

EXPLORING

Art Quilts

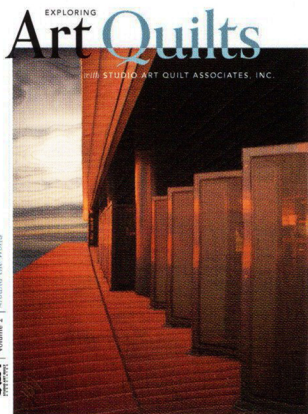
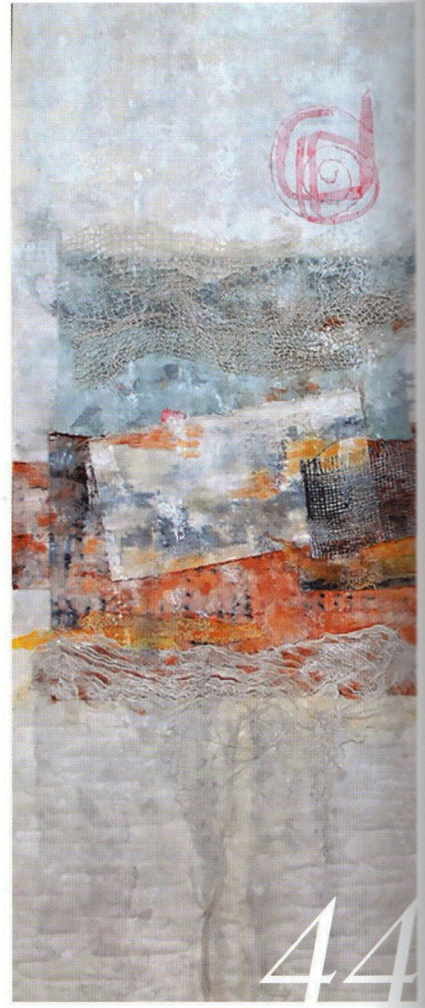
with STUDIO ART QUILT ASSOCIATES, INC.

Volume 2 | *Around the World*

SAGATM
STUDIO ART QUILT
ASSOCIATES



In this issue



On the cover:
Jayne Bentley Gaskins, *Perspectives*
22 × 18 inches, 2019

On the back cover:
Susie Monday, *On the Day You Were Born:
The Sun Flared*
40 × 78 inches, 2019

FEATURED ARTICLES

Introduction: Art Quilts
Around the World 4

3D Expression 6

Aloft. 26

Beyond the Mirror. 32

Connecting Our Natural
Worlds. 54

Art Quilts in Australia and
New Zealand 56

Dusk to Dawn. 66

Art Quilts in Norway 90

Layered & Stitched 100

Metamorphosis 120

Musica! 126

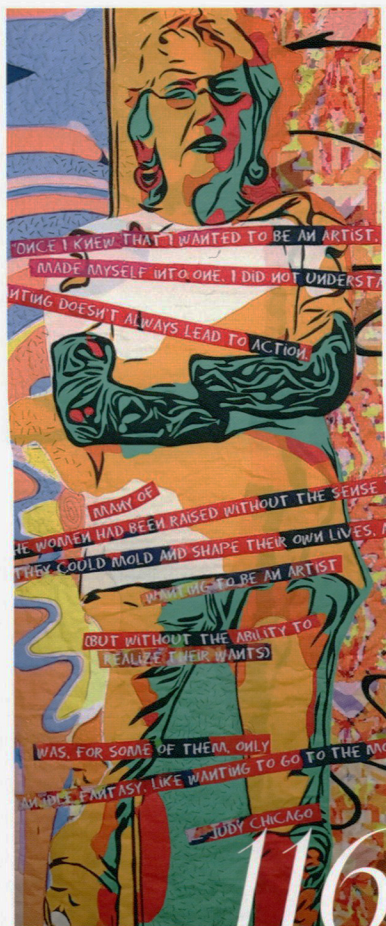
Opposites Attract 142

Art Quilts in South Africa 148

Upcycle! 154

Forced to Flee 156

Ebb And Flow 174



JURIED GALLERIES

Power of Nature 8
 Tactile & Textural 35
 Commentaries 68
 Geometric 80
 Sense of Place 104
 Intimate Portraits 128
 Surface Design 158

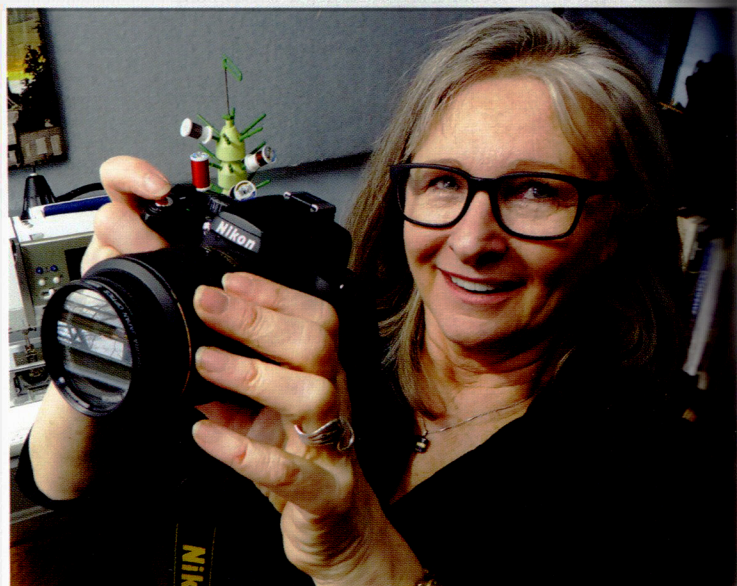
INTERVIEWS

Astrid Hilger Bennett	22	Kathryn Pellman	138
Betty Busby	28	Ulva Ugerup	144
Ana Buzzalino	50		
Linda Colsh	62		
Jayne Bentley Gaskins	76		
Patty Kennedy-Zafred	95		
Susie Monday	114		
Geri Patterson-Kutras	122		

INTERVIEW WITH

Jayne Bentley Gaskins

RESTON, VIRGINIA



Drawn to fiber

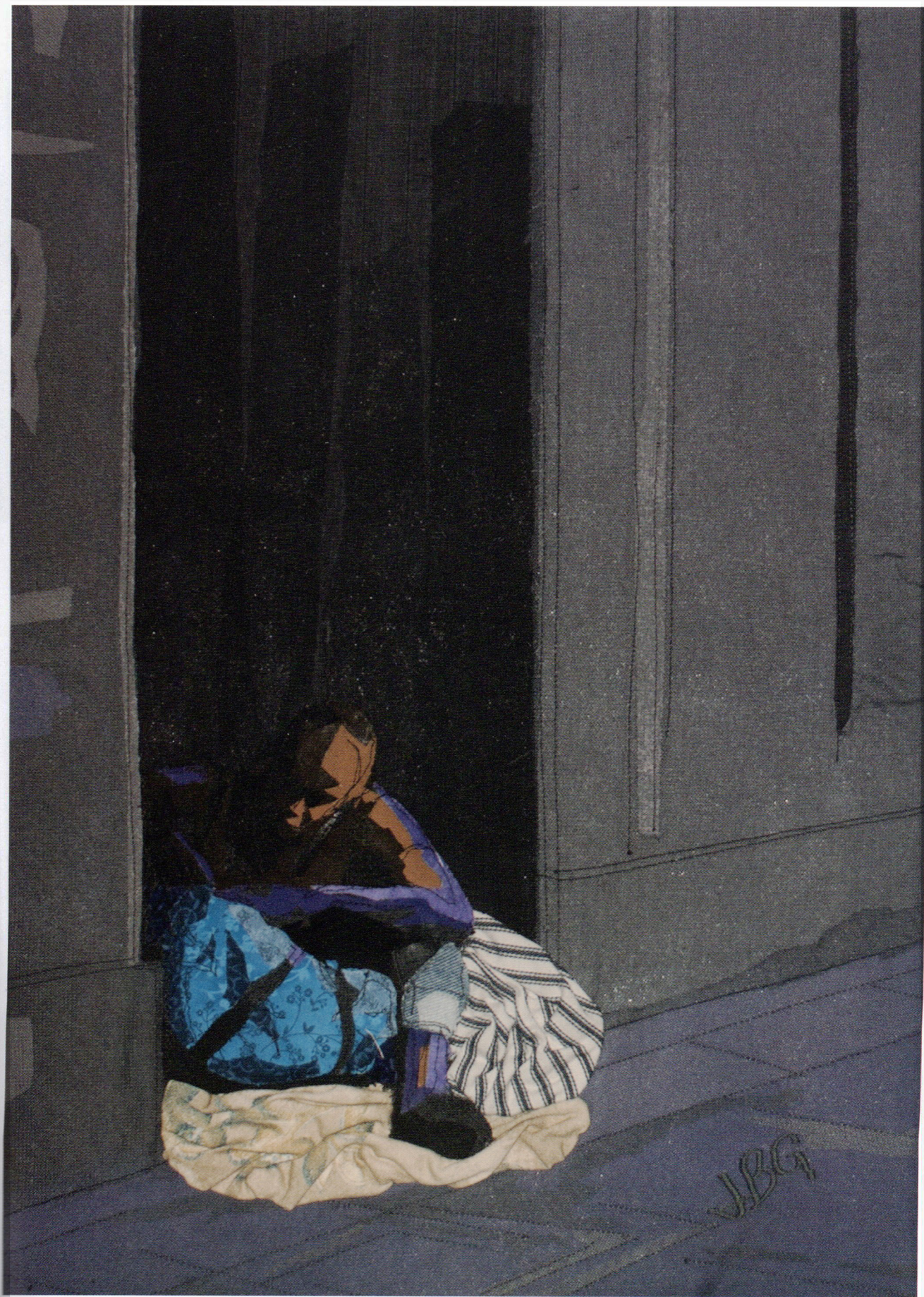
I gained a lifelong love of fiber arts at age five, when my grandmother taught me to knit and crochet. Later, I learned to sew my own clothes and had a blast designing and making my sons' Halloween costumes. I also learned tapestry weaving and even spent a month studying with tapestry artist Maximo Laura in Peru.

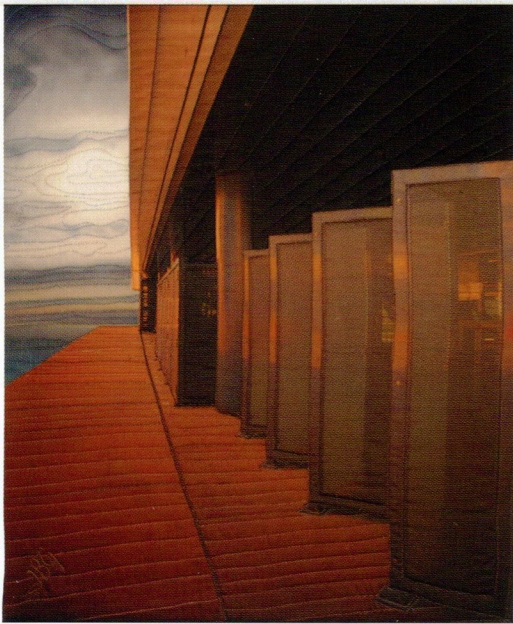
These activities were always "fun and games" and a relief from the stresses of school and work. I didn't recognize fiber as a serious art form, and certainly not as a career, until thirteen years ago. I had gone through a difficult period in my life and needed to regroup. I took early retirement from communications with the Centers for Disease Control and Prevention and moved to an island off the coast of Florida. I sought out something creative to do and began to play with fabric. When Ruth Carden, a longtime SAQA member, saw one of my early efforts and told me I had made an art quilt, I was baffled. I didn't know what that was, so she showed me the SAQA website. It opened my eyes.

Getting technical

I design all my art on the computer. My early training is in graphic design, and I love what can be done with photography and digital art, so the computer is a natural tool. I even use it to work out abstract compositions. It allows so much freedom and flexibility. You can experiment to your heart's content and then use the history tool to retrieve a version that worked before you let things get out of hand. When I take the piece to the sewing machine, most of the serious creative work is done; the finish becomes almost mechanical in nature.

On the Streets Where I Live
21.5 × 15.5 inches, 2019





High relief

I'm intrigued by the relief effects that can be accomplished with fiber, and enjoy marrying this attribute with photographs and digital art. My more pronounced relief effects are thread paintings based on photographs. They are appliquéd on a photographic or digital art background and then stuffed and sculpted with small stitches in a trapunto-like technique. The depth is so pronounced that the piece must be mounted on stretcher bars for stability. I have been pushing the depth of my wall pieces farther and farther, so it's a logical progression that I'm now getting into 3D work. I don't know how long I'll continue in this direction or where it will go from here. I let the art tell me where it wants to go and what it wants to be.

Inspirational process

I don't look for inspiration; I let it find me. I photograph life around me all the time. Sometimes something as insignificant as an old lock speaks to me, and I can't get it out of my head. Then I know I have to address it in my art. Other times, a call for entry or a political issue takes hold.

When this happens, I first do a lot of research. Then I leave it alone for a while so it can percolate in my subconscious. When I return, I sometimes see my initial ideas as embarrassingly trite, and I replace them with more substantial concepts and designs. Then I "wash, rinse, repeat" until I'm comfortable with both the design and the message.

I deliberately avoid themes. That approach is too restrictive. Each piece is a personal journey, and each viewer is likely to come away with a very different message. I hate writing artist statements because I don't like telling people what to think. If my work stimulates a train of thought in someone else, who am I to tell them they're wrong? The only exception to this is my political work. Here I'm reverting to my previous life in communications where I strive for a strong but clear and simple message. I create two different kinds of artistic expression. The first is personal; the second is public.

Left:
Perspectives
22 × 18 inches, 2019
(Completed during residency
at La Porte Peinte)

Right:
Land of Cotton
30 × 30 inches, 2015
Collection of Frank Klein



Left:
*Spiraling Currents of Golden
Light*
13 × 19 × 13 inches, 2019

Right:
The Lowly Fire Hydrant
23 × 54 × 60 inches, 2017



New pursuits

In November 2019, I was fortunate to be accepted into an art residency at La Porte Peinte in Noyers, France. I lived with writers, musicians, and other visual artists in a house built in the 1500s, and the shared experience with these other creatives was eye-opening. While I did give a presentation at the end, there was no pressure to produce. We were given the luxury of time and space and encouraged to pursue our own personal creative journeys. As a result, I emerged with a much-deeper understanding of my own creativity and how it is evolving.

I want to see art quilts respected as yet another fine-art medium in the greater world of art. We've made great progress, but we're not there yet. That's why I strive to show my work in multimedia exhibitions. I want a broader audience to see what can and is being done with this fabulously versatile art form.