFA-Chicago has become very important to the fiber field and Snyderman is there each fall. He has

watched how glass has skyrocketed over the past years and thinks fiber may be the new glass. He has seen collectors looking seriously at fiber, now much more affordable than glass.

Patricia Malarcher, editor of *Surface Design Journal* and the *Surface Design Newsletter*, talked about the development of the current issue, “On the Floor.” The *Surface Design Journal* covers the national, and to some extent the international, fiber scene. The two publications are sent to the 4,000 members of the Surface Design Association.

Each issue of the *SDJ* is organized around a theme, which is proposed by the editorial board — Patricia Malarcher, Barbara Smith, Michele Fricke, and Della Reams — then approved by the SDA board of directors. Themes can be about process (batik), place (the United Kingdom), or a conceptual idea (materiality). Malarcher works regularly with a field of 15-20 writers who have an eye for what’s happening now, and a lot of love for fiber.

Each issue of *SDJ* reviews fiber shows, mixing solo and group shows. If you’d like to be reviewed, send

information about the exhibit as early as possible. Don’t ask to be reviewed or propose a reviewer. It’s the editor’s job to find the writer.

Each issue includes a section called “Exposure” that features six images from artists. Malarcher is looking for slides or high-resolution digital images with a hard-copy print for possible inclusion in the feature.

Other opportunities for publication are *Newsletter* features: “Shop Talk” for articles about fiber processes and “Business Bites” about the business of being an artist. Information about these publication opportunities can be found at www surfacedesign.org/publications.asp.

To Hang or Not to Hang: innovative hanging and presentation solutions

Lecture by Jane Sauer of Jane Sauer Gallery in Santa Fe, New Mexico, and Christine Roberts of the Fabric Workshop and Museum in Philadelphia

Notes by Norma Schlager

In this lecture, the topic was various ways of hanging artwork for a gallery. One idea was to put Velcro® on a bar, hook side attached to the board with stainless-steel staples. This bar can be nailed directly onto the wall. Put the smooth side of the Velcro® on your quilt.

When making any kind of slat for a hanging mechanism, use high-quality wood that will not split when you insert the screw eye. Start the hole with a small drill bit to reduce the chance of splitting. The slat should be as thin as possible yet strong enough to support the quilt.

See “Breaking New Ground” on page 26

If using plexiglass in a framed piece, include directions to avoid Windex® when cleaning. Some people think it's better not to use glass or plexiglass, since this gives the buyer/viewer a more personal connection with the work.

If you are framing, be consistent in your style so people can purchase more than one and have them work together.

When shipping to a gallery, assume that the person opening your package has an IQ of 50. Label and explain everything. Give explicit hanging directions.

If shipping to a gallery, do not put your contact info on the back of the quilt. Include only your name, the name of the quilt, and the date. Keep your price the same whether selling privately or to a gallery.

If the quilt is meant to be squared, be sure that it is. If not, it will really show up when hanging on a wall.

When using wood frames, don't use pine or hemlock, since they tend to bleed. Maple or other hardwoods are preferable, though more expensive. Drill holes for the screw eyes and sand the edges.

Unblocking Creative Blocks: making the most of studio time

Lecture by Michael Olszewski, Professor of Textile Design at Moore College of Art and Design, Philadelphia, and Jason Pollen, Chair of The Kansas City Art Institute Fiber Department and President of Surface Design Association

Notes by Sharon Bell

What is a creative block? It is a stopping of work, emotional or physical. Or, work seems meaningless. Both speakers mentioned major creative blocks in their careers due to deaths of parents and friends. Pollen talked about a time he felt blocked for 40 days during which he forced himself to attach strips of cloth colored to match his mood. The resulting piece

was remembered by many in the session.

Olszewski recommended *Silences* by Tillie Olsen. Although it's a book for writers, he felt that much of the book could be applied to any creative endeavor. He paraphrased a section: "...Take time to let the down time...[give a new perspective]."

Buying into negative thoughts can be harmful, bringing depression and sadness. There is a difference between grieving and wallowing.

Both speakers emphasized the need to prioritize activities in daily life, to develop self esteem and a passion for your work. A supportive community helps.

Strive to develop a unique visual voice. Do not always look for acceptance; it's not realistic for everyone to understand your language. We all need moments of validation, but don't become discouraged if you don't always receive it.

Are you allowing time in the studio to develop? See what you are doing that's positive and negative. Art is practice — to become a master, one needs to gather energy from inside which then comes to the surface.

The block can be a positive incubation period. Clock in as if you were going to an outside job, at least 8 hours a day.

If you gave your studio a voice, what would it be saying? Develop your inner voice. Who are you? Put it into feelings, color, and shapes. Your studio should be a sacred place you can go to produce.

Suggestions: Hang all work and write a statement of commonality. Then try to create your next piece without any of those attributes. Get someone to critique your work.

The breakout session was thought provoking. Both Olszewski and Pollen included the audience in the discussion. Although we first discussed major blocks, we also covered the minor ones which can occur for various reasons. It was a lively discussion, well worth the time.

Breaking into New Markets: finding new niches

Lecture by Marilyn Henrion and Joanie San Chirico

Notes by Linda Abrams

The discussion centered on challenges artists face when they change the format of their artwork, as well as finding new venues for selling artwork. The speakers discussed their specific businesses, giving the attendees insight as to how they approach marketing and selling their artwork.

Marilyn Henrion, 75 years young, has been involved in quilt making for 20 years. She is internationally recognized and has her artwork displayed in corporate, museum, and private collections.

The lecture began with a slide show of her new collection of work, *Noise*, a metaphor for life. This work had not been shown before. Henrion did not know how the new work would be received, as it is so different in technique from her previous work. She encouraged us to believe in ourselves, expand, and embrace the changes in our artwork.

Henrion's 9-year membership in a co-operative gallery, the Noho Gallery in New York, has provided her with good exposure. She encouraged the audience to investigate and see if we could find something similar in our neighborhoods.

She emphasized how difficult it is to combine teaching and actively selling one's artwork. Choices have to be made so one can pursue art consultants and galleries to be successful at selling.

Henrion gave tips on how to market work: List yourself in books that are sources for interior decorators and collectors and continually promote your artwork; carry postcards of your work with all your contact information and give them out. The Artful Home, an online art gallery, is a wonderful source for selling.

Joanie San Chirico spoke next. She



Conference participants view the wares for sale at the Saturday afternoon trunk show.

is a full-time artist and has exhibited extensively. Her artwork is in public and private collections in the U.S. and Europe. She is also the creator of independent contemporary fiber art exhibitions.

San Chirico's expertise includes working on commissions. She described the process from the mockup on paper to the installation of the artwork as well as the business of contracts and insurance.

She shared her strategies for success:

- Create opportunities
- Be patient
- Exhibit your work at many shows
- Blog
- Send portfolios to galleries
- Volunteer at art centers
- Research art galleries
- Subscribe to art magazines
- List yourself in resources for architects and decorators
- Do not underprice yourself

Making The Unseen Seen: promoting and publishing work

Lecture by Patricia (Pokey) Bolton, editor of *Quilting Arts* and *Cloth, Paper, Scissors* magazines, and Marci McDade, editor of *Fiberarts* magazine

Notes by Linda Colsh

Pokey Bolton started by telling the very interested audience about what kind of articles her publications are

looking for. She made it clear that all the guidelines for submitting material are on the web sites for the magazines *Cloth, Paper, Scissors (CPS)*, circulation about 85,000, and *Quilting Arts (QA)*, circulation about 110,000.

Marci McDade noted the *Fiberarts'* contributions are about 75% content-based. Their audience is primarily gallery owners, curators, beginning and established artists, and fiber art appreciators. Circulation figures for *Fiberarts* are about 8,000-9,000 subscription copies plus about 12,000 in newsstand sales.

Bolton defined her magazines' audiences as about 70% people who make quilts (or mixed media) and about 30% others such as collectors. Content in *CPS* and *QA* is technique-oriented, including profiles, surface design techniques, and gallery work.

CPS and *QA* look for writers of articles on techniques: surface design, machine embroidery, and art and design. The magazines pay authors for technique articles if they are accepted. It takes about 12 weeks from submission to notification of acceptance.

Each magazine has in-house editors who write the profile articles. *CPS* and *QA* prefer submissions by email and encourage JPG attachments, although almost all of the photography for publication is done by in-house photographers.

Fiberarts is visually driven and pro-

motes fiber art and fiber artists. It covers new trends, new materials, and new techniques (for example, an artist who is making knitted artwork incorporating photos shot from a camera carried aloft on a kite).

Among the new things soon to be covered in *Fiberarts* is a design center in Philadelphia which will be commissioning fiber artists to make artwork based on works in the design center's museum collection.

Fiberarts publishes themed issues, and a whole year's themes are decided each July. The magazine's press cycle is two months, so any notices or events have to be in their hands at least two months ahead of the event.

Fiberarts prefers CD submissions with images and an abstract of the proposed article. They generally depend on images submitted by artists rather than doing their own photography. McDade recommends that artists "invest in themselves" by hiring a professional photographer. Submit prints or thumbnails identified with caption info, including media and technique, along with the CD of images and the abstract. They keep files on proposed articles for a long time — often until a proposal fits a specific issue's theme.

Both editors strongly emphasized that they must be informed if an author submits the same article or proposal to any other magazines. ▼

Russian quilts provide unique perspective

By Heidi Stegehuis-Ihle

An exhibition of Russian art quilts was held during the Open European Quilt Championships in Veldhoven, the Netherlands, May 1-4, 2008.

The 22-piece show was organized by *Astrey Ltd.*, the first Russian magazine dedicated to patchwork and quilting. The chief editor of the magazine, Elena B. Demidova, has organized three such exhibitions of Russian quilts before — twice during the Festival of Quilts in Birmingham, U.K., and once in Japan.

This exhibition contained the artwork of several Russian artists who provided a unique perspective on patchwork and quilting. Like the United States, Europe, Japan, and Australia, Russia has its own voice. Some of the works in this exhibit celebrate their Russian heritage, while others are modern art quilts. All of the works display a high level of technique and craftsmanship.

I was able to speak with Elena at the exhibition through the translation services of her husband and son. She said, “*Astrey Ltd.* is published in Moscow, but the exhibition participants come from all over Russia. Most of the artists don’t have a studio of their own. Usually they work in groups like your quilting bees. The artists try to make an income from their artwork, but they don’t have the opportunity to exhibit in galleries, which makes it very difficult for them to find customers.

“There are plenty of quilt books and magazines available, many printed in the Russian language and published by C&T. The quilters use different techniques like painting, silk painting, innovative fabric techniques, and photo transfer. They also use cheesecloth and thread embellishments.”

When you review an art exhibition

during which you cannot communicate easily with the artists and you cannot translate the labels due to language differences, you have to interpret what you see by yourself and trust your feelings. Sometimes you just have to listen to what a work of art is telling you. Art and music speak a universal language, which is understood at all times.

The undertones I felt were that our Russian colleagues tend more to realism even though there is a lot of abstraction in their designs. Their use of color is cool and discreet, like that from other northern countries, yet in some of the pieces you can feel the fire of the Russian temperament.

In the exhibition, there were a number of Russian folkloric themes. For example, one quilt was made of different kinds of Russian lace showing an abstraction of matryoshka dolls.

The quilt *Joseph Volokolamsk Monastery*, by Tatiana Romanchikova, was influenced by the Russian landscape, including a monastery with the signature Russian minarets and onion towers. This quilt gave me the feeling of a spring morning. The romantic music of *Doctor Zhivago* came to mind, along with images of traditional Russian orthodox churches.

Alevina Shevaldina’s *A Dark Night, the Stars are so High* was covered with pieces of linen of fabric fluttering in the wind like feathers. This piece reminded me of the ballet *Swan Lake* by Tchaikovsky. I waited for the ballet dancers and swans to appear.

Pleated fabrics and raw edges were featured in *Spring* by Olga Milanova. This contemporary quilt was an inter-



Magical Lake, 100cm x 100cm,
© 2007 Yulia Vorontsova

esting combination of an abstract landscape with two people integrated in the design.

Magical Lake, by Yulia Vorontsova, used photo-transfer mixed with traditional and free-drawn designs. It was a fabulous interpretation of the two “faces” that we can see during the phases of the moon. The dark blue colors in combination with the white of the lake evoked a romantic aura. Is there a love affair going on behind this scene?

Half An Hour before Spring, a group quilt led by Olga Milanova, conjured a set design for Stravinsky’s ballet *The Rite of Spring*. The ice colors and pastel tints balanced harmoniously. That a group collaborated on this lovely piece was very impressive.

These Russian artists are producing world-class art. All of us, no matter where we are from, can experience and be astonished by these Russian artworks. I hope we will see more such wonderful exhibits in the future, bringing the different worlds of art closer together.

My thanks to Nelly van der Elst Knippenberg, who assisted me during the interview. ▼

SAQA professional artist member Heidi Stegehuis-Ihle is an art quilter living in Cadier en Keer, the Netherlands. Her web site is <http://homepage.mac.com/heidistegehuis/Menu15.html>

SAQArtique: critique groups on SAQA University

by Eileen Doughty

Art is a relatively solitary occupation, since the artist usually works alone in her studio space. Many artists come to a point where they need constructive feedback on what they have created. Thus there is a need for a critique group.

Part of what SAQA University offers is online critique groups for all SAQA members. The critique groups are based on a model developed by Dena Crain, SAQA's Africa regional representative. In 2007, Dena created a private blog for interested international members to use for online critique. She named the group SAQArtique. This was an important first step in forming online communities for our members. The blog did have some limitations, however, such as requiring a moderator to approve all posts.

Unlike the blog system, SAQA-U allows members to post their own artwork and comments. Since we have more control over the design of the critique space than the blog permitted, we were able to open up multiple SAQArtique groups to accommodate all interested members.

The SAQArtique groups are private, meaning that only their members may post, view, and edit the critiques. Privacy was always a major requirement of Dena's SAQArtique blog, acknowledging that a group functions best when members trust each other and can make honest comments.

Another advantage of the move to

SAQA-U is that members within a critique group can find each other's contact and profile information easily. The co-moderators monitor the comments and are prepared to take steps in the unlikely situation of "flaming" or inappropriate posts.

Each SAQArtique group has between 15 and 40 members. (This may change as experience demonstrates how many people are necessary for a thriving group.) There are no requirements regarding experience or style of artwork. New members will be joined to a group on a first-come, first-served basis. Each member is expected to post one work of art at least once every three months, and to contribute some critique of others' artwork as part of their contribution to keeping the group active and interesting.

The SAQArtique home page has general information about the critique group's purpose, and specific directions on how to post. (The co-moderators are happy to help if anyone has technical difficulties.) The FAQ page lists common questions or problems, along with answers and solutions. Another page lists links to current critiques. When a discussion is finished or a suitable amount of time has passed, each critique is moved to the archives but is still accessible to members.

Each work to be critiqued has its own page, including a full image of the artwork, optional detail images,

artist name, title, and size. Listing techniques and materials is optional. The artist's statement and/or questions about the artwork kick off the critique. Other members post their comments below the information posted by the artist.

Sometimes a critique generates a side topic among group members, not directly relevant to the critique at hand but still interesting. The discussion area of a page is ideal for this — it is connected to the critique page, but does not distract from the critique itself.

Members can get automatic email notification of new posts and new comments by clicking on the star at the top of a page of interest, or by choosing to receive notification when any page in their SAQArtique group "wikispace" has been changed.

The critiques are all in the spirit of shared interest in quilting as an art form for each individual, and improvement of each person's talents. A future *Journal* article will discuss participants' experiences in SAQArtique. Many of your fellow SAQA members have already joined a SAQArtique group and participated in the lively discussions. Why not join them? ▼

SAQA web site coordinator and professional artist member Eileen Doughty lives in Vienna, Virginia. Her web site is www.doughtydesigns.com. In addition to being a moderator of SAQArtique, Eileen belongs to two non-virtual critique groups.

Critique Etiquette

- Assume that we are all here for positive reasons; keep comments positive and constructive, not negative or destructive, and certainly never hurtful.
- Respect one another's efforts and artwork.
- Comment in ways that inform the artist how the artwork might be improved or what it is within the piece that works well. Liking someone's artwork is fine, but be specific about what you like/dislike and why.
- Ask lots of questions about the artwork: "How do you intend to ..." or "Have you considered ..." or "What do you think the effect would be if ..."
- Questions soften the critique.
- Be honest. If you feel some part of the design needs more attention, say so.
- Be tactful and kind. All comments will be moderated and any deemed unsupportive or hurtful will be removed.

Meet your regional representatives



Pixeladies (Deb Cashatt & Kris Sazaki)

Northern California/Nevada
co-representatives
www.pixeladies.com

As regional SAQA reps, we hope to maintain the high level of participation we've enjoyed under Carol Larson's remarkable leadership. We come away from each meeting so inspired we want to head straight to our studio and create. Sometimes it feels as if our quarterly meetings aren't frequent enough for us to get to know the many wonderful artists in our group. To that end, we look

forward to starting a regional Yahoo® group, to planning a regional retreat, and to advancing the already informal mentoring that makes our group so vibrant.

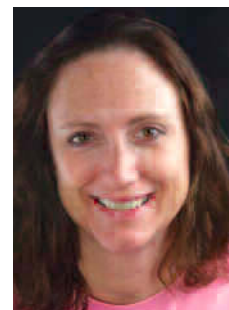
We are long-time friends who have been known to get "pix-i-lated" on a few occasions. It was during such a time that we decided to pursue the dream of creating art that combines our love of the computer, fabric, and collaboration. As the Pixeladies, we merge the innovative nature of the digital with the traditional world of textiles to express our respect for the history of fiber as well as our fascination with technology. The computer gives us a new freedom to experiment and create pieces that transcend the natural world and imbue our fabric with an added dimension. The ability to manipulate our images and designs with a variety of computer software allows us to create a modern art form that still maintains the integrity of traditional fiber arts.

When we're not in the studio creating or paying bills, we are enjoying

our season tickets to the WNBA Sacramento Monarchs. No, we are not married to one another; sometimes it just seems that way. Deb and her husband Dave get tremendous joy from their two grandchildren while Kris and her husband Neil are just trying to survive their son's teenage years. Deb's MBA has served us well these past (almost) 5 years, and we can't tell you the tremendous jewels we've mined with Kris' Ph.D. in 19th-century German literature.

Kristin Hoelscher-Schacker

Minnesota/Iowa representative



Fiber works of all types were included in my early education thanks to my mother and sisters, who explored fiber and needle arts from crochet,

embroidery, and knitting to tatting and macramé. I experimented with all these and was also introduced to



Endlich, ein Quilt für Tizia, 34" x 29", © 2008 Pixeladies



Operation Rescue, 23" X 21", © Kristin Hoelscher-Schacker

sewing by hand and machine through garment sewing. In the interest of searching for and communicating my personal voice, I continue to work with fiber; nothing else feels so familiar. Fibers and fabrics are commonplace and intimate in human daily life. We are surrounded by clothing, bedcoverings, and soft furnishings.

In 1984, I received a bachelor's degree in theatre, and I have also studied graduate-level anthropology. Artistically, quilts became my focus in 1991. First works were solidly rooted in the past with traditional patterns, utilitarian fabrics, and established techniques. I soon realized that traditional forms barely touched the possibilities of this medium and began to create original designs for walls. Most recently, I have explored using scanners and computers in my artwork, creating digital images on paper and textiles which I incorporate into my art quilts. My current works explore how far the quilt can be stretched and molded and still retain the name "quilt." I hope to bring fiber into focus for the viewer, prompting conscious recognition and encouraging recollection while challenging the assumptions inherent in the comfortable "quilt" form.

My current series centers on my own family history, which provides a treasure trove of inspiration in the form of inherited photographs and letters. My subjects are deeply personal but also translate into viewers' experiences: the perseverance of memory, the nature of sorrow and hope, the confusing familiarity of the found image. My recent artwork makes use of various fibers: traditional cotton and silk fabrics, paper, synthetic fibers, animal fur and hide, recycled and repurposed textiles.

I became the SAQA Minnesota and Iowa regional representative in October 2006. Goals for my tenure include increasing membership by developing relationships with several fine fiber organizations in the Minneapolis/St. Paul area and explor-



Red and White #4, 22" x 30"; © 2006 Andi Stern

ing possibilities for the same type of outreach in Iowa. Our region is geographically large but small in membership numbers, presenting keen challenges for members getting to know one another. Especially for those not in the metro area of Minneapolis/St. Paul, it is easy to feel isolated.

I am very lucky to maintain a studio in my home where I live with my husband and two teenaged sons. My current personal goals include creating a web site and consciously making time and space to make art a daily pursuit.

Andrea L. Stern

Indiana/Ohio co-representative
www.embellishmentcafe.com
andibeads.blogspot.com



I grew up surrounded by a family who made art in one form or another. It was inevitable that I would make some kind of art myself. I started with

simple drawings and soon progressed to painting, beadwork, and quilting. I

received a formal degree in art history in 1990, but it wasn't until I owned my own bead business that I really learned to apply the principles of design that I had learned in school.

My current quilted artwork is based on the simple techniques of patchwork and appliqué, with patchwork backgrounds forming the base for appliquéd images taken from my everyday life and cherished childhood memories. Currently I am working on a series based on the set of water towers visible from Route 33 on the approach to Athens. I have seen these towers in all weather and light conditions, from glowing summer mornings to cold winter nights. They continually fascinate and please me. From the time I was a small child, these mundane objects have been a part of my landscape, from the large towers on the grounds of the General Motors Technical Center, where my grandfather worked, to the large red-and-white checked tower that sits on the grounds of Andrews Air Force Base.

Art in embassies

By Clairan Ferrono

Abidjan, Côte d'Ivoire, Africa, is almost 6,000 miles and a world away from Chicago, Illinois, where I live, but a part of me will be there for several years. In December of 2007, I got word that Ambassador Wanda Nesbitt had chosen three of my pieces — *Peace*, *Windows: Night*, and *Windows: Summer*, to hang in the American Embassy there. She had chosen my artwork because it incorporates so much indigo, and indigo dyeing is important in Côte d'Ivoire, and because the windows theme had struck an immediate chord with her and the work she is trying to accomplish.

I was thrilled to have my artwork selected and pleased that the process had been remarkably easy. In October, I had gone to the Art in Embassies web site, <http://aiep.state.gov>, uploaded my images, added a document with names, sizes, and a description of technique, and sent it off. Senior Curator Robert (Bob)

Soppelsa chose my artwork. He was fantastic: enthusiastic about my art, extremely helpful and easy to work with, and he helped me through the whole process. He then set up an appointment for an art shipper to come to my house and pack my artwork. The shippers were also great — efficient and very, very careful! All I had to do was let them in the door and watch them work.

Bob explained to me that textiles are very important in many cultures, especially in Africa, so art quilts are quite popular with the ambassadors. He was kind enough to send me a copy of *The Roots of Racism*, the catalog of an exhibition of contemporary American quilts at the U.S. Embassy in Islamabad. I found a number of SAQA members in that catalog.

I urge SAQA members to take advantage of this opportunity to be ambassadors of art quilting, and hope to hear that many of you will soon



Windows: Summer, 34" x 27"
© 2004 Clairan Ferrono

have your artwork hanging in far-away places.

SAQA professional artist member Clairan Ferrono is a fiber artist living in Chicago. Her web site is www.fabric8tions.net.

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Notes from the president

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executive directors Martha Sielman (SAQA) and Joy Stockdale (SDA) for pursuing the idea of a collaborative conference. Susie Liles deserves thanks for coordinating myriad conference details, as does the Wayne Art Center for hosting the conference, workshops, and exhibition so beautifully. It was a wonderful conference from start to finish, and I am already anticipating the next time we can all meet like this in Ohio in May 2009.

In other news, the SAQA board of directors respectfully if regretfully accepts the resignation of Jane Sauer as she steps down from the board. Jane joined the SAQA board in 2006 and soon became a vital voice, bringing her wealth of experience to many issues. We wish to thank Jane for her three years of service as board member as we wish her every success. We hope that her gallery in Santa Fe, New Mexico, flourishes. Thank you Jane. You were a valuable member of the board, and we

will all miss your wit and wisdom.

Speaking of wit and wisdom, Nancy Brakensiek has also decided to leave the board after serving a full and vital term as treasurer. We all know Nancy and her husband Warren as dedicated collectors of the art quilt. Together, their enthusiasm for the medium led to seven full years on the SAQA board and contributions too many to count.

Besides a passion for the art quilt, Nancy possesses a true talent for fiscal issues. As treasurer, her expert advice helped establish the financial health SAQA enjoys today. My favorite memory of Nancy's dedication involved her calling in the budget review while on vacation, from a phone booth at Carlsbad Caverns.

Thank you, Nancy, for your countless contributions to SAQA over the last four years. We regretfully accept your resignation, and I am sure I speak for the entire board when I say you will be greatly missed.

Board report

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to join us. Some of you may remember hearing Jack talk at the 2007 conference during *Quilt National*. You gave him such a warm welcome that I think he immediately felt at home with SAQA members. Carolyn L. Mazloomi is a widely respected quilt artist, historian, and author as well as curator. The most recent exhibition she has organized is *Quilting African American Women's History: Our Challenges, Creativity, and Champions* at the Afro-American Museum and Cultural Center of the Ohio Historical Society in Wilberforce, Ohio, until November 8, 2008. In 2003, Dr. Mazloomi was awarded the first Ohio Heritage Fellowship Award.

We're now over 2,000 members strong. We have a firm handle on the budget, an eye on continuing to provide you with exhibition opportunities, and steady leadership under Martha and Judith. We'll keep trying to improve and grow, but in the meantime, life is good!

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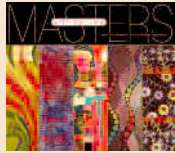
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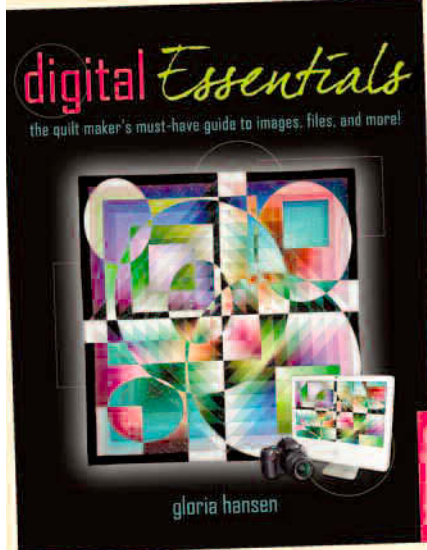
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paint to canvas. She markets and sells her artwork primarily through exhibition venues in Israel and in Europe.

Bella was recently invited to put together a collection of her artwork for solo exhibition first in Israel and more recently in Germany. Since she lives in the countryside surrounded by fields, trees, and orchards, she initially planned to create work inspired by nature. "I was working on the first quilt when the war broke out again and everything changed," she says. "Instead of working with landscape images, I found myself working with images of fire and smoke and burning trees, and gravitating toward colors like vivid orange, red, and black."

After spending her days earning a salary in a finance position, Bella returns home to carve out time for her art. When dangerous conditions made it impossible for her to work in her studio, she moved her equipment and supplies into the middle of her

*"After each bombing,
I would look out
on the burning
landscape and feel
compelled to go back
to work on my art."*

living room and kept on working. When the sound of cannon fire kept her awake at night, she often continued working on her art until the early morning hours.

Although people are sometimes urged to take refuge in community shelters, Bella has consistently chosen to remain in her home. "I would sit

on the floor in what I thought was the safest corner of the house, waiting for the bombing to subside," she recalls. "After each bombing, I would look out on the burning landscape and feel compelled to go back to work on my art."

In Bella's artwork, we catch poignant glimpses of the destructive effects of war. The vivid color palette and photographic images employed in *The Sad Remains* successfully capture the devastation of her war-torn homeland. In *A Twig Fell*, subtle colors and layered imagery invite reflection on losses inherent to all wartime experiences.

Certainly, Bella's artwork stands as powerful testimony that even the most trying experiences can become a source of artistic inspiration. ▼

SAQA professional artist member Linda Witte Henke is a contemporary textile artist living in Indianapolis, Indiana. Her web site is www.lindahenke.com.

CREAM Award

The ArtQuilt Elements 2008 SAQA Cathy Rasmussen Emerging Artist Memorial (CREAM) Award was presented to Mirjam Pet-Jacobs for her piece *Meditation 1-0, for the wings of a dove*. Mirjam flew in for the opening from Waalre, the Netherlands. Funding for this year's CREAM Award was donated by four SAQA members in memory of Ina Stentiford.



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On the cover:

Fall Confetti, 56" x 62", © 2005 Ellen Anne Eddy

Hand-dyed cotton, novelty brocade, hand-painted organza, rayon, metallic, and nylon threads, Angelina fiber, commercial silk and rubber leaves, novelty yarn. Direct appliqué, machine-embroidered appliqué, machine embroidered and quilted. This is my portrait of the garden in fall. It's a world gone wild with bugs and weeds. I fit right in.

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Quick Notes

To find out more about SAQA, call Martha Sielman, executive director, (860) 487-4199; msielman@sbcglobal.net; or visit our web site at www.saqa.com. Annual membership: Active (US and international) \$50, professional artist members \$115; student (full-time, with copy of ID) \$25.

Studio Art Quilt Associates, Inc. is a non-profit organization whose mission is to promote the art quilt through education, exhibitions, professional development, and documentation.

The *SAQA Journal* is published four times a year. E-mail articles to editor Carolyn Lee Vehslage at clvquilts@yahoo.com.

Deadlines for articles:

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Winter: August 1

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