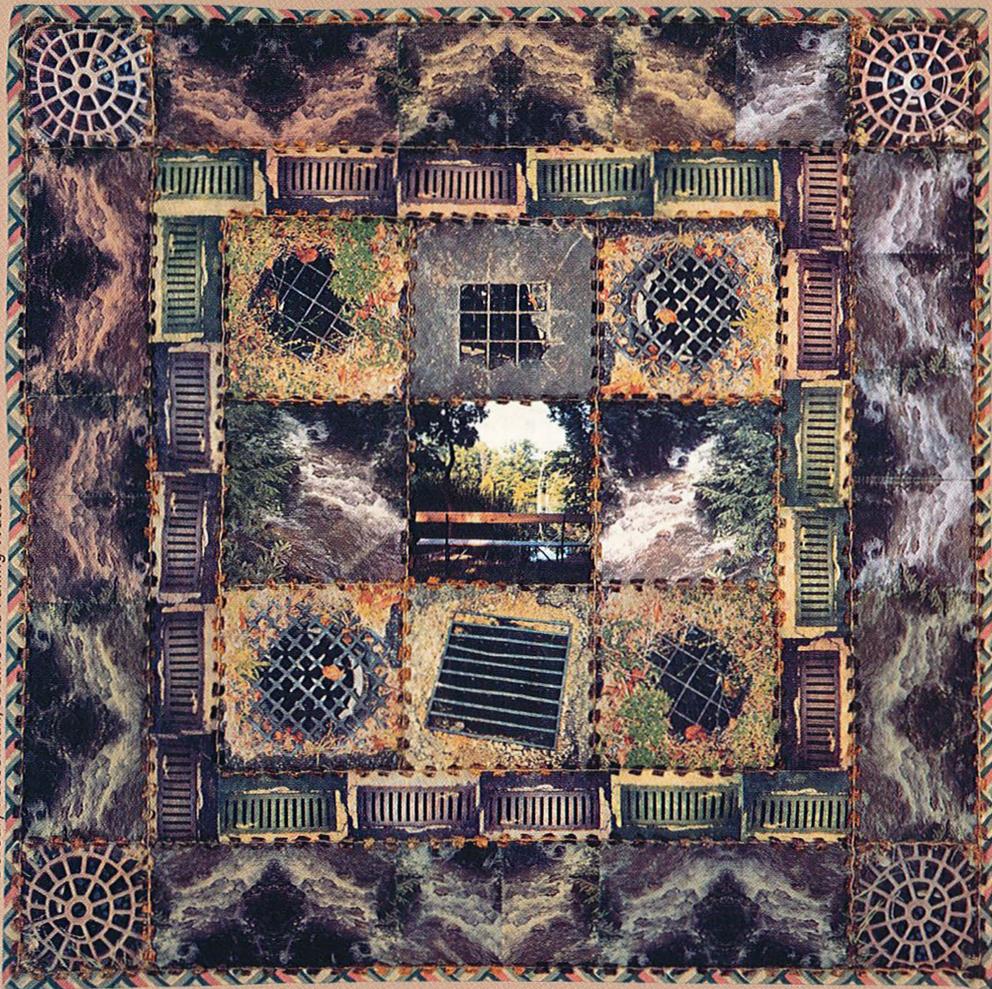


Ohio Arts Council's

RIFFE GALLERY

Dorothy Fusselman, *Drains and Falling Waters*



Quilt

National '97

January 21 to April 3, 1999

Organized by Dairy Barn Southeastern Ohio Cultural Arts Center, Athens

The Quilt as Art

Foremost among the joys associated with my job as project director for *Quilt National* has been the pleasure of seeing the more than 9,000 entries submitted since 1980 when I was first involved with *Quilt National*. I never cease to be amazed by the variety of the entrants' unique visions. I marvel, too, at how each panel of *Quilt National* jurors has managed to assemble a broad, yet remarkably cohesive, collection of work.

People who visit *Quilt National '97* can see how today's quilt makers are building on the foundations created by generations of talented and skilled artists. One need only compare the work chosen for the first *Quilt National* in 1979 with those in this exhibition to know that the art form has been altered irrevocably.

Today's quilts may be made entirely by hand or by a combination of hand and machine techniques. They may incorporate commercial fabrics or specially created materials. They may make us smile with thoughts of carefree childhood or stir darker feelings as we ponder the consequences of terminal illness.

Quilt makers today are doing what has always been done: making choices and shaping available materials into objects that give us a

glimpse of something that is meaningful to the quilt maker.

While work on painted vinyl or photocopied fabrics may bear little apparent resemblance to what people envision when they hear the word "quilt," they are in fact products of the very same creative energy that was responsible for great-grandmother's Flower Garden or Double Wedding Ring quilt.

Just imagine what great-grandmother would have done with a laser printer or color copier. Quilts always have been personal and artistic expressions and the work in this collection is no exception.

Another joy associated with my job is the opportunity to talk to many of the tens of thousands of visitors who travel to see a *Quilt National* exhibition at the Dairy Barn.

Why would we expect a quilt made at the dawn of the 21st century to be like one made 50 or 100 years earlier? We certainly don't expect a brand new car to look like a Model T. Computers, color photocopiers, AIDS and the greenhouse effect were unknown as recently as a generation ago, and all have had a profound impact on today's quilts.

The more I learn about quilts, the more I become convinced that a great many new and

old quilts are artistic expressions. Like paintings and sculptures, they represent the interaction of four basic elements: the available materials and techniques, the individual quilt maker's creativity, the nature of the quilt maker's world and the quilt maker's visions of and experiences with that world.

Increasing numbers of quilt makers and art lovers are becoming aware that innovative art quilts flourish and coexist with the functional bed covers that have enjoyed popularity for so long.

Some people may credit the Dairy Barn Cultural Arts Center for that situation, but we are an insignificant little wheel that would spin aimlessly without the many people whose efforts and contributions make it all possible: sponsors who provide needed financial support, jurors who make unimaginably difficult choices, volunteers who help make the exhibition happen, visitors who provide the reason for *Quilt National* and, most important, the artists who share their work with us so generously.

Our goal is to produce an exhibition that accurately represents the diversity, quality and creativity of artists who have chosen to express themselves in the medium of layered,

stuffed and stitched fabric. We hope that after you study the quilts in this collection you will gain a new appreciation for and a better understanding of the nature of the art quilt as we approach the new millennium.

Hilary Morrow Fletcher

Project Director
Quilt National '97

Jurors for Quilt National '97

Nancy Halpern has taught quilt making for more than 20 years. Her prizewinning contemporary quilts have been exhibited nationally and internationally. She earned a BA at the University of California/Berkeley and has studied at Radcliffe College and the Boston Architectural Center.

Jason Pollen teaches in the fiber department of Kansas City Art Institute and is president of Surface Design Association. He has been a textile designer for Jack Lenor Larsen, Perry Ellis, Oscar de la Renta, Yves St. Laurent, Jantzen Swimwear and Nieman-Marcus.

Joan Schulze of Sunnyvale, California, began making quilts more than 30 years ago. A graduate of the University of Illinois, she taught school for five years and raised four children. Her quilts have been exhibited in Europe, Japan, Canada, Australia and the United States.

Work in the Exhibition

Teresa Barkley, Maplewood, New Jersey

Tea Will Make It Better

Quilts Japan Prize

Commercial cotton and rayon, found textile objects; machine pieced, hand appliquéd and machine quilted; 61 x 71 inches

Niki Bonnett, Greenwich, Connecticut

American in Asia: A Fabric Diary of Hong Kong, Thailand, The Eastern & Oriental Express, Singapore, Tokyo & Kyoto

Various fabrics and found objects; pieced, appliquéd, collaged and quilted; 83 x 53 inches

Elizabeth A. Busch, Glenburn, Maine

Great Barrier Reef: Submerge

Textile inks on canvas, embellished with acetate, metal leaf and mica powders; machine pieced and machine quilted; 49 x 20 inches

Jeanne Lyons Butler, Huntington, New York

1-2-3-4

Cottons and silks; machine appliquéd and machine quilted; 54 x 66 inches

Kyoung Ae Cho, Kansas City, Missouri

Quilt ?! - III

Wood, fabric, waxed linen, thread, batting, construction board; 54 x 54 inches

Cynthia Corbin, Woodinville, Washington

Bare Root

Commercial and hand-dyed cotton fabrics; machine pieced and machine quilted; 61 x 37 inches

Catherine Dawson, Calais, Maine

Plane Dreams

Commercial and hand-dyed cotton; machine pieced and quilted, embellished with embroidery floss; 46 x 50 inches; collection of Fairfield Processing Corporation

Maryvonne Deville Guillot, Rennes, France

Constellation II or The Dressmaker's Workshop

Commercial fabrics and clothing remnants; hand and machine stitched and quilted; 43 x 59 inches

Margaret Hedges Favour, Albuquerque, New Mexico

House at Abiquiu Lake

Hand-dyed cotton fabrics; machine pieced and

embellished with hand and machine topstitching, machine quilted; 52 x 52 inches

Gerry Fogarty, Yellow Springs, Ohio

Safety Zones

Commercial fabrics and used infant T-shirts; hand appliquéd to a whole cloth background; 42 x 63 inches

Dorothy Fusselman, Chagrin Falls, Ohio

Drains and Falling Waters

Samples of cotton decorator fabrics and photo transfers; pieced and hand quilted; 20 x 20 inches

Tim Harding, Stillwater, Minnesota

Koi Diptych

Three layers of silk on two cotton backing layers; reverse appliquéd; stitching, cutting and pressing by Shawn Behrends; 88 x 52 inches; private collection

Nancy Herman, Merion, Pennsylvania

Spring

Woven fabric strips, woven in six parts, adhered to interfacing, then woven together and sewn to a backing; 52 x 77 inches

Ann Johnston, Lake Oswego, Oregon

Shock Waves

Hand dyed cottons; machine pieced and machine quilted; 47 x 41 inches

Susan Webb Lee, Weddington, North Carolina

A Prayer for Sylvain

Hand-dyed and painted cotton fabrics; machine pieced and machine quilted; 35 x 42 inches; collection of Suzanne Sessions, St. Louis, Missouri

Diana Leone, Santa Clara, California

Earth Series - Ice

Commercial cotton and lamé fabrics; machine pieced and machine quilted with rayon, metallic and cotton threads; 63 x 51 inches

t as Art

Mary Mashuta, Berkeley, California

Checker Cab: New York City, 2 A.M.

Commercial and silk screened fabrics, handmade by Katie Pasquini Masopust; machine pieced and machine quilted; 64 x 64 inches

Ann Stamm Merrell, Cupertino, California

Untitled

Cotton, wool, silk and blended fabrics; fused, appliquéed, embroidered and quilted; 50 x 48 inches

Jan Myers-Newbury, Pittsburgh, Pennsylvania

The Trysting Tree

Cotton muslin, tied, died and sometimes bleached; machine pieced and machine quilted; 76 x 58 inches

Anne Marie Ollivier, Aubagne, France

Regard

Commercial and hand-dyed cottons, lamé; machine pieced and hand quilted; 64 x 61 inches

Jane Reeves, Canton, Ohio

Borghese

Hand-dyed cotton embellished with paint and ink; machine pieced and appliquéed, hand quilted; 43 x 55 inches

Ann Rhode, Berkeley, California

Exploring Bali

Bali batiks and airbrushed cottons; machine pieced and machine quilted; 58 x 70 inches

Bernie Rowell, Candler, North Carolina

For the Tribe of the One-Breasted Women

Painted cotton canvas; machine appliquéed and collaged, hand and machine quilted, embellished with buttons, beads and metallic fabrics; 37 x 60 inches; collection of Fairfield Processing Corporation

Lorraine Roy, Quebec City, Canada

Shadow

Rookie Award

Needlepoint panels with thread and fabric collage; machine appliquéed and machine quilted; 37 x 37 inches

Joan Schulze, Sunnyvale, California

Palimpsest

Mixed media fiber construction; 59 x 50 inches

Fran Skiles, Plantation, Florida

Red Landscape

Best of Show

Cotton duck fabric and woven printed hemp treated with oil stick, acrylic and fabric paint; machine stitched; 63 x 52 inches; collection of Ardis and Robert James

Clare Frances Smith, Wellington, New Zealand

Mozzies: Don't you just hate 'em!

Textile inks applied to cotton fabric; machine pieced and machine quilted; 41 x 41 inches

Christi Teasley, Monteagle, Tennessee

Forest Cloth One

Silk fragments machine stitched to rayon-silk velvet and hand-dyed rayon viscose twill, painted with waterbased polyurethane and polyacrylic. 56 x 36 inches

Carol Tombers, St. Paul, Minnesota

The Southern Moon

Hand-dyed and hand-batiked cotton fabric; machine pieced and hand quilted; 51 x 51 inches

Adrienne Yorinks, North Salem, New York

Resistance to Tyranny is Obedience to God

Cotton, silk, vintage American fabrics from the mid-1800s through the 1920s, photo transfers; machine pieced and quilted; 71 x 79 inches

We're Building Ohio Through the Arts

The Ohio Arts Council, a state agency established in 1965, builds the state through the arts – economically, educationally and culturally – preserving the past, enhancing the present and enriching the future for all Ohioans. The Council believes the arts should be shared by the people of Ohio. The arts arise from public, individual and organizational efforts. The OAC supports and encourages those efforts.

Bob Taft, *Governor*

Barbara S. Robinson, *OAC Board Chair*

Wayne P. Lawson, *Executive Director*

The Riffe Gallery, operated by the Ohio Arts Council, showcases the work of Ohio's artists and curators, and the collections of the state's museums and galleries.

Where Art and People Mix

Riffe Gallery

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Columbus, Ohio 43215

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Ohio Arts Council
727 East Main Street
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614/466-2613

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