

SAQA JOURNAL

STUDIO ART QUILT ASSOCIATES

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EXHIBITION ISSUE: 3D EXPRESSION • STITCHED • SHIFTING TIDES • LINDA GASS • PLUS: KATE CROSSLEY • INSPIRED • JAM SHOWCASE • MEMBER GALLERY • VOLUNTEER SPOTLIGHT • TIPS FOR JAM SUCCESS

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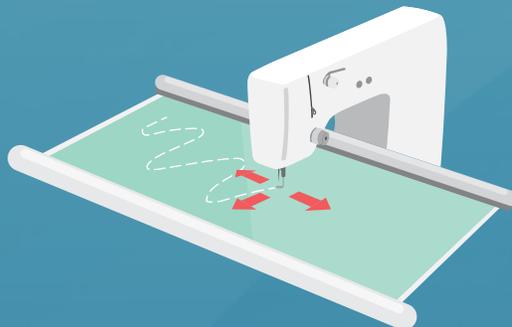


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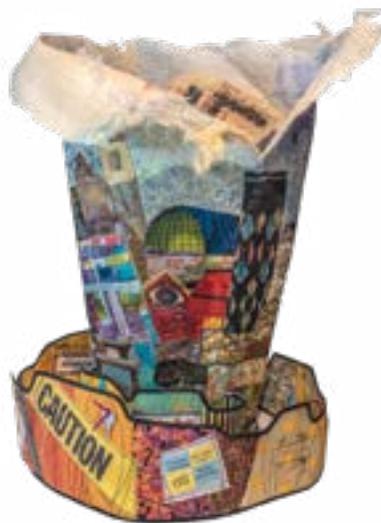
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Sanctuary City 28 x 25 x 22 inches | 2019
 Photo by Gary Grissom



QUICK NOTES

To find out more about SAQA, contact Martha Sielman, executive director, at 860-530-1551 or execdirector@saqa.com. Visit our website at www.saqa.com. Annual membership (U.S. and international): Artist/Associate, \$80; Juried Artist, \$145; Student (full time with copy of ID) \$45.

Studio Art Quilt Associates, Inc. (SAQA) is a nonprofit organization whose mission is to promote the art quilt. We provide education, exhibitions, professional development, documentation, and publications.

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For delivery questions, please contact circulation@saqa.com.

For more information about advertising in the SAQA *Journal*, visit saqa.com/ads.

Thank you for a wonderful two years

Time flies when you are having fun, and I have had an absolute blast! Sadly, this is my last editorial for the *SAQA Journal* as your president. When I wrote my first one two years ago, time stretched before me into infinity. Now, it is hard to think that such an important chapter of my life is about to close.

I was a regional rep in Oceania for two years before being asked to be the first international member of the SAQA Board of Directors. I remember thinking that I wouldn't have much to offer, as I felt that SAQA was primarily an American organization and that non-Americans were accepted, but not highly included. I was very wrong. We are greatly valued; it just wasn't as clear to me as it should have been.

Once on the board, I expressed my views about the board needing to be more aware of this issue, quietly at

It became a joke, but there is awareness in humor.

Over the last seven years on the board, including the last two as president, I have tried to let all of our members realize that they are part of an amazing INTERNATIONAL organization which welcomes everyone who has the same passion for art quilts as I do. This was shown at the 2019 International Quilt Festival/Houston when four ladies from Taiwan excitedly joined SAQA as members.

I've met members all over the world as president, especially at The Festival of Quilts in England, International Quilt Festival/Houston, European Patchwork Meeting, and the Tokyo International Great Quilt Festival. It is always a joy to communicate through our medium even when language is a barrier.

“It is always a joy to communicate through our medium even when language is a barrier.”

first, but then more loudly. I know I drove some people mad with my comments. However, it gradually became clearer why I cringed every time someone said, “It's in the summer” or “It's after Labor Day.” I would have to interrupt and say, “When is that??”

I have seen so much growth in SAQA. One of the most exciting changes is that our exhibitions are now eagerly being accepted into prestigious museums. The introduction of our first 3D-only exhibition and more socially aware exhibitions is a truly interesting



development. We are increasingly connected through Special Interest Groups, Facebook groups, and Zoom video conferencing which allows meetings worldwide in many languages.

I have also been fortunate to see our members and donors willingly support development of our new website, become exhibition benefactors, and support a new exhibition shipping center. These are all indications that we are a world-class, international organization.

I leave this role in the more than capable hands of Deborah Boschert, who will guide SAQA through the next two years. She is a dedicated, capable ambassador for SAQA, and I know we will continue to grow and develop under her leadership.

I hope to have the opportunity to spend more time on my own art, answer more SAQA calls for entry, and watch SAQA continue to grow into an even more exciting and vibrant organization.

Thank you all for your support and friendship—you have enriched my life beyond measure. ■

Regards,

Lisa Walton

Observation

by N.K. Quan

Kathleen Kastles
Exhaustion

27.25 x 27.75 inches | 2017

Photo by José Morales, Xinia Productions



If two people view Kathleen Kastles' colorful quilt, *Exhaustion*, one may say it shows a bored kid waiting to go home. The second person may tell a layered story about a child of color, exhausted from grocery shopping. Typical of low-income neighborhoods, the nearest store would be far from home. Without a car, the child and his mom walked to the store and took a shopping cart to ease their trip home.

"While both interpretations are valid, one is richer and more specific to a particular world view. The second person brought a unique lifetime of thoughts and experiences into viewing the quilt, and, from an idiosyncratic perspective, made this artwork her own," Kastles says.

What was Kastles' actual inspiration for the piece? While shopping at Whole Foods, she spotted an adorable little fellow helping his mother with grocery shopping. He had had enough of shopping, and collapsed dramatically onto the floor. Luckily, Kastles snapped a photo.

Formerly a representational artist, Kastles transitioned to abstract art. "As

a college student studying abstract art, my parents and grandparents were baffled by the paintings I brought home. Try as I might to explain, they invariably responded with: 'Yes, but what is it?' While I use an impressionistic style, my quilts today satisfy those who demand there be a subject matter."

Trained as a painter in college, Kastles prefers vivid, highly saturated colors. The secondary triad—the edgy colors of green, purple and orange—is typically her favorite palette. However, *Exhaustion* called for primary colors, the happy trio of yellow, blue, and red. Yellow serves as a focal point, guiding the eye along the boy's arms and hands toward the box of cookies and to spots of red at the edges. Absent yellow, the strong diagonals of the cart would overpower the image. To imply that not everything was quite so blissful, Kastles snuck in those edgy colors.

Her process to create the quilt involved manipulating the original photo in Photoshop. She then enlarged a line drawing of the design onto

translucent fabric and traced it onto white PFD Kona cotton. Then she painted it using a Filbert-shaped brush and acrylic inks custom mixed and blended. She used Superior Threads' Magnifico polyester thread in the needle and Bottom Line in the bobbin to quilt it. The piece took nearly two months to complete.

"It's ironic, but the main reason I moved from near photorealistic quilts to an impressionistic style is because quilt show jurors prefer abstract artwork," says Kastles. Frustrated because her quilts were overlooked, she figured out how to make them appear abstract when standing close to them, but resolve into the subject matter when the viewer stands back.

Kastles, a SAQA JAM, lives and works in Maui, Hawaii. Her solo show, *Hocus-Focus*, will premiere at Visions Art Museum in San Diego, California, in April 2020. ■

N.K. Quan is a Phoenix-based writer and editor.

Exhibitions front and center for SAQA members

by Diane Howell

Like myriad tasks required to mount an exhibition, this issue came together with the creative energy of many hands—hands that carefully planned exhibitions.

In this issue, we detail the life of several art-quilt exhibitions. *Stitched: Celebrating the Art of Quilting* was designed by Paula Kovarik. It started with the idea to bring SAQA's *Masterworks: Abstract and Geometric* exhibition to Memphis, Tennessee. It grew into a community affair that encompassed everything from a special exhibition of blue quilts to an art education program. It is a lesson in how to create a wonderful tribute to art quilts in your own community. Read how Kovarik created the event in a story by ZJ Humbach on page 26.

Shifting Tides: Convergence in Cloth is a traveling exhibition produced by seven SAQA regions. With the Pacific Ocean as its theme, the exhibition

addresses the links between man and nature. To say the least, combining seven regions into one activity was an ambitious undertaking, but it was handled with ease—and a manual. The operational manual is available to all SAQA regions to use as a primer for how to set up a similar collaborative undertaking. Read the back story of *Shifting Tides* in Maria Shell's story on page 15.

A solo exhibition in San Francisco showcases another SAQA member. The exhibition *Linda Gass: and then this happened...* is a story about climate change. Gass's work combines a powerful message with beauty, and it shows how a body of work is key to a solo exhibition. The artist's narrative is clear. See selected exhibition pieces on page 24.

Our SAQA Global Exhibitions gallery in the magazine this issue features *3D Expression* on page 22. It



is a tremendous mix of shapes and themes, and is a brilliant example of what we do best at SAQA: showcase the art quilt medium.

It is the desire to create, experiment, and exhibit work that drives SAQA. While we publish many books and catalogs, they are in support of our desire to ensure that the art quilt is seen and appreciated. This issue provides a slice of our ongoing efforts to place our work in front of audiences worldwide. ■

Shruti Dandekar
Shivarajyabhishek

93 x 215 inches | 2019



The artist states: "In today's world the ideal administrator is what we are all looking to find. A compassionate leader, a brave warrior, and a visionary ruler! Shivarajyabhishek marks the most glorious moment in the life of one such leader from India—Chattrapati Shivaji Maharaj—at the moment of his coronation as the Maratha King!" This piece is from Member Gallery: Lost and Found on page 8



VOLUNTEER SPOTLIGHT

Patty Kennedy-Zafred

Patty Kennedy-Zafred

Q: What volunteer roles do you perform?

A: As a member of the Exhibition Committee, my efforts support SAQA Global Exhibitions. I work as part of that committee's Development Committee, where ideas for new exhibitions are shared, created, expanded, and sometimes dismissed in lively, free-flowing meetings. Selected themes are presented to the full Exhibition Committee, and are further clarified and defined there. I am also the Juror Coordinator. This position entails contacts, contracts, and providing the juror with the information to be prepared for a specific exhibition. I also coordinate timelines to meet required deadlines.

Q: How does this activity enrich your SAQA membership?

A: Working with these committees has most definitely impacted my perception of SAQA and its significant role in the art quilt community. Tremendous time and effort is invested in every exhibition, whether global or regional, by countless dedicated volunteers. Their commitment is significant in terms of not only time, but creativity,

troubleshooting, and physical labor. The appreciation I have for SAQA members, because of these significant contributions, has increased my appreciation for SAQA. The relationships I have developed through my work as a SAQA volunteer have also expanded my connections with other quilt artists from around the world.

Q: How does it reinforce your art practice?

A: The regular exhibition opportunities presented by SAQA inspire me to create new work, and continually help to motivate my studio practice. The amazing exposure offered by SAQA's exhibitions, particularly those that travel, allows my work to be seen by a large, diverse audience. In addition, the examples set by so many other members of the committees, who work regularly in the studio, write, teach, and travel, offer a healthy source of peer pressure to move past creative blocks, rejection letters, and the emotional roller coaster of juried exhibitions.

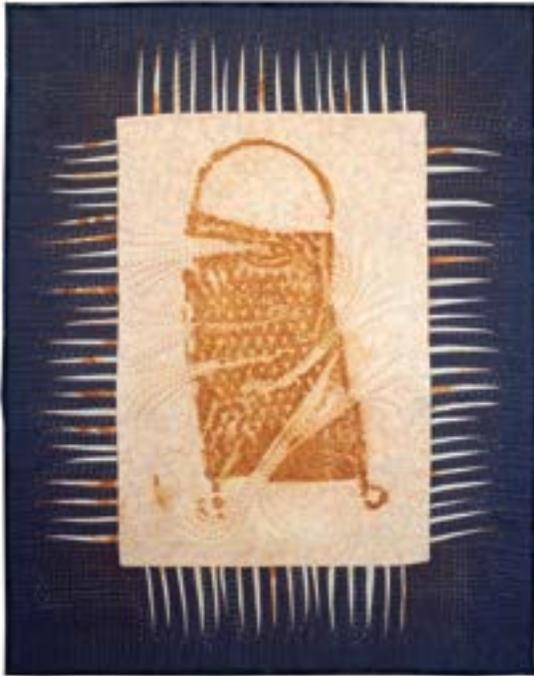
Q: Briefly tell us about your time with SAQA.

A: I first joined SAQA in the mid-1990s, and participated in one traveling SAQA exhibition during that time. However, from 1999 to 2010, I had a prolonged sabbatical from the making of art due to work and other obligations. When I returned to the studio in 2011, one of the first things I did was rejoin SAQA, and I discovered that the organization had grown significantly, with an expanded mission to promote art quilts and their makers. A few years thereafter, I was invited to join the Exhibition Committee. This role has turned out to be a perfect match for my past experiences and skill set, and has given me the chance to develop relationships with other committee members, which I truly value.

Q: Are you a SAQA JAM?

A: Yes, I became a JAM several years ago, and believe that the JAM process is beneficial, particularly to new, emerging artists. The steps required to prepare the JAM application help set specific standards and goals, offer direction, and guide in the establishment of a personal artistic voice. ■

Lost and Found



Maryte Collard
Grater from Luksiai Village
37 x 29 inches | 2017



Janet Hiller
Vanishing Points
31 x 40 inches | 2017
Photo by Jon Christopher Meyers



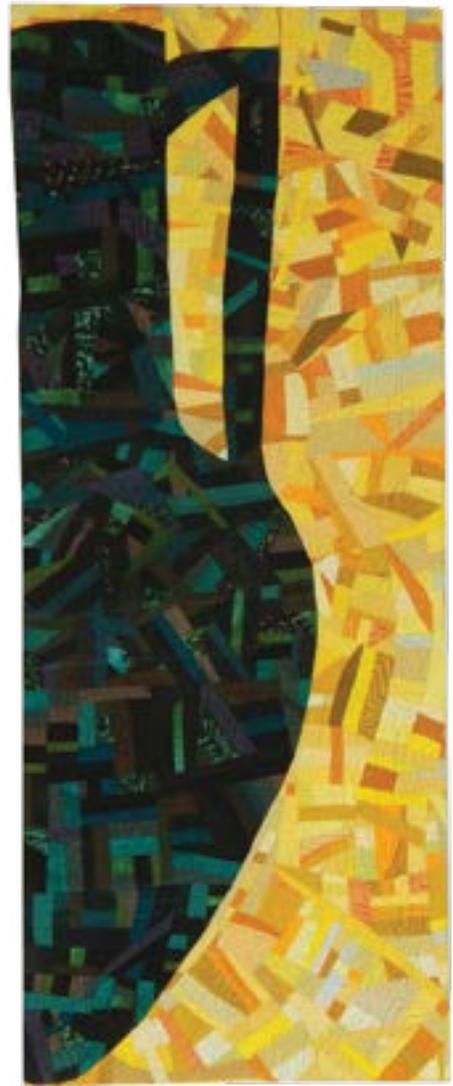
B. Lynn Tubbe
Hope
36 x 43 inches | 2014



Lesley Comassar
Uprooted
30 x 20 inches | 2019



Chiaki Dosho
Wandering 1
78 x 86 inches | 2008
Photo by Akinori Miyashita



Monica Johnstone
Patina: Ancient Amphora
39 x 16 inches | 2016



Sylvia Weir
Father and Son
20 x 40 inches | 2014

FEATURED ARTIST



Kate Crossley

Stories told through fabric,
stitch, and irresistible objects

by Cindy Grisdela



British artist Kate Crossley has a wide variety of collections decorating her home and studio in Nottingham, England. Jars of every size and shape hold buttons, beads, sand, clock parts, stones, and more, waiting for the right inspiration.

Crossley uses quilted textiles as the base for creating her mixed-media assemblages. “Most of my work is fabric-based, and most things start off white and become dyed, painted, and printed,” she explains.

For other materials, Crossley’s attitude is anything goes. She uses found objects from her collections as embellishments to make a personal statement and figures out how to make them all work together.

“If it’s not on my workbench, then I find it or learn how to do it.” For one project, the work needed to be sturdy enough to travel, so Crossley taught herself resin casting and set all the stitching in resin. “I am learning



Kate's Book of Uncommon Prayer

45 x 59 inches | 2011

All artwork photos by Keith Barnes / Oxford School of Photography

soldering techniques at the moment for a future project.”

Kate's Book of Uncommon Prayer from 2011 is a good example of her approach. Crossley started out with fabric, then added text, photo transfers, and found object embellishments, such as stones. A frame of acid-etched fabric with more embellishments surrounds two sides and the top of the piece. This piece won a Judge's Choice award at The Festival of Quilts in Birmingham, England, in 2011.

Crossley can't remember a time when she wasn't surrounded by textiles and makers. Her grandmother was a tailor, and her mother is a tapestry weaver who also taught textiles and fashion. "Growing up everyone

made things, clothes, cakes, meals. My dad built everything from radios and TVs to boats and prototype engine parts. So I always believed in the power of making."

She studied film and installations at university, and found that she enjoyed making clothes and other props for films. "It made me question why I was putting up a barrier (the television screen) between what I made. Why wasn't I showing the object?" Consequently, Crossley returned to fabric.

"Stitch and fabric are in my blood," she says. "Quilts hold a fascination for me that has to do with wrapping and concealing. I was always struck by the phrase 'wrapped up in a book,' which prompted the creation



Kate's Book of Uncommon Prayer, detail



A Book at Bedtime
64.5 x 45 inches | 2013



A Book at Bedtime, detail

of *A Book at Bedtime*." Created in 2013, this piece contains twenty-six separate open books with covers and pages that were made using traditional bookbinding techniques. There are another twenty-five books in the piece that are closed, leaving only the outer bindings to view. The open book pages are embellished with text, made and found objects, and photo transfer. "The open pages hold scenes from my dreams, fantasies from childhood, and imagined scenarios."

There isn't really a typical day in the studio for Crossley. She often goes for days or weeks just thinking about an idea. "Then, when the idea is almost fully formed in my head, I make it," she says, adding that at that point, she is very focused on working out the details.

"When I work I have to be surrounded by my 'stuff'. I have jars and bottles of collected bits and pieces all around me, not just in my studio, but through the whole house. Thank goodness I have a great family who seem to quite like living with all my precious objects." She collects sand from the beaches she has visited, and picks up odd things from other places, such as a local auction house. Crossley finds these treasures irresistible.

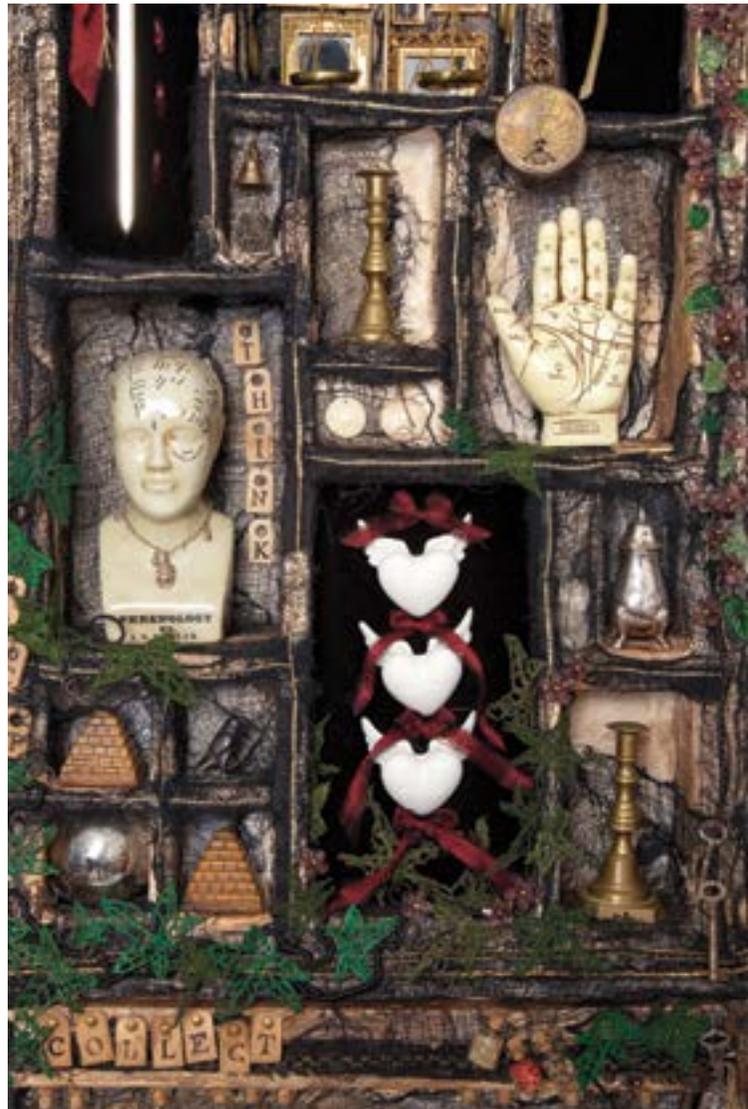
She uses machine- and hand-stitching techniques, estimating a fifty-fifty split between the two. "The structure tends to be machine-sewn, but then most of the top layer is handwork."

Inspiration for her creations comes from various sources, including current events, the history of the area where she lives, or sometimes directly from one of her found objects. Crossley thinks of her work as a series, where each piece informs the next.



Box of Delights

59 x 17 x 17 inches | 2011



Box of Delights, detail

“I can even see a link right back to my foundation course at Swansea Institute [now part of University of Wales Trinity Saint David].”

Other artistic influences include the mixed-media assemblages of Robert Rauschenberg, the textiles of Polish weaver Magdalena Abakanowicz, and installation artist Susan Hiller.

In addition to creating her own art, Crossley gives lectures and workshops on a variety of topics, including acid etching on fabric, making artifacts to use in projects, and creating personal books.

She also teaches a class on creating Cabinets of Curiosities, based on

her *Box of Delights* piece. In this work, Crossley created a cabinet from foam board and papier mâché, overlaid with stitched and quilted fabric to hold a curated display of treasured objects. “I’m fascinated how clothes and objects become special or precious to us, right from that first stuffed toy or blanket to a shell picked up on the beach, to a favorite pair of pants. You can never quite describe why it’s special, but to you it’s priceless.” *Box of Delights* is embellished with



Storytelling

60.5 x 30 inches | 2010



Tall Stories
94.5 x 13.25 | 2017



Hunter Gatherer; Guardian
30 x 25 x 14 inches | 2019

machine-embroidered leaves, vines, charms, beads, butterflies, and hundreds of tiny bottles.

Crossley enjoys the exchange of ideas that happens in a teaching environment. She is amazed that twelve people start with the same supplies, and six hours later produce twelve very different pieces, due to everyone bringing their own voice and artistic history to class.

Tall Stories, from 2017, is the most recent in the series that began with *Box of Delights*. These pieces explore Crossley's life through her collections and reflect on the ideas of "preciousness, storytelling through possessions and objects, and a sense of place." A tall cylinder is covered in fabric and includes text and objects that have meaning in her life.

Exhibiting her work is another way of sharing. Crossley primarily shows work in United Kingdom

exhibition venues, although she has had work in European shows as well. She also enjoys participating in the annual SAQA Benefit Auction. "Seeing a piece that you have poured your soul into in a new space completes it in a way that you can't do in your own living room. It's the same when you sell a piece and are lucky enough to see it in its new home."

Recently, she has been working with the idea of clocks, both freestanding and mantel-sized. Time and change are recurring themes in her work, so the idea of using a clock structure was intriguing, she says. Her work uses foam board and papier mâché for the structure, then is covered with fabric, which may be quilted or acid-etched and then dyed. The clock faces may be embroidered or embellished with

see "Kate Crossley" on page 36

Shifting Tides: Convergence in Cloth

Regional exhibition delivers global impact

by Maria Shell

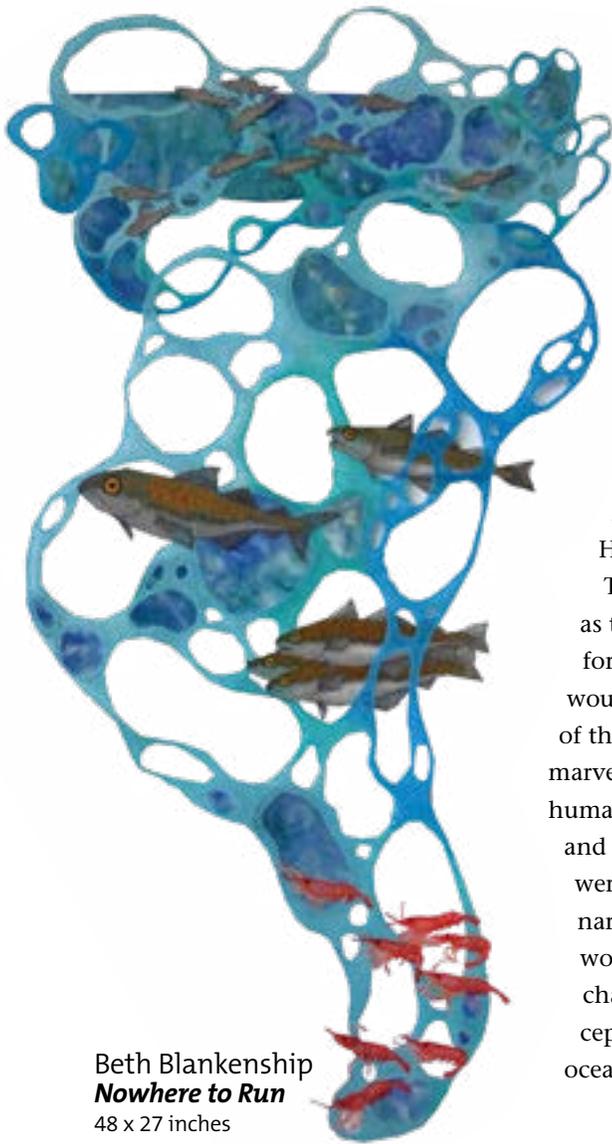


The SAQA Regional Exhibition *Shifting Tides: Convergence in Cloth* is a lesson in cooperation. The touring exhibition opened last year, the culmination of more than two years' planning by a dedicated group of volunteers from seven SAQA regions.

Exhibition co-chairs Sonja Campbell and Georgia French note that while participants had experience with exhibitions in their own regions, as well as two-region exhibitions and SAQA Global Exhibitions, they wanted a vehicle to showcase SAQA artists in the wider Pacific region.

While joint regional shows had been considered for several years, the details had not fallen into place. Then, San José, California, was selected as the host city for the 2019 SAQA Annual Conference. In the lead-up to that event, several West Coast regional members were able to meet face-to-face at the 2017 conference in Lincoln, Nebraska.

Alice Beasley
In my Wake
57 x 38 inches



Beth Blankenship
Nowhere to Run
 48 x 27 inches

Georgia French (Oregon), Carolyn Higgins (Washington), and Sonja Campbell (California) considered a three-region exhibition for San José, but plans grew to include the Northern California/Northern Nevada, Southern California/Southern Nevada, Oregon, Washington, Alaska, Western Canada, and Hawaii regions.

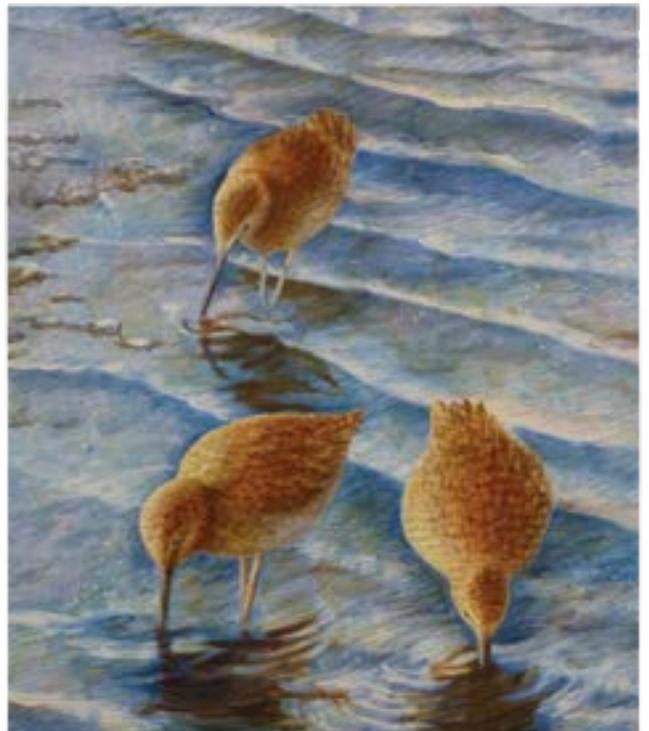
The Pacific Ocean was chosen as the unifying theme. The call for entry stated that *Shifting Tides* would “focus on the current state of the Pacific Ocean ecosystem, its marvelous natural diversity, and the human activities that both sustain and threaten oceanic life.” Artists were encouraged to share personal narratives and statements through work that would delight and also challenge viewers about their perceptions of the interplay between oceanic and human communities.

Textile artist Ann Johnston was the juror.

The exhibition call was only the beginning of a vast effort, which grew to include a three-year tour schedule. To achieve success over the long term, operating systems were created and implemented. Each participating region was required to volunteer two individuals to serve on the steering committee for the duration of the project. Additionally, each region was required to secure at least one acceptable exhibition space. There was one budget, one catalog, and one juror. Each region needed to commit to these obligations, regardless of whether their members had work in the final exhibition.

The Steering Committee worked initially to prepare the prospectus, budget, calendar, venue contracts, catalog, and communication plan. As the work progressed, members took on specific parts of the project.

Amy Witherow
Sandpipers at Ebb Tide
 30 x 30 inches



Nancy Ryan
Water
 26 x 37 inches



Ten venues form the tour (see text box for venues and dates). As the show moves from region to region, the local steering committee members serve as coordinators, working directly with venue management to ensure that the needs of all parties are met.

As a direct result of the multi-regional collaboration needed to develop and sustain a traveling exhibition of this scope, a comprehensive manual was created. It documents all aspects of developing and managing the project. This document is available for other regions to use as a template to develop their own multiregional traveling exhibitions. Campbell explains that the manual came into existence out of organizational necessity. “Initially, the manual was designed for venues to outline packing and



Lisa Jenni
Rings of Eternity
33 x 41 inches



Phyllis Cullen
The Burning Sea
33 x 38 inches

Shifting Tides was installed at Works/San José to coincide with the 2019 SAQA Annual Conference, Threads of Innovation.



Large window clings hinted at the art quilts awaiting visitors inside at Works/San José.



Steering Committee Assignments

Co-Chairs—Georgia French, Sonja Campbell

Exhibition Prospectus—Denise Oyama Miller, Jen Landau

Venue Manual Development, Coordination—Denise Oyama Miller

Public Relations, Marketing Materials—Sonja Campbell, Carolyn Higgins

Budget Tracking, Financials, Catalog Ordering—Giny Dixon

Calendar and Shipping—Sheryl LaBlanc

Guide by Cell, Dropbox Development, Information Maintenance—Cat Larrea

Catalog Development—Pat Porter

shipping processes. It evolved to include information on availability of artwork in the show, the travel schedule, the process for ordering exhibition catalogs, contact information, and more. Venues can

committee members. All steering committee members have had input into all aspects of the project, and we have mutually agreed to give each subcommittee the authority it needs

access this document via Dropbox.”

French says, “Participation in the steering committee by all regions has been key to keeping the energy level up for the required time period. This has been a three-year commitment, and that needs to be emphasized when recruiting steering

to act efficiently within its area of responsibility. That has worked well. As each little question has come up—and a couple of larger ones, too—we haven’t needed to convene meetings with ten people to resolve them. Our monthly steering committee meetings have served to keep everyone on board with all current information, and let us brainstorm as a group for what’s coming next. Communication, as in most projects, is key!”

Another key piece of advice is to use the SAQA Global Exhibitions team as an expert resource to gain knowledge on how to book venues and shipping logistics.

In April 2019, *Shifting Tides* debuted at Works/San José during the SAQA



Clare Attwell
Surging Tides
56 x 40 inches

Shifting Tides Tour Schedule

Works/San José

San José, California

April 19-May 5, 2019

Pacific Northwest Quilt & Fiber Arts Museum

La Conner, Washington

June 26-September 29, 2019

Chehalem Cultural Center

Newberg, Oregon

March 3-April 25, 2020

CityScape Community Art Space

Vancouver, BC, Canada

May 15-June 13, 2020

Wailoa Center

Hilo, Hawaii

July 10-30, 2020

International Gallery of Contemporary Art

Anchorage, Alaska

September 4-26, 2020

Pratt Museum

Homer, Alaska

Oct. 9-Nov. 28, 2020

Visions Art Museum

San Diego, California

January 16-April 4, 2021

Olive Hyde Art Gallery

Fremont, California

May 14-June 26, 2021

Pacific Grove Museum of Natural History

Pacific Grove, California

July 16-September 12, 2021

Annual Conference, *Threads of Innovation*. The opening was a huge success among conference attendees and within the San José community. Several pieces were sold, and the catalog was well-received.

Shifting Tides continues its journey up the Pacific Ocean coastline

through the Western U.S. states and British Columbia, Canada. It will then travel to Hawaii and Alaska before making three more stops in California in 2021. ■

Maria Shell is a SAQA JAM residing in Anchorage, Alaska. You can view her work at mariashell.com.

SAQA's donors kept focus on exhibitions in 2019

In 2019, SAQA shipped 664 quilts to 32 venues in 10 countries! Your support ensured that even more SAQA exhibitions were shared with viewers around the globe. Our exhibition program had more calls, museum contracts, traveling exhibitions, artworks, and participating artists than ever before.

And, the success of our end-of-year appeal means that we will be able to move to a larger, more efficient shipping center. This new center will allow for more exhibition opportunities as well as further advance the art-quilt movement.

Thank you for all you do for SAQA!

FOUNDER'S CIRCLE \$5000+

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Selections from *3D Expression*

This cutting-edge SAQA Global Exhibition allows textile art to come off the wall and expand into the third dimension and into the future. A wide variety of pieces were selected by juror Bruce Hoffman, including vessels, wall pieces, wearables, and sculptural artworks.

3D Expression is installed at the Regina A. Quick Center for the Arts, St. Bonaventure, New York, through April 30. For more information and to view all of the artwork in this exhibition, visit saqa.com/3dexpression.



Brigitte Kopp
Male? Female? (Two Parts)
61 x 11 x 11 inches | 2018



Jim Hay
Bridal Veil
96 x 64 x 30 inches | 2019



Eleanor Levie
Sanctuary City
28 x 25 x 22 inches | 2019
Photo by Gary Grissom



Jeannie Bench

Hunted

28 x 25 x 1 inches | 2018
Photo by Kevin G. Smith Photography



Cathy J. Perlmutter

Lookouts I: Caesar & Friends

11 x 5.5 x 7 inches | 2018



Anne E. Solomon

What Choice Do They Have?

20 x 40 x 23 inches | 2018

Photo by Cecilia Alejo



Marijke van Welzen

There Are Snakes Lurking in the Grass

55 x 40 x 40 inches | 2013



Anita M. Payne De Gaia

Earth: Our Home Planet

24 x 24 x 24 inches | 2011

Linda Gass: and then this happened...

Solo exhibition explores
climate change

Urban Power vs. San Lorenzo Creek, What's next?

59 x 48 inches, installed | 2019

Photo by Don Tuttle

All images © Linda Gass



Linda Gass's work tackles the reality of climate change with a dramatic twist: beauty. Her solo exhibition, *Linda Gass: and then this happened...* runs through May 3 at the Museum of Craft and Design (MCD) in San Francisco.

Gass's work examines the human-made and natural water infrastructure affecting the greater San Francisco Bay Area. Her stitched paintings and glass pieces question how California's water infrastructure works in the context of climate change.

Gass's exhibition is divided into four themed topics: sea-level rise, decreasing snowpack, impact of wildfires on watersheds, and changes to urban creek infrastructure. Some of the work is hyperlocal in context, including three new sea-level rise pieces that focus on the Dogpatch neighborhood where MCD is located. This series shows three aerial street views of Dogpatch: as it looks today, how it would change after the impact of three feet of sea-level rise, and the devastation after six feet of sea-level rise.

Another localized piece, *Severely Burned*, represents the impact of the 2013 Rim Fire on the Tuolumne

River Watershed, which provides drinking water for the City of San Francisco and 2.7 million people in the Bay Area. "Our current water infrastructure was designed during an era when our climate was more stable and the average annual snowpack was higher than it is now. Human development has permanently altered and destroyed much of our natural water infrastructures, such as wetlands and watersheds. My textile and mixed-media artworks address these issues—where our infrastructure and development policies are failing under climate change—and invite the viewer to ponder the question, 'How can we improve?'"

During the exhibition, viewers will have the chance to contribute to that conversation. Gass will give a brief talk entitled *Creativity and Climate Chaos* on March 13 from 6-9 p.m. She will also demonstrate silk painting and invite attendees to try the technique on a collaborative artwork about sea level rise in the Dogpatch area.

Gass, a Bay Area artist and environmental activist, is known for her labor-intensive stitched



Dogpatch, the sea is rising: 0, 3 and 6 feet

35.5 x 60 x 1.5 inches, installed | 2019

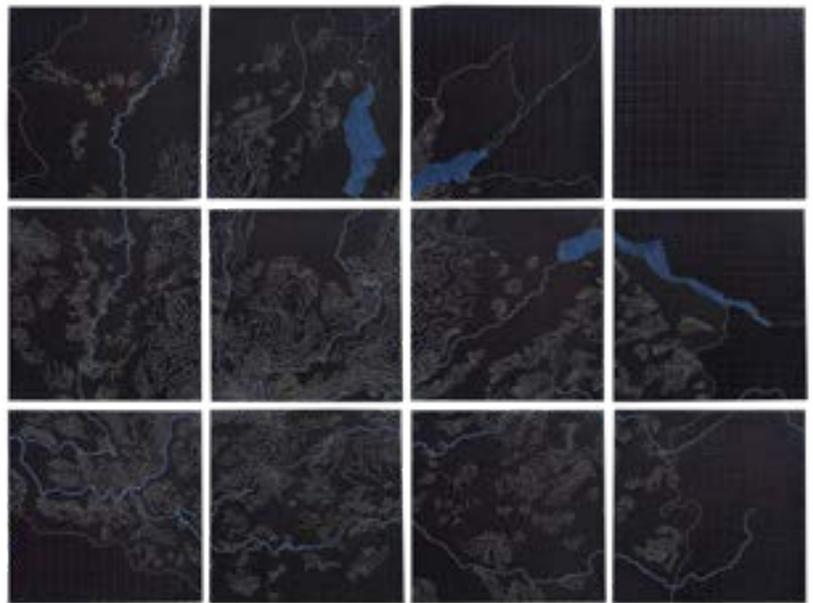
Photo by Don Tuttle

paintings about land use and water issues in California and the American West. She graduated from Stanford University with a bachelor of science degree in mathematics and a master of science degree in computer science. After a decade in the software industry, she has made art for more than 20 years. Her work has been exhibited throughout the United States and in Europe and Russia. Several public and private collections include her work, including the San José Museum of Quilts and Textiles, Zuckerberg San Francisco General Hospital, UCSF Hospital, and the Kapur Center.

Running concurrently with Gass's exhibition at MCD is *Survival Architecture and the Art of Resilience*, a showcase of solutions and prototypes created by artists and architects for emergency shelters in a climate-constrained world.

To learn more about Gass's work, visit lindagass.com. ■

This article was provided in large part by the Museum of Craft and Design.



Severely Burned: Impact of the Rim Fire on the Tuolumne River Watershed

54 x 70 x 1.5 inches, installed | 2014

Photo by Don Tuttle

How *Stitched: Celebrating the Art of Quilting* became a community affair

by ZJ Humbach

Quilt shows touch us in different ways. The quilts' beauty and design take our collective breath away. The talent on display impresses us. Some of us look closely to try to figure out techniques. Others go home and start a new project.

And then, there's Paula Kovarik of Memphis, Tennessee.

Kovarik was one of 29 artists featured in SAQA's traveling exhibition *Masterworks: Abstract and Geometric* curated by Martha Sielman, the organization's executive director. When Kovarik saw the exhibition's debut at the 2017 International Quilt Festival/Houston, she knew she had to share it with her community. That simple thought sparked an idea that grew well beyond a traditional quilt exhibition in a gallery. Almost two years of planning and coordination resulted in a months-long quilt festival packed with events that engaged and captivated an entire community.

Why a festival and not just a quilt show? "My goal was to introduce our region to the art of quilting. There are so many things we can share as quilters, and I wanted to involve the community in the art form. I had been thinking about doing an event for a number of years." Once SAQA

Passersby play with the interactive quilt wall.

Photo by Miles Kovarik

agreed to send *Masterworks* to Memphis, one thing led to another.

How did Kovarik bring her vision to life? What happens behind the scenes to create even a simple quilt show? If you want to put on a quilt show, what lessons can you learn from Kovarik?



Paula Kovarik and Jesse Butcher installed the BLUE exhibition.

Photo by Miles Kovarik



Paula Kovarik

Photo by Justin Fox Burks



Opening night at Stitched brought SAQA's Masterworks: Abstract & Geometric exhibition to Memphis, Tennessee.

Photo by Miles Kovarik

“First, you have to find partners who are as passionate as yourself. Know that it will take a lot of frustrating challenges that are finally solved through cooperation,” Kovarik says. “I had an initial committee of eight that grew to twelve. Rather than subcommittees, we had leaders for each event, and there were about twenty people who actively volunteered.”

Her team spent two months developing ideas for events and creating the branding for the festival, which they named *Stitched: Celebrating the Art of Quilting*. Branding was a critical first step for everything that followed: procuring a venue, advertising, soliciting a keynote speaker and teachers, and community support.

Kovarik had her eye on the Crosstown Concourse for the venue, a newly redeveloped Sears distribution building that includes two large galleries. It houses Crosstown Arts, a contemporary arts organization dedicated

to further cultivating the creative community in Memphis. “It seemed like a perfect fit for what I was thinking about. We were in discussion for about nine months before we had a contract. I developed a formal proposal letter, a schedule of possible events, and met with management a number of times before they agreed to sponsor the event.”

Her persistence paid off in ways Kovarik could not have imagined. “Besides the venue and parking, Crosstown Arts provided insurance, the opening reception, workshop areas, and residence spaces for our guest speakers. A month before the show, they received, photographed, catalogued, and tracked each quilt, and then safely returned the quilts at the end. They provided a professional installer, who spent five days hanging two separate exhibitions and took everything down at the end. They also staffed the galleries daily. Most importantly, they provided the budget and funding. We could not have done it without them!”

With the venue in place and the festival about a year out, the

emphasis shifted to integrating the community into the festival. Besides the *Masterworks* exhibition, the committee wanted to feature the works of the local community in an exhibition called *BLUE*. This meant adding another item to their to-do list. They quickly sent out a call for quilts to everyone in a 200-mile radius asking them to create a blue quilt in any medium.

The committee felt strongly about emphasizing quilting education, not just at the festival but in local schools. The group decided to recruit volunteers to teach a high school class over three months as well as middle school students in an after-school program. The goal was for the students to display their work in the *BLUE* exhibition.

Hands-on experiences were definitely front and center. The committee considered numerous workshops, thanks to suggestions from the local guilds, but budget realities limited the final selection. They agreed to schedule a three-day community quilt top workshop with Maria Shell of Anchorage, Alaska. They also chose a workshop with local artist Amie Plumley where parents and children could appliqué felt pieces to create a family crest.



A community quilt project was led by Maria Shell. The quilt top was revealed during the Stitched finale.

Photo by Miles Kovarik

“Since Crosstown Arts agreed to sponsor the event, their budget was fixed at \$9,000. We based the budget on the cost of the *Masterworks* exhibition, the workshop teachers, and speaker fees. The high school class teachers were paid by the high school, and all of the personnel on the *Stitched* side were volunteers,” she says.

The funding led to a tip for future events. “Crosstown Arts requested that we not do any fundraising as they wanted sole sponsorship. I think if we

did it again, I would require the ability to approach sponsors in the contract, as I had a number of expenditures come out of my own pocket.”

Other events required significant lead time. A community showcase, called *Memphis Quilts*, was a huge show-and-tell day where people could talk about their quilts and quilt guilds staffed information tables. A Featherweight Flash Mob required coordination to have Featherweight owners demonstrate their machines by

making charity blocks. The committee also needed to schedule the event on the mayor’s calendar and coordinate a photographer with Crosstown Arts.

The committee also envisioned two different videos that required extensive scheduling and publicity. *Crosstown Arts: A Quilt Story* showcased people in the Memphis area talking about and showing their quilting skills. *Crosstown Arts Stitched* featured people telling a story about a favorite quilt. The looping videos played in a mini gallery throughout the festival.

Kovarik and her committee realized that not everyone attending would be into fabric and sewing. They wanted to offer something innovative and interactive. A local sculptor agreed to help Kovarik create a wall of magnetic tiles that people in the concourse could rearrange at will into new block patterns. In the months leading up to the festival, this local artist used a four-color palette to make numerous half-square triangles and solid squares for the wall.

The team decided to create a resource list to recognize local businesses. It took time to research each



Paula Kovarik (center speaker) opened STITCHED: Celebrating the Art of Quilting on May 10, 2019.

Photo by Miles Kovarik

MAY 10 - JULY 28, 2019

STITCHED

CELEBRATING THE ART OF QUILTING

TWO SHOWS

MAY 10 - JULY 28, 10 am - 5 pm

MASTERWORKS

Enjoy this international quilt show featuring the diversity of quilting today.

BLUE

A quilt challenge. Don't miss this regional show of quilt quilts and more. **Co-located with May 10 9 am - 5 pm**

MAY 31, 1 pm

ART QUILTS UNFOLDING

50 Years of Innovation in Quilting: A Look Back at the History of Art Quilts with Martha Sidman

LECTURE

MAY 10 - JULY 28, 10 am - 5 pm

FAMILY CREST

Bring your family to a workshop devoted to creating a family crest. **May 10 10 am - 5 pm**

COMMUNITY QUILT

Create, Stitch, Participate! **May 10 9 am - 4 pm**

MAY 31, 1 pm

MEMPHIS

Bring your favorite quilt to the Street Show-and-Tell in History. **May 31 10 am - 4 pm**

WORKSHOPS

AND an interactive build-your-own quilt wall!

Bring your friends to play with the quilt wall, take some selfies and learn about patterns.

Follow us on Facebook and Instagram @stitched2019

CROSTOWN ARTS
 1550 Concourse Avenue, Memphis, TN
 Find out more at crosstownarts.org/calendar/stitched

guild, fabric shop, and quilting services organization in the region, and compile the list.

For an event of this magnitude, a guest speaker was in order. Kovarik could think of no one better to kick off this event than Sielman, and contacted her about nine months out. Sielman's fifth book, *Art Quilts Unfolding: 50 Years of Innovation*, 2018, Schiffer, was published in time for the festival and inspired her presentation, *The History of the Art Quilt Movement*.

Kovarik quickly realized that keeping track of myriad details, a critical and massive undertaking, was very challenging. Computer proficiency, particularly with spreadsheets, was a must. Endless communications and public relations requirements, though, became her biggest headache. No budget existed for advertising so the team chose to focus on social media, flyers, posters, and personal presentations. They also decided to provide pdf files for guild newsletters, outlining all the ways people could participate. Kovarik personally designed all of the graphics and signage in Adobe Illustrator and Photoshop, which included more than 60 graphic elements. She even created a poster for the *BLUE* exhibition that included detail shots of most of the quilts in the show to present to each participant and to sell as mementos.

"I created a *Stitched2019* Facebook page and a *Stitched2019* Instagram identity. Crosstown Arts had a mailing list for messages, and I developed another via Mailchimp for the *BLUE* participants, guilds, and other interested parties. We had good coverage about the events thanks to a local paper profiling me and the local television and radio stations doing interviews."

Getting the word out also required volunteers. Drivers were needed to

distribute piles of flyers and postcards about the *BLUE* exhibition throughout the region. The committee also needed people to make presentations to community center groups, art groups, and senior centers.

Recruiting volunteers was one thing. Holding onto them was another challenge. "Volunteers can fade away when events are this long. I was constantly looking for help and taking on more chores," acknowledges Kovarik. "I underestimated how much time this endeavor would take away from my full-time art practice."

Despite everything, the festival came together. "We had 235 quilts from 189 people for our open, non-juried *BLUE* show. We had wooden quilts, metal quilts, painted quilts, and multimedia quilts that contrasted nicely with the fabric quilts."

Organizers were pleasantly surprised with acts of generosity. The Memphis Area Modern Art Quilt Guild members made a beautiful queen size quilt. As part of the

see "Stitched" on page 34



As part of the Memphis Quilts event, area guilds participated in community outreach.

Photo by Miles Kovarik

SAQA's Masterworks exhibition wraps tour in 2020

Masterworks: Abstract and Geometric will conclude its three-year tour in 2020 with many chances to see it in person. Its first stop this year is in Europe. It will be installed through June 21 at the Max Berk Textile Collection, Palatinate Museum, in Heidelberg, Germany.

It will then tour several U.S. cities as an exhibition within Original Sewing & Quilt Expo events. Expo attendees will be able to see *Masterworks* in these cities:

- Raleigh, North Carolina: July 20-August 1
- Arlington, Texas: August 27-29
- Cincinnati, Ohio: September 17-19
- Fredericksburg, Virginia: October 8-10
- Novi, Michigan: November 12-14

The exhibition features works of art that represent a range of styles across the abstract art spectrum. Participating artists are from Australia, Canada, Europe, Japan, and the United States. For more information, visit saqa.com/masterworks.

JAM Showcase is a gallery of work produced by artists who have each been named a Juried Artist Member (JAM) of SAQA. A JAM is an artist who has successfully presented a portfolio to the JAM Review Panel. This portfolio includes a selected body of work and documentation showing a professional approach to art.

Diane Melms

Mirage

69 x 58 inches | 2017



Judith Content

Spires

41 x 63 inches | 2017

Photo by James Dewrance





Denise A. Currier

Creative Being

15.5 x 20 inches | 2017



Leslie Tucker Jenison

*Nests & Vessels #1: The House
Protects the Dreamer*

69.5 x 78 inches | 2017



Catherine R. Timm

Old Brick Farm House

22 x 21 inches | 2018

In Memoriam

It is always sad to report that dear friends have passed. Late last year, SAQA lost two talented members and a beloved donor. Their friendship, colorful artwork, energy, and dedication to our medium will be sorely missed. We send our heartfelt condolences to their families and friends.

Patricia Reed Porter

Patricia Reed Porter died quietly at home in San Rafael, California, on December 28, 2019. She was born in Riverside, California, in 1940. Her family soon settled in the Los Angeles area, where she grew up in Glendale and Burbank. She worked in the advertising business, where she met her husband, Bob Porter. They were married in 1966 and settled in Los Angeles before moving to San Francisco in 1968. Patricia and Bob had two children, Susan and Reed.

Patricia returned to school when the family returned to Los Angeles, graduating in graphic design from California State University, Northridge. After another move north, she established a successful graphic design firm, Patgraphics, in Marin County, just across the Golden Gate Bridge from San Francisco.

Shortly after that, she and Bob started Porter & Reed, an advertising agency that handled projects for major clients, including Chiquita, ConAgra, Naked Juice, Kelley Blue Book, Price Waterhouse Coopers, and many more.

After retiring in 2004, Patricia began creating fabric art and joined SAQA. Over the years, she designed and produced a number of successful catalogs for SAQA Northern California/Northern Nevada regional exhibitions, including *Art Quilts, Strata, On the Fringe, Shifting Tides*, and *Stitching California*. Happily, many of those catalogs include examples of her very abstract work.

Barbara W. Watler

Barbara W. Watler passed away late last year at her home in Cincinnati, Ohio. Born in Youngstown, Ohio, this talented artist started her creative journey by learning sewing skills from her mother. At age 12, she began oil painting and as a teenager studied watercolor and pastels.

After marrying, she moved to Florida where she earned a degree in art advertising at

the Art Institute in Fort Lauderdale. She continued to tailor her husband's suits and make various domestic items until 1978. That is when her success as an illustrator specializing in soft sculpture led her to focus on making art, including aspects of community engagement. In the quilt world, she is known especially for her *Fingerprint* series.

Her family notes that her lifelong passion for creativity and art was a path to great friendships and collaborations with her fellow artists. One of Barbara's pieces, *Fishing*, was in *H2Oh!*, a SAQA exhibition that just concluded its three-year tour. Her work is owned by the Columbus (Ohio) Museum of Art, the International Quilt Museum in Nebraska, and many art venues in Florida. You can see more of her colorful work at barbarawatler.com.

Herb Anhaltzer

Herb was the husband of the late Mary Anhaltzer, who owned Thirteen Moons Gallery

see "In Memoriam" on page 37

NEW FROM SAQA

Virtual Gallery Program

Our new online exhibition program will go live with our new website.

WHAT WILL IT OFFER?

- Greater opportunities to showcase installation, small, and hard-to-ship works
- Up to ten exhibitions every year, one with a professional juror
- Opportunities for volunteer curators

SCHEDULED EXHIBITIONS

No Limits will be the program's first exhibition. Pieces will highlight SAQA members' diversity and will be selected by SAQA's Virtual Gallery Subcommittee. The call for entry period is **February 1-29**.

The second online exhibition, *On the Edge*, will be juried by Petra Fallaux, and will examine the related ideas of "the cutting edge" and "augmented reality." Entries will be accepted **April 1-30**.

These exhibitions are open to all SAQA members.

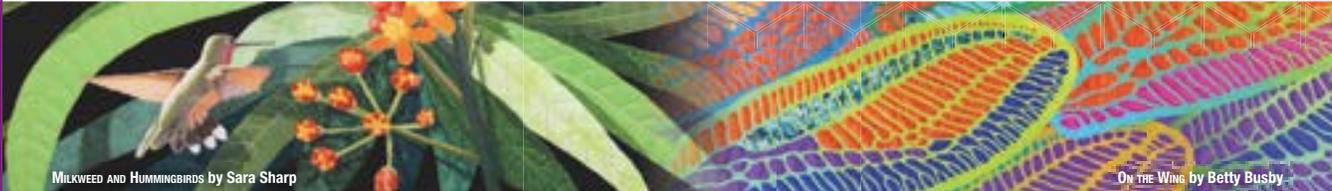
SAQA's Virtual Gallery Program also provides the chance to gain experience as a curator. Watch for an application later this year.

For more information, visit saqa.com/virtualgallery

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On the Edge (Online Gallery)

CALL FOR ENTRY: April 1-30, 2020

Connections

CALL FOR ENTRY: January 1-31, 2021

SOFA - Chicago

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Microscape

CALL FOR ENTRY: February 1-28, 2021

Light the World

CALL FOR ENTRY: November 1-30, 2020

For complete details, visit www.saqa.com/calls

Stitched

from page 29

festival, the guild donated it to Church Health, a local healthcare provider, for their fundraising efforts. Additionally, the Feather-weight Flash Mob produced two twin-size charity quilts during *Memphis Quilts*.

The best part was opening night. "It was spectacular! The galleries were filled with families, artists, curious bystanders, and our volunteers—it was shoulder to shoulder. I especially loved hearing people say that they had never seen quilts like these. Many people came up to me saying they would bring their friends and associates in to the shows. Children were taking photos of themselves in front of their quilts. People were awestruck at the art of the *Masterworks* show."

Kovarik wasn't the only one who enjoyed opening night. "I was so impressed with so many different pieces coming together into one magnificent event. Paula included every connection to art quilts that she could find," Sielman says. "Families were so proud of their family members who made a quilt hanging in the gallery. The entire festival said, 'You matter, your art matters.' It doesn't get any better than that. And that's the brilliance of what Paula did."

Would Kovarik do it again? "I would have to develop a selective memory," laughs Kovarik. "Forget the frustrations and remember the good parts. After all, we ended up with more than 11,000 recorded visits to the festival. That's 22,000 more eyes on this art form." ■

ZJ Humbach is a freelance writer, quilting and sewing teacher, and professional longarm quilter. She owns and operates Dream Stitcher Quilt Studio in Thornton, Colorado.

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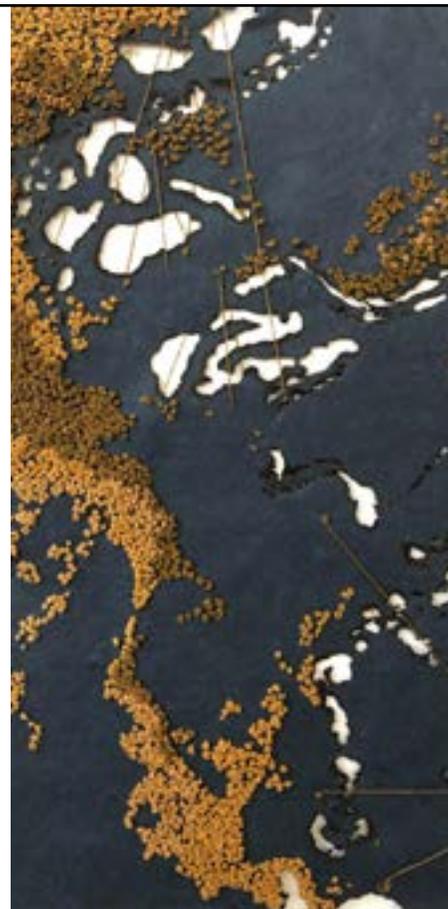
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(Image Detail: Christine Aaron, Vestiges II, 2019, burnt drawing with stitching on hand made abaca paper, 18" x 12" x 0")



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Amaryllis by Ruth B. McDowell

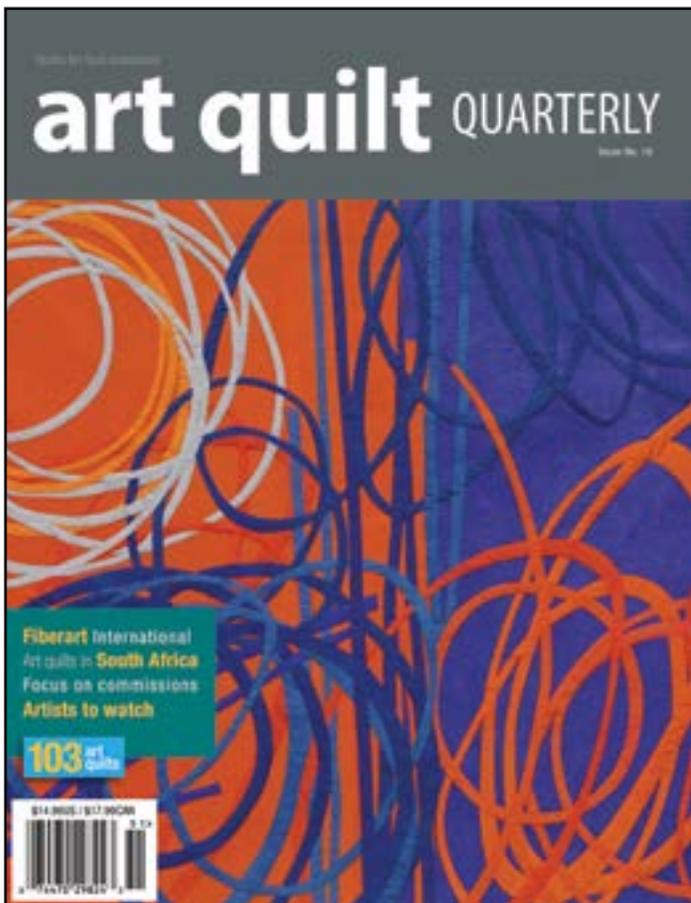
“

“Of course it’s important to support SAQA in the present, but it is equally important to help invest in its future. I am gratified to know that as a Legacy Member, I will be contributing to the long-term success of an organization that has given me so much personally and professionally. Remembering SAQA in your will is something everyone can do. I am just one member of a larger team that is ensuring SAQA’s future.”

—Judith Content



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Kate Crossley

from page 14

charms or other found objects. “The sides are full of made and found objects, tiny bottles containing messages, and other found oddments,” Crossley says.

Crossley’s advice to other art quilters is to “do what you love, not what you think you should do.” As you work, you will discover your voice and your own techniques. She also recommends thinking of yourself as an artist, and looking at what is happening in the art world in general as well as in the quilt world. “No one works in a vacuum, inspiration can come from unexpected places.” ■

Cindy Grisdela is a SAQA JAM residing in Reston, Virginia. You can view her work at cindygrisdela.com.



Mantel Clocks

2017 / 2018

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Kathy York
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In Memoriam

from page 32

in Santa Fe, New Mexico. They were married in 1958 and later moved to California. There, Herb was the product development manager for S&W Foods and Mary, the daughter of mail-order catalog entrepreneurs Alberta and Miles Kimball, opened gift shops. By the late 1970s, Mary was making quilts.

By 1999, they had moved to Santa Fe and Mary opened Thirteen Moons Gallery, the first gallery in the United States dedicated to representing contemporary quilt art. Mary died in her sleep in July 2001. Herb continued to support the art quilt medium, first by hiring Jane Sauer as artistic director at the gallery, and later by underwriting the 2010 publication of SAQA's 64-page catalog to accompany *Sightlines*, an invitational exhibition.

(Ed. Note: Sauer expanded the work offered at Thirteen Moons and after encouragement from Herb, she purchased the gallery in 2005. In 2013, she sold what was then the Jane Sauer Gallery to Michael and Jennifer Tansey. It became Tansey Contemporary and closed in 2017.)



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Want to be a JAM?

Let these tips boost your chance for success

by Dorothy Raymond

Being a Juried Artist Member (JAM) of SAQA provides you with many benefits, not the least of which is confidence in yourself and your work.

By definition, a JAM is an artist who has successfully presented a portfolio to the JAM Review Panel, comprised of current JAMs. Every other month, beginning in January, the Review Panel evaluates each applicant's portfolio and gauges its level of artistic merit and professional

Being juried into this group has added to my confidence level. It has provided validation for my efforts and my body of work. I enjoy the privilege of having my artwork published online and in *Art Quilt Quarterly*.

— Sherri Lipman McCauley

practice. Your portfolio includes a selected body of work and documentation that demonstrates a professional approach to art.

Several considerations can improve your JAM application's chance of success, starting with the work you submit. Your portfolio needs to present a body of work that represents a singular point of view or signature collection. Your artist's resumé must demonstrate a record of juried exhibitions beyond local quilt shows. Documentation and images need to be of high quality, as expected by galleries, museums, collectors, and publishers.

These are the process basics, however. A successful application also

demonstrates a professional approach to your art.

The Review Panel looks for very specific things that display a readiness to submit your work to a gallery or museum. (Actually wanting to be in a gallery is not a requirement—some JAMs seek the designation for peer recognition.) First and foremost, the Review Panel expects that applicants read and follow the application guidelines found at saqa.com/jams.

Attention to application details is key to success. As JAM coordinator, along with Deb Cashatt, I've often seen applicants stumble at the same steps in the process. The list below isn't a substitute for what's in the guidelines, but it should help you better understand the process.

- **Selection of work for your portfolio:** The Review Panel looks at whether you have a consistent voice that has some artistic merit. As a professional artist, you should be able to recognize a cohesive body of work. The panel does not want to see a portfolio that shows you have mastered a variety of different techniques. If you've made seven art quilts that are a cohesive body of work, you're ready to proceed. Submitting a portfolio of seven works is not a lifetime commitment that your art will be consistent with those seven pieces.

- **Images:** Your photos must be of professional quality. The photos should be in focus and evenly lit on a plain background. Also, the Review Panel must be able to see the actual edges of your art in the photo. This means that a small amount of the plain background behind your art

quilt must be visible. Why do we care? It's not arbitrary. The members of the Review Panel need to see your edge treatment as part of their evaluation of your portfolio. The artist's chosen edge treatment for an art quilt can easily enhance or detract from the artistic merit of the work. For example, the Review Panel wants to know if the work is mounted on

Sherri Lipman McCauley
Aging On
60 x 24 inches | 2014





Susan Lenz
Loss Installation

Approximately 10 x 8 x 4 feet, as shown;
site-specific, flexible dimensions | 2018

canvas, or not. It is also SAQA's belief that most galleries and museums, when viewing an artist's portfolio, expect to see the edges of the work.

- **Exhibition record:** You need to have an exhibition record beyond local quilt shows. It doesn't need to be *Quilt National* or a SAQA global exhibition, but it must show that you've been juried into art quilt exhibitions or art shows.

- **Resumé:** The Review Panel wants to know about your art quilt background. We ask for specific things in a specific order; it's not likely that your career resumé will have what the Review Panel needs to see, so you will need to create an artist's resumé. If you have a formal art education, list it; many JAMs do not.

- **Artist's Statement:** The Review Panel wants to know why you make the art you've submitted in your portfolio. Your artist's statement

Applying for JAM was an opportunity for peer review. Being a JAM is artistic acceptance as a true professional. — Susan Lenz

should connect the viewer to the artwork in your portfolio; techniques and materials are less important to the Review Panel. The shorter and more succinct you can make it, the better.

As a SAQA member, you have access to many resources to aid you in preparing the items you need for your JAM application. The guidelines contain direct links to some of these resources. SAQA also offers specific mentoring for the JAM application; details can be found by clicking on the Application Guidelines

tab at saqa.com/jams. You may find the mentoring process helpful, but it's not necessary.

to approach new venues, to explain your work, and be taken seriously as an artist.

Well-experienced and prepared JAMs reflect well on SAQA among the professional art world. Successful JAMs have the potential to lift the organization.

The JAM Review Panel meets in January, March, May, July, September and November; applications are due by the first day of those months. At each meeting, we review the applicants who have applied since the previous meeting, and accept those whose applications meet our criteria.

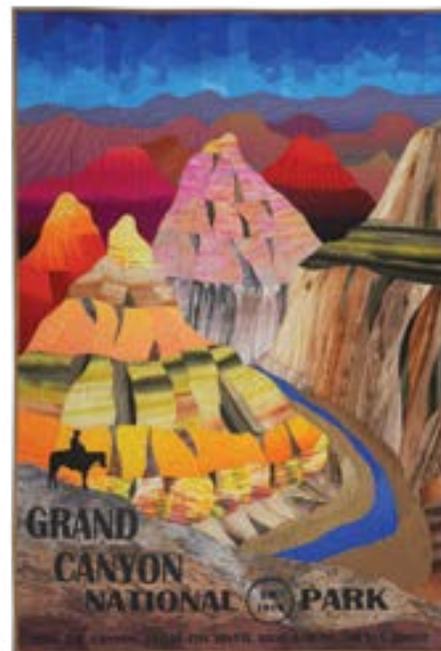
Why not check out the guidelines at saqa.com/jams and start your application today? ■

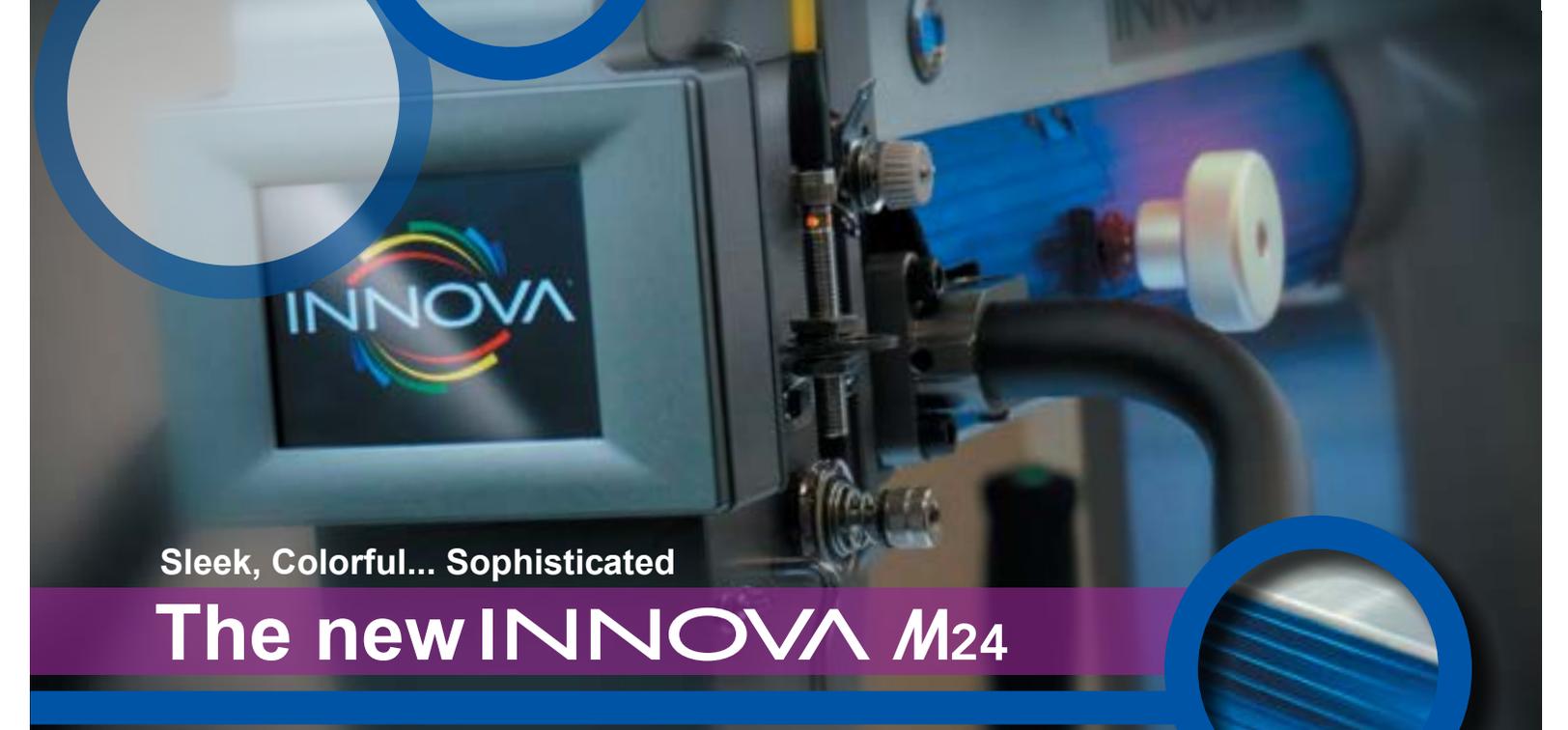
Dorothy Raymond is a SAQA JAM residing in Loveland, Colorado. You can view her work at dorothyraymond.com.

Reaching the goal of JAM was a great exercise in focusing my artistic style as well as becoming more organized. The most meaningful thing was being accepted as an artist by my peers, giving me more confidence as I develop as an artist. — Vicki Conley

The intangible benefits of becoming a JAM are no less real than those listed on the SAQA website. Many current JAMs believe that just going through the application process helped them develop a professional practice. Indeed, the resumé and artist's statement you prepare for the Review Panel can be shared with collectors, galleries, publishers, and museums along with your new credential as a JAM. Being a JAM provides you with the confidence

Vicki Conley
Time Illuminated
48 x 32 inches | 2020





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