

# 'art QUILT elements'

## A LOOK AT *the* 2010 EXHIBITION

“*A*rtQuilt Elements,” which began at Philadelphia’s Sedgwick Cultural Center in 1999 as part of a community arts festival, has since expanded into a biennial juried exhibition displaying contemporary art quilts of the highest caliber. This year, jurors Jason Pollen, Robin Schwalb, and Deborah Warner chose 50 quilts from a pool of over 600 international submissions. All of the selected artworks demonstrate innovative techniques, superb craftsmanship, original design, and a unique artistic vision. For the second time since its inception, this exhibit is being held at the Wayne Art Center



*The opening of the 2008 exhibit drew a crowd at the Wayne Art Center.*

in Wayne, Pennsylvania; it will be on display from April 17 to May 19, 2010. Nancy Campbell, Executive Director at the Wayne Art Center, states, “We are honored to work with this very special community of fiber artists and share their incredible talents with our

community as well as those guests who travel from parts of the U.S. and abroad to attend this special event.”

The following pages offer a glimpse at the variety, ingenuity, and masterful artistry that this year’s exhibit contains.



## NATALYA AIKENS

PLEASANTVILLE, NY

“Piter 1” • 18" × 18"

“St. Petersburg has been keeping its images alive in my dreams. My birth city inspires me with its elegance, grace, and grittiness. I am also fascinated by sheer, translucent effects and creative recycling. I paint, dye, or print my materials; freehand machine embroider them;

add intense hand stitching; and manipulate until I have found the most satisfying way to display the delicacy, fragility, and textures at hand.”

*ExtravOrganza, dryer sheets, wool, raw silk, cotton thread, silk thread, Transfer Artist Paper™, oil paint sticks; photo manipulation, painting, hand stitching.*



## SUSAN LENZ

COLUMBIA, SC

"Father and Mother" • 29" × 30"

"Crayon-on-silk grave rubbings, vintage household linens, recycled material, and stitches are meant to reflect both personal and universal mortality, and the passage of time through generations. Free-motion machine

embroidery complements the heavy stitching. This quilt is part of a larger series of grave rubbing art quilts."

*Vintage household linens, recycled material; crayon-on-silk rubbings, hand and free-motion machine embroidery.*



## HELENE DAVIS

PADUCAH, KY

*"Incarnation" • 36" × 36"*

"Once a group of my fabrics speaks to me, I can begin an intuitive process of finding a way to assemble them. Starting with an image or an idea doesn't seem to work for me. Mistakes lead to fixes that lead to other imbalances that lead to more solutions, and finally to a piece

that feels true to me. It's a messy process, but I like the discoveries I make along the way."

*Prepared-for-dyeing cotton broadcloth, dyes, inks; dyeing, clamping, discharging, screen printing, batik dyeing, machine piecing and quilting.*



## MARY RUTH SMITH

WACO, TX

“Crossover” • 44" × 34"

“This piece is about transparency, layering, complex pieced construction, intricate hand stitching, and, of course, the cross bars. A variety of sheer fabrics has been used to piece the top layer in a style reminiscent of traditional Korean wrapping cloths called *chugokpo pojagi*.

During the Chosun Dynasty (1392–1910), women used scraps of fabric and hand sewed them together to create a larger whole cloth composed of geometric patterns, much like modernist paintings. I used cut pieces of a variety of white, see-through fabrics and sewed them together using the enclosed French seam (the Korean *maleobakki* seam). Over the middle layer, I placed a repetitive group of transparent, brightly colored Korean polyester shapes. To hold all the layers together, and unlike

patchwork *pojagi*, detailed hand stitching was used to illuminate construction lines and applied markings on all the fabrics. The cross figure, formed by intersecting lines, pays homage to how something in the past can inform the present.”

*Commercial cotton and synthetic fabrics with applied designs, polyester fabric shapes, cotton embroidery thread; French seamed patchwork, hand stitching.*



## DEIDRE SCHERER

WILLIAMSVILLE, VT

*"Into Light"* • 9" × 8"

"My primary medium is thread on fabric. From birth until death, we are wrapped in cloth—it directly stirs our sense of touch—which makes fabric an intimate and deeply associative language. Scissors and sewing machine are my drawing tools. While freely cutting contours from

a palette of found materials, I layer shapes and create a complex, interlocking, two-dimensional surface. By building and defining form through extensive over-stitching and frequent changes of thread color and width, I develop my drawing gesture.

"The tactile intensity of printed material with its pointillist qualities—and how it engages the eye's participation—makes fabric the perfect vehicle for me to narrate what is multifaceted, often

non-verbal, and invisible in the human experience.

"'Into Light' is from a commissioned piece. I so loved working with the unique energy of my model that I created a second piece from the original studies."

*Cotton printed fabric, linen, hemp, jacquard, silk, cotton thread; layering fabric, machine straight and zigzag stitching.*

## SHARON NEMIROV

TUCSON, AZ

"Leaf Flakes" • 51 $\frac{3}{4}$ " × 25 $\frac{1}{2}$ " × 2"

"Leaves are like snowflakes; they come in a myriad of shapes and sizes, revealing each one as unique. If you look closely, every single one is so interesting and marvelous. Although they are akin to snowflakes—in midair they exist and flutter and fall with the winds—they have an added bonus: they're so colorful. In this work, I chose to concentrate on the most common leaf color: green!"

*Commercial and recycled fabrics of various fiber content and opacity, netting, tulle, felt (synthetic and wool blends), embroidery floss; raw-edge machine appliqué, machine quilting, hand sewing. ❖*

