

Quilt show weaves rich tapestry of ideas

■ The exhibit includes 30 of the 86 works that were originally displayed in Athens, Ohio.

By Jacqueline Hall
Dispatch Art Critic

"Quilt National '99," the 11th biennial exhibition of contemporary quilts that brings together works from every corner of the world, continues in the bold, creative mold of its predecessors.

The juried event is held every other year at the Dairy Barn Cultural Arts Center in Athens, which conceived and organized the first "Quilt National" in 1979. It focuses on originality of design and concept and has encouraged daring and nontraditional approaches to the century-old art. That does not mean that traditional patterns and techniques have been totally discarded, but when the artists use them, they rethink and interpret them in innovative ways, giving the quilts a bold, contemporary look.

Such is the case with Marjorie Hoeltzel's *Cacophony*, in which the artist shattered the grid of the traditional "Log Cabin" block.

"Quilt National '99," as presented at the Riffe Gallery consists of 30 of the 86 quilts in the original exhibition at the Dairy Barn. Other sections of the original exhibit travel to other venues around the country.



Sea Goddess by Janis V. Jagodzinski

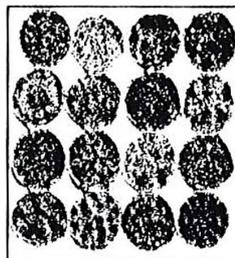
Artists from the United States and 11 other countries have created a spectrum of images that runs from the strongly representative — *A Sunny Day in April* by Emily Parson, for example — to the nonobjective — *Red Landscape 2* by Dominic Nash — with every

degree of representation and abstraction in between.

The result is a show that delights with visually rich content and diverse technical approaches. Specialists and laymen alike should enjoy it.

Some artists were inspired by their environments. Elizabeth Brimelow, for example, created a lovely rhythmic vision of trees and plowed fields in *Appletreefield*, born of the view from her window. Others address more scientific ideas: B.J. Adams' *Hand Tools* is a large quilt that pays homage to creative hands, and Janis V. Jagodzinski seems to have been inspired by the lore of the sea in *Sea Goddess*.

Sea Goddess is an intriguingly painterly image, which suggests that its author may have had fine-art training. Not as painterly, but still showing fine-art quality is the abstracted landscape *Some Heaven*

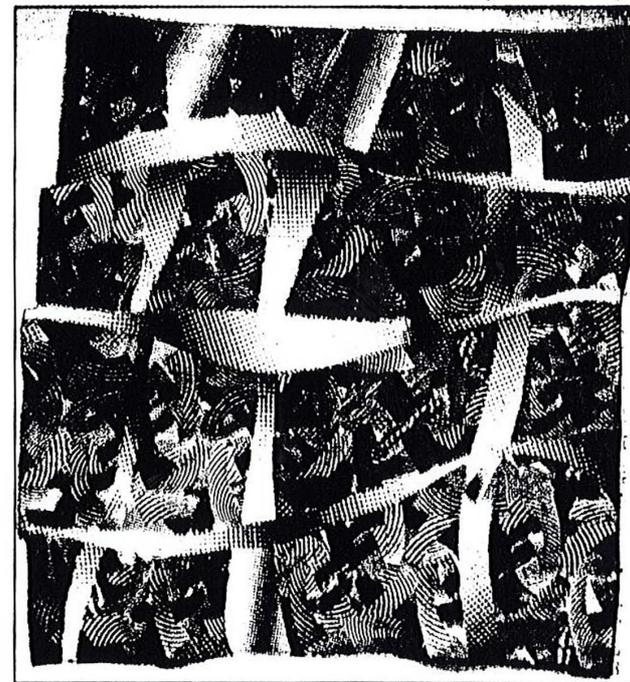


Laissez-les Manger du Pizza by Donna Leigh Jackins

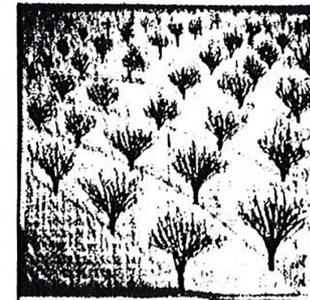
Yasuko Saito's *Movement #9*, the ribbonlike lines appear to be floating above the image, daring viewers to pick them up.

Some quilts actually have small objects attached to the surfaces: beads, buttons and shells in *The Teapot/High Priestess (Card #2 of The Kitchie Tarot)* by Susan Shier and James Acord, for example; or the found objects weighing down the unexpected chesecloth material of Anna Torma's *Lullaby II*; or Donna Leigh Jackins' *Laissez-les Manger du Pizza*, which is truly pop-art and a little quilt, but much fun.

■ "Quilt National '99" is on view through Jan. 7 in the Riffe Gallery, 77 S. High St. Hours: 10 a.m.-4 p.m. Monday-Friday, until 8 p.m. Wednesday-Friday; noon-8 p.m. Saturday; and noon-4 p.m. Sunday. Closed on Thanksgiving, Christmas Eve, Christmas and New Year's Day. Call 614-644-9624.



Movement #4 by Yasuko Saito



ABOVE: *Appletreefield* by Elizabeth Brimelow

LEFT: *Some Heaven Some Earth No. 1* by Odette Folksdorf



A Sunny Day in April by Emily Parson

Fabrication of the imagination

Quilts are redefined in Riffe Gallery exhibit

by Jenai Cutcher

Quilts are cool? Art and fabric together are rarely associated with that adjective—traditional grid-pattern quilts are usually regarded as things crumpled up at the end of the bed, family heirlooms that still keep you warm—but *Quilt National '99*, the current exhibit at the Riffe Center Gallery, teaches otherwise.

Compiled by the Dairy Barn Cultural Arts Center in Athens, the contemporary quilts shown here are some of the most inspiring works of art I've seen in quite a while, and a refreshing nod to the importance of craftsmanship. The remarkable amount of time, planning and labor that it takes to make a quilt is evident in every piece.

One piece in which artistic skill is especially apparent is Emily Parson's *A Sunny Day in April*. Bestowed with the Jurors Award of Merit, this quilt uses resonant, hand-dyed blues, greens and reds to depict tulips growing in a garden. While the image created by the fabrics is quite pretty, the elaborate machine stitching is much more eye-catching. Using a machine may seem like a cop-out when compared to stitching by hand, but it's not as easy as it sounds: the swirls, expanding flowers and curly zigzags of thread that cover this quilt's surface are essentially made by free-hand drawing with a needle.

Articulate craftsmanship comes in a different package with John W. Letelholz's *Alone for Nothing*. He has replicated a \$100 bill with painted Domino sugar packets packed in nylon window screening and stitched together with dental floss (mint flavored) all of which is speckled with plastic flies. This work would stretch any layman's idea of a quilt.

According to Quilt National's website, the definition of a quilt's structure is "predominantly fabric-like material, composed of at least two full and distinct layers, held together by functional quilting stitches or other elements that pierce all layers." In other words, it's a fabric sandwich—a definition that leaves much room for interpretation.

While some artists, such as Letelholz, like to explore the possibilities within the show's requirements, others challenge the traditional idioms of quilting, referring to grid and sashing patterns through their own styles.

One of the coolest (aided in part by its retro quality) is *Dreams* by Faye Anderson. Based upon the Pine Crest class of 1963, the quilt basically looks like a page out of the school's yearbook. The grid squares are comprised of senior photos, transposed by the artist into thread. The space between the squares—the sashing—reveals the background, which consists of phrases in block

lettering, possibly directly from the same yearbook.

Another quilt, *Capophony*, makes use of the traditional courthouse steps pattern. In this case, though, it is presented in skewed angles through the use of necktie fragments. This treatment is one manifestation of artist Marjorie Hoeltzel's theme of chaos and order. Neckties, symbols of formality and organization, have been slashed within a square inch of their lives and, when put together in this quilt, they evoke a sense of edge, frantic viciousness. Yet, even this frenetic state holds composed order with its grouping of red backgrounds in the center and blue along the perimeter.

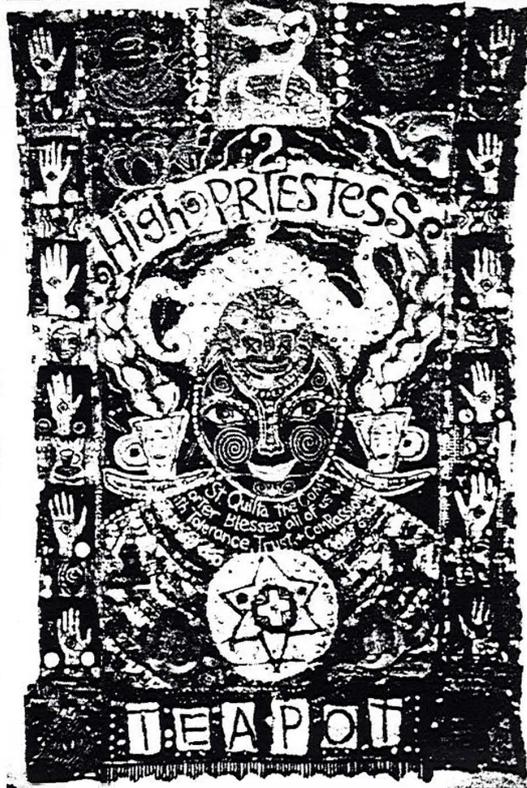
One quilting tradition still intact in *Quilt National '99* is the quilt as a storyteller. No one in this exhibit does this better than Susan Shie and James Acord, who are creating a whole series of quilts based on tarot cards. Card number two of *The Kitchen Tarot* series, *The Teapot/High Priestess*, features St. Quilta the Comforter wearing her full teapot headdress and toting her Lucky Tomato Pin cushion.

The design of the quilt matches the kookiness of its story. Looking like something you might find at Victorian's Midnight Cafe, St. Quilta and her surroundings are depicted through purples, blues and magentas, beads, clothespins, shells, and even buttons advertising Molsen and Guinness. Basically, *The Teapot/High Priestess* is more than 4,700 square inches of tackiness—in a clever, eccentric sort of way. Unfortunately, the full effect of this playful quilt cannot be experienced because viewers are not permitted to touch it, as was the artist's intent. Interactiveness, though, seems like it would be another great way of simultaneously challenging and honoring the tradition of classic quilts and quilts shows.

Other works that must be mentioned are



clockwise from above: *Dreams* by Faye Anderson; *Emily Parson's A Sunny Day in April*; and *The Teapot/High Priestess* by Susan Shie and James Acord



Color Study 2, for its color and complexity in a simple linear format; *Appietreefeld* for its composition, amazing orange, and honest landscape; *Grandmother's Influence* for its unique hand-dyed fabric; *Collage II* for pushing the limits and instigating debate; and *Laissez-les Manger du Gateau Pizza* for its ability to inspire hunger even though it's just fabric.

Many fiber artists find the richness of fabric quite appealing, and it's easy to see why here. The colors and textures of most of the 30 quilts on display are so deep, diving right into the pictures they form seems

remotely possible. They stimulate your sense of touch without feeling a thing and possess a richness of personality and character so absorbing they all but send an engraved invitation to learn more.

Quilt National '99 will hang at the Riffe Gallery through January 7. For info, dial 644-9624 or click to dairybarn.org.

Cream of the quilt crop to be displayed

The numbers were large: 1,321 works submitted by 637 artists throughout the United States and more than a dozen other nations.

Of all those quilts, 86 were chosen for the Quilt National 1999 exhibition organized by the Dairy Barn Southeastern Ohio Cultural Arts Center in Athens.

From that show, 30 quilts go on display today, and continue through Jan. 7, at the Riffe Gallery.

Criteria for selecting the contemporary quilts for the Quilt National show included depth of style, content, technique and emotion.

"Today's artists are adding to the rich foundation of the heritage quilt-maker, while transforming color and texture through modern technology," Hilary Fletcher, Quilt National project director, said in a statement.

Techniques include painting, burning, photo-transfer methods and color removal.

Juniors for the show were quilt makers Nancy Crow of Baltimore, Ohio, and Caryl Bryer Fallert of

Oswego, Ill.; and Bruce Pepich, director of the Charles A. Wustum Museum of Fine Art in Racine, Wis.

A reception will run from 5 to 7 p.m. today at the gallery.

Also, three programs are planned: At 2 p.m. Sunday, Deborah Lunn and Michael Mrowka of Lancaster will discuss fabric dyeing and fabric making. At 2 p.m. Nov. 19, Fletcher will speak about "Traditions and Transitions" in quilting. At noon Dec. 3, a workshop by Wooster, Ohio, quilters Susan Shie and James Acord will appeal to youths 12 and older.

Admission to the gallery at the Riffe Center, 77 S. High St., is free. Gallery hours are from 10 a.m. to 8 p.m. Wednesday-Friday, noon to 8 p.m. Saturdays, noon to 4 p.m. Sundays and 10 a.m. to 4 p.m. Mondays and Tuesdays. For more information, call 614-644-9624.

— Bill Mayr



A Sunny Day in April by Emily Parson of St. Charles, Ill.



After the Gold Rush by Linda Glass of Los Altos, Calif.

ARTS

'Art'-warming experience at the quilt show

By Joseph Calmer
Lantern arts writer

Quilts are no longer just warm bed covers stereotypically made by grandmothers — they are now considered pieces of art.

"Quilt National '99," an exhibit of 30 quilts at the Riffe Gallery was produced and circulated by the Dairy Barn Southeastern Ohio Cultural Center in Athens. The exhibition brings together a wide variety of quilts from around the world that are made from a cornucopia of materials.

Each of the 30 quilts were chosen for their originality in technique, style, color and emotion.

These quilts are not your typical quilts, although they do adhere to the traditional definition of one.

Hilary Fletcher, project director for Quilt National, defines a quilt as a piece made from fabric

or fabric-like materials that are layered and stitched together.

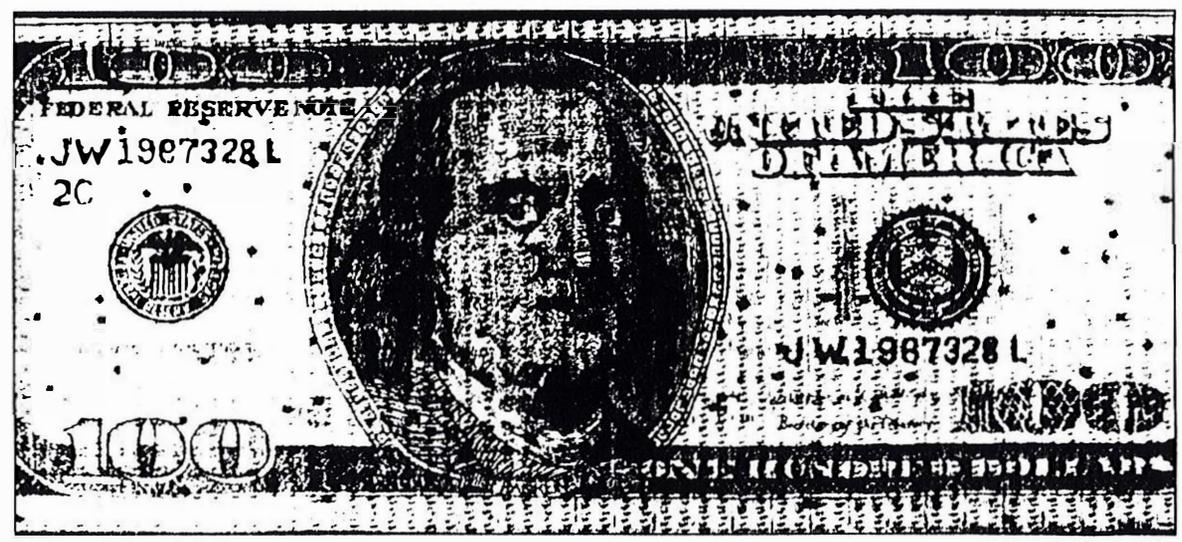
Some of the quilts in the exhibit follow the old-fashioned definition of a quilt, but most of them are original pieces of art. Indeed, some people might not even consider these pieces "quilts" at all.

"Some people visiting this exhibit might say these aren't quilts," said Fletcher. "They might say old-fashioned ones are better than these original ones."

However, what might now considered an "old-fashioned idea" was once an original one, she said.

Some of the more original quilts include John W. Lefelhocz's "Money for Nothing," which looks like a \$100 bill.

That, however, is not the thing that makes his quilt stand out. This quilt comprises sugar packets stitched together with



COURTESY OF RIFFE GALLERY

"Money for Nothing" by John W. Lefelhocz of Athens is made of sugar packets, nylon window screening, mint-flavored dental floss, green paper and plastic flies.

mint-flavored dental floss. It is also coated in a nylon window screening and peppered with plastic flies.

Lefelhocz is leaving it up to the viewer to interpret his work and come up with their own conclusions.

Another interesting piece is "Laissez-les Manger du Gateau Pizza" by Donna Leigh Jackins from Birmingham, Ala.

At first glance, one might say that this is another non-traditional quilt. After all, it is made up of 16 pizzas stuck together. However, the pizzas, or the layered "fabrics," which are stitched together fulfills the traditional definition of the word "quilt."

The "pizzas" aren't actual pizzas, of course. Thread, buttons, rubber, wire mesh, leather, silk

flowers, plaster, beads and wood give the impression of pizzas, which in turn gives the quilt an appetizing look that viewers just might find irresistible.

Not all of the quilts have a bizarre look; some of these quilts have the checkered pattern with which most people can associate. Some are made from cotton and silk whereas some are made from tapestry

draperies, horsehair and even cheesecloth. The size of these quilts range from extremely large to extremely tiny, they wouldn't cover a doll's bed.

The exhibit runs through Jan. 7. The Riffe Gallery is located in the Vern Riffe Center for Government and the Arts at 77 South High St. Admission is free. Call 614-9624 for more information.

NOV-9-00

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Ohioans well represented at Quilt National '99

By Shannon Treynor
For Let's GO!
letsgo@nncogannett.com

Photos by Harriet Treynor

Two local artists have their work displayed in the Quilt National '99 exhibition at the Riffe Gallery in Columbus. The exhibition, sponsored by the Ohio Arts Council, features 30 "art quilts" created by a variety of artists from around the world, including six Ohioans and fabric artists Michael Mrowka and Debra Lunn from Lancaster.

The Riffe Exhibition was selected from over 1,300 entries submitted by 600 artists from 23 countries.

The touring art quilt exhibition had its genesis in 1979 as the Quilt Exposition in the Dairy Barn Art Center in Athens, Ohio. The exposition was created to showcase the artistic possibilities of quilts never intended for use on a bed. Hillary Fletcher, project director of Quilt National '99, explains that quilting has come a long way from the hand-stitched patchworks of early America.

A quilt, for purposes of Quilt National, is an object — primarily fabric — that is layered and stitched. Ms. Fletcher also categorizes quilts as either "innovative" or "classic." The classic quilt utilizes a pattern of repeating squares, or "patches," laid out so as to create an overall design. The innovative may dispense with all the traditional trademarks of a classic quilt, or it may still utilize a classic design,

function or layout — often so cleverly disguised as to be barely perceptible to the untrained eye.

One quilt described as "innovative" by Ms. Fletcher, is fashioned from mesh fabric, lined with Domino sugar packets, and stitched together with mint dental floss. The packets are painted to look like a one hundred dollar bill, with Benjamin Franklin's likeness positioned in the center. The work's creator, John W. Lefelhocz, titled the quilt "Money for Nothing" and hints at the quilt's edible interior by dotting the entire exterior with small, plastic flies.

Another of the quilts takes an entirely different approach. "Grandmother's Influence" was fabricated and designed by Lancasterites Michael Mrowka and Debra Lunn. The whole work is stitched together in a classic "fourpatch," one of the simplest of quilting techniques. The artistry comes from the selection of the fabric, which embodies every imaginable shade and nuance of shade, selected and patterned to display an almost luminous coloring effect. The fabric was hand-dyed by the artists.

Mrowka and Lunn also have their fabric used by Japanese quilter, Yasuko Saito in an entry titled "Movement No. 4." The quilt exemplifies more modern



Yep, that's a quilt. "A Sunny Day in April" was created by Emily Parson of St. Charles, Illinois.

art, displaying odd lines and uneven squares, metallic threads and a quilting pattern as intricate as the fabric it holds together. (Lunn Fabrics Ltd. is located at 317 East Main St., Lancaster, Ohio, 43130 and is open by appointment only. Call 1-800-880-1738.)

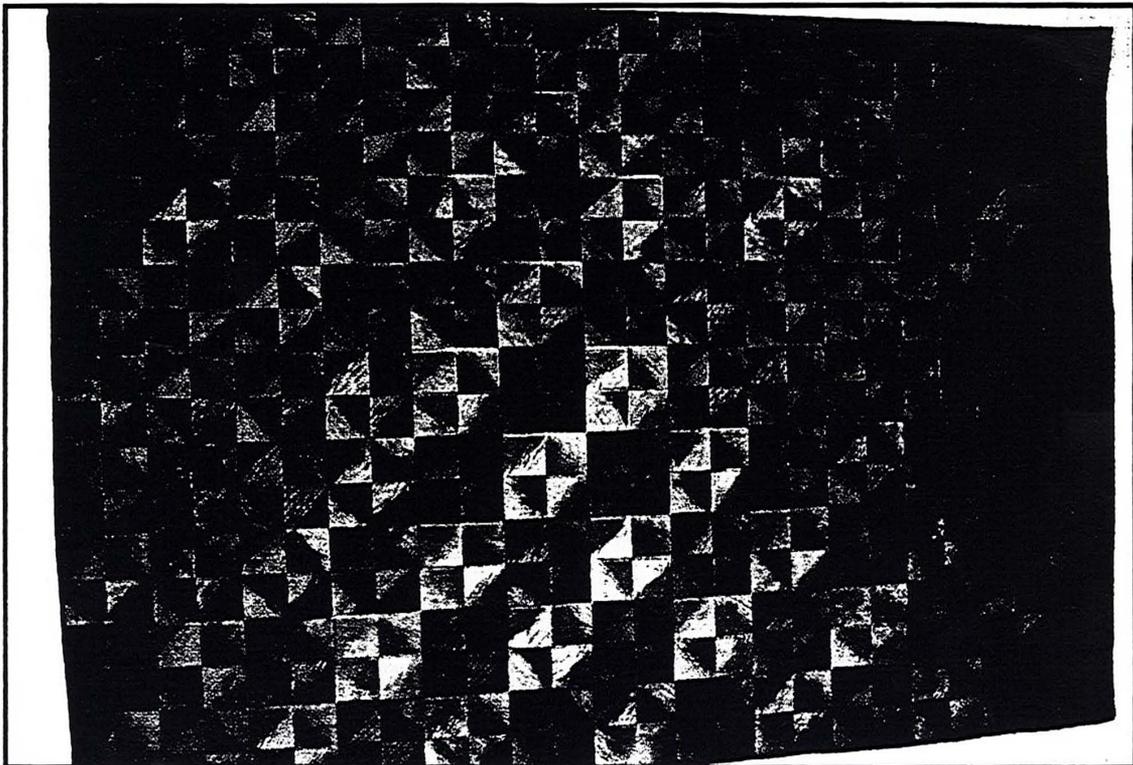
A portion of Quilt National '99 is dedicated to lectures and demonstrations to help viewers gain a better understanding of contemporary art quilts.

Mrowka and Lunn discussed the art of fabric dyeing and

demonstrated their technique Nov. 5. Hillary Fletcher will give a lecture entitled, "Traditions and Transitions," Nov. 19, 2-4 p.m., in which she shares her extensive knowledge of quilts and quilting practices.

And finally, "Tiny Outside Art Quilts" is a workshop for anyone 12 and older presented by Susan Shie and James Accord. For information, contact the Riffe Gallery at (614) 644-9624.

Quilt National '99 runs through Jan. 7.



"Grandmother's Influence" is one of the most classic-looking quilts at the exhibit.

When You Go

Location: The Riffe Gallery, 77 High St., Columbus.
Phone: (614) 644-9624

Quilt National '99 runs through Jan. 7, 2001

These are definitely not your grandma's quilts

Over the weekend, *The Other Paper* was moved to try a bit of quilting. The result: two tantrums, approximately 7,000 scrap pieces of thread and one brightly colored blanket shaped like a rhombus.

In other words, a success. The inspiration came from a visit last week to the Riffe Gallery's **Quilt National '99**, which informed us that rhomboid is perfectly acceptable.

This quilting business isn't as simple as it seems.

Like any good exhibit, the quilts raise questions—like, "You call that art?" If bedspreads are high art, why not pillow shams? Or dust ruffles?

After one glance at the quilts in the show, though, the art question is put to rest. The real question is: "You call those quilts?"

The answer to both: Yes. The show consists of 30 quilts culled from a larger exhibit called the Quilt National Collection. It's an ongoing project of the Dairy Barn Southeastern Ohio Cultural Arts Center in Athens.

According to Hilary Fletcher, Quilt National's project director, the pieces are all quilts in the literal sense: "They're fabric or fabric-like material that's layered and stitched." However, the Dairy Barn gets visitors all the time who debate that criterium—after they recover from the shock.

"People walk in and they stop with this look on their face," she says. The ones who get most upset are the ones who make quilts themselves. They hear "quilt show" and go expecting to see the classic styles—attic windows, log cabin, flying geese, etc. Instead they find "patterns" that look like chaos, in materials that are far cries from calico.

As for the art question, that's an old one as far as quilts are concerned. For most of their existence, quilting and other "homemade" crafts have been kept far away from the ranks of "high art." The dif-

ference comes down to form vs. function. In order to be "art," the reasoning has generally gone, a work should have no purpose other than to *Be Art*. If a piece of work is useful, it's not "art"; then it's defined by its function. Sculpt a *Venus de Milo*, which just sits there without arms, and you've created art. Whip up a quilt and throw it on the bed and you've got yourself a bedspread.

"High art" is worth millions; a coverlet will bring in \$200 on a good day. *Quilt National '99*, in fact, doesn't really challenge that distinction. Most of

You call that ART?

JENNY MULLIN

Fabric is tactile, and begs to be touched more than any other medium—in some cases it even compels one to nuzzle it. But art quilts are strictly hands-off. The show's director doesn't even cop a feel: Fletcher wears satin gloves to handle them.

Despite the special arty treatment, though, the quilts hanging in the Riffe Gallery are not as different from the classic kind as they might appear.

Fletcher points out the quilting traditions that are present, such as the way the pillows in Anderson's piece form blocks, or the "courthouse steps" pattern in Marjorie Hoeltzel's *Cacophony*, which is made entirely from silk necktie fabric.

The artists in *Quilt National '99* aren't ignoring the usual ways of doing things; they're simply building upon what's come before them.

"It's not a rebellion or a rejection," Fletcher says. "It's an evolution...The artists are modifying the material and techniques with their own energy. It's what quilters have always done."

Someone somewhere had to dream up the double wedding ring quilt for the first time, she says for an example. Or the mourning quilt, which a widow makes from her late husband's shirts.

Quilt National '99 is a captivating branch of quilting's family tree. The only real disappointment is that it ultimately chooses to challenge the concept of what a quilt is, rather than of what art is.

INFO:

Quilt National '99 will be at the Riffe Gallery, 27 S. High St., through Jan. 7. Call 644-9624 for gallery hours.



"People walk in and they stop with this look on their face": Faye Anderson's *Dreams*

its quilters have had formal art training; they're "fabric artists." Their pieces are called "art quilts" and hang on the walls.

They are most definitely *not* bedspreads.

From a distance, Donna Leigh Jackins's *Laissez-les Manger du Gateau Pizza* looks like real pizzas hanging on the wall, attached to each other by their crusts. Both Janis V. Jagodzinski's *Sea Goddess* and Marie Wohaldo's *The Patchy Memory of Roy G. Biv* are composed like paintings, with hand-dyed materials lending them a wispy, watercolor-like appearance.

Faye Anderson's *Dreams* has rows of little pillows, each one with a high-school portrait stitched onto it. They hang from a sturdy 4- by 5-foot canvas that's covered with lines from a high school yearbook. "We have learned a great deal at Pine Crest," it starts off, "and it will remain in our memory forever."

The Teapot/High Priestess, by Susan Shie and James Acord, is a 7-foot-tall mass of fabric, tumbles, beads and sequins all sewn together to form a gigantic tarot card (it's No. 2 of a series). With little passages to read and sparkly parts to gawk at, the piece requires a long look. It turns the viewer into an explorer, each detail into a discovery. According to Fletcher, Shie, who's legally blind, meant for it to be interactive. Around the border are little pockets, in which the artist wanted to hide crystals for people to find as they looked at the quilt.

A nice idea, but one that makes Fletcher wince even just talking about it.

One does not touch art quilts. That is a weakness of *Quilt National '99*, and perhaps of fabric arts in general.



Would make a lousy bedspread: Susan Shie and James Acord's *The Teapot/High Priestess*

The majority of the pieces are certainly beautiful, and detailed to the point of boggling the mind. But it'd be more satisfying to see quilts from a Circleville show get moved to a Short North gallery, to be sold for thousands of dollars by someone wearing satin gloves.

14 Riffe Gallery exhibit is an eye-opening experience

Walk into the Riffe Gallery, and the first thing you will see — hanging on the wall in front of you — is something that looks like a painting. The “painting” shows a long, orange field the color of a pumpkin. An orchard of deep blue or purple trees march in tilted rows to the front of the field. As you look farther down the field, the trees get smaller and smaller, until they finally disappear. It looks like the sun setting over an Ohio apple orchard in autumn.

But when you walk closer, you see that it's not a painting at all. It's made of a very soft fabric called silk that is stitched together in layers. The orange field is one large layer, and the trees are made of small, carefully cut-out pieces of blue and purple fabric that have been stretched onto the field. And you can also see — through slits that have been cut into the orange fabric — that there is another layer under the field. What you thought was a flat painting is, in fact, a quilt.

But does this look like the kind of quilts you have seen before?

Maybe your mother or grandmother is a quilter. Maybe you are even lucky enough to have a quilt on your bed. If you have seen traditional, American quilts before, what you see in the Riffe Gallery may not look familiar to you at first.

In the past, quilting was a way of recycling small scraps of fabric into something that could be used as a bedcover or blanket. Women saved bits and pieces of cloth that were left over from other sewing projects and sewed them together into one large piece. This piece was then sewn onto another, heavier piece of cloth — or “batting” — to form a blanket. As time went on, the women who worked on these bedcovers began to take their ideas further and further.

They created patterns: regular, repeated blocks (or diamonds or even circles) that made designs. Women often gathered together to quilt and talk. It was a terrific way to catch up with friends while getting needed work done. Because women shared their designs in these “quilting circles,” their unique patterns and designs were passed on from one quilter to another, and from young to old.

Quilting became a true American art form. The designs created by these women are now what we call “traditional,” which means that they

ELSEWHERE, THE CULTURE CREATURE'S GRANDMOTHER HAS JUST PUT THE FINISHING TOUCHES ON A QUILT FOR HER FAVORITE GRANDCHILD.



Aaron Hadden / Dispatch

are part of our history. They do not, at first glance, look like the quilts on the walls of the Riffe Gallery. Hanging from our walls, you will see quilts that look a lot like paintings, quilts that seem to pop off their hooks in vivid colors, ones that have so many layers of fabric and buttons and mirrors sewn on, they look almost like sculptures. There are quilts that look like road maps, one that looks like a giant \$100 bill, and one (we aren't kidding here) that looks like pizzas! You would not find them on a bed. They are made to be looked at for what they are: works of art.

What do they have in common with our grandmothers' quilts? Plenty.

They are made of cloth, or fabric that is like cloth. Just like traditional quilts, they are made in layers. They are made of many small pieces sewn or glued together. These works of art are not stitched into the same patterns and designs as traditional

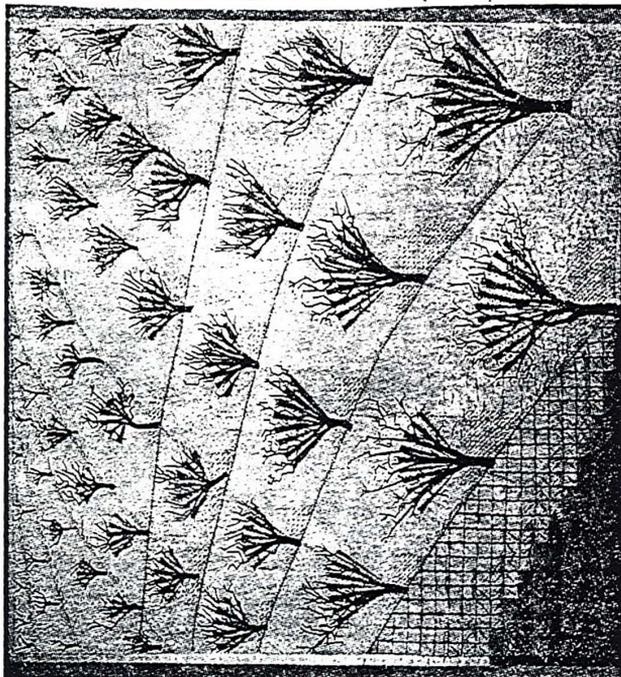
quilts.

They don't belong on your bed. But they are made with the same love and creative spirit used by the woman who sewed the very first block pattern together from her basket of scraps. After all, somebody had to make that very first, block-patterned quilt — just like somebody had to make the first quilt pizza!

You can see “Quilt National '99 at the Riffe Gallery, in the Riffe Center, right across the street from the Statehouse in Downtown Columbus.

It's free any day of the week, from now through Jan. 7. Take your favorite quilter (or quilt-lover) and discover how this great, American tradition continues to grow. For more information, call 614-644-9624.

Sources: Information for Culture Creature was provided by the Ohio Arts Council, in cooperation with the Columbus Arts Marketing Council.



Starting Nov. 2, The Riffe Gallery in downtown Columbus will present Quilt National '99, an exhibit of quilts, plus special events highlighting quilting techniques. Call (614) 644-9624 for more information.

let's go - october 19, 2000

STITCH LADY

Virtually every craft, profession and occupation has a patron saint.

Quilting may not have had one before, but it does now.

St. Quilta the Comforter is featured in a quilt by Susan Shie and James Acord of Wooster, and displayed as part of the Quilt National '99 exhibit of contemporary quilts at the Riffe Gallery, 77 S. High St.

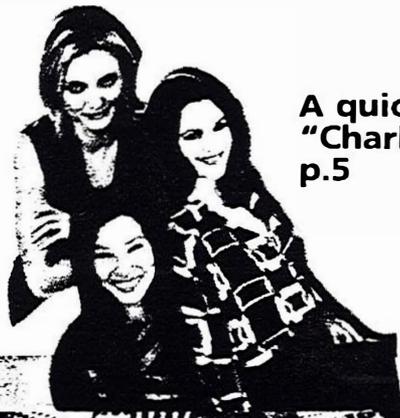
She wears a teapot, but she also has a Fiesta Ware tearup tiara and a Lucky Tomato pincushion.



OS Dispatch - 11/19/00

ES GO!

Your ticket to entertainment



A quick peek at "Charlie's Angels." p.5

The Advocate

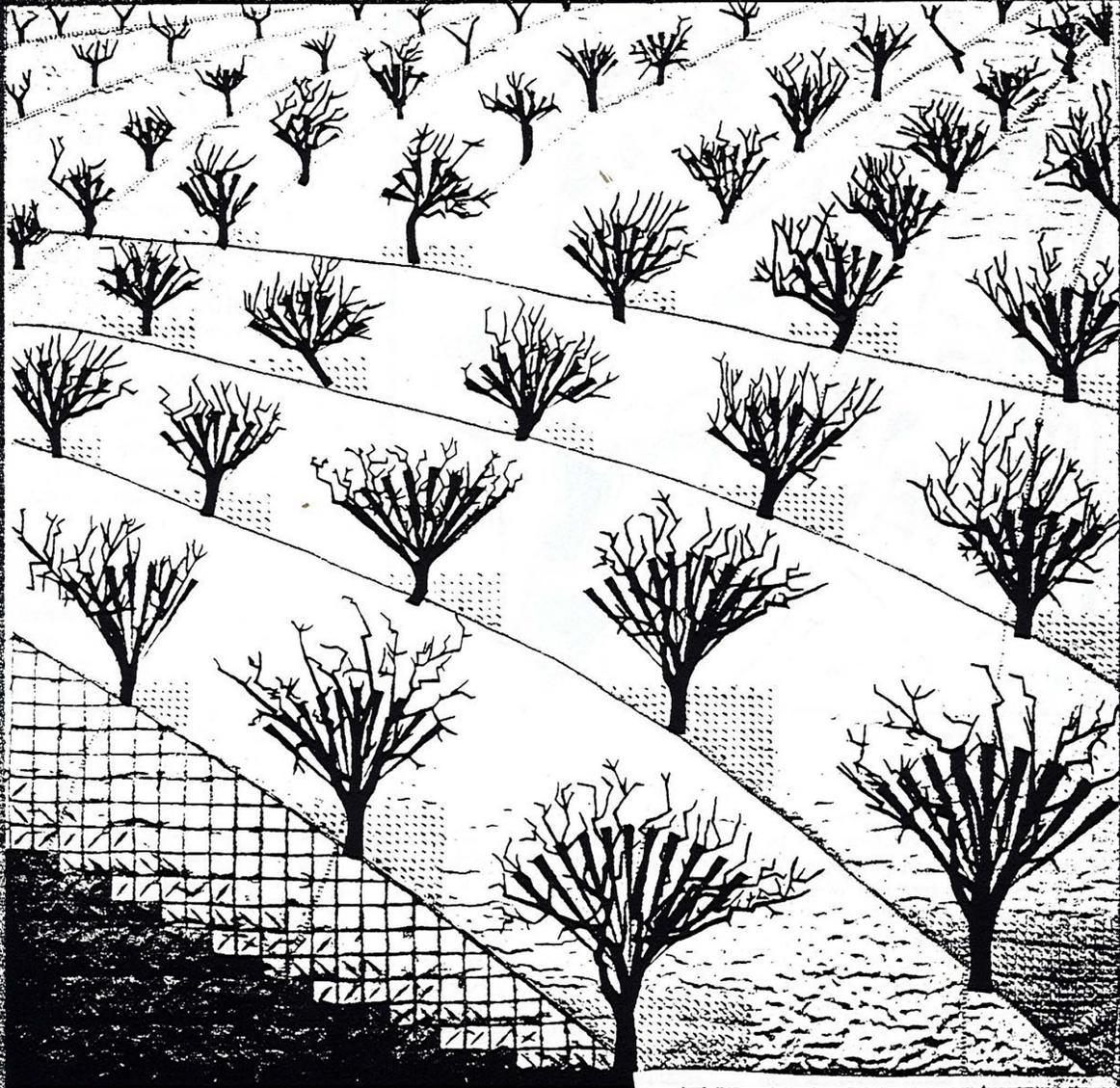
Nov. 9, 2000



A quilt designed with fabric dyed by Lancaster natives Michael Mrowka and Deborah Lunn, on display at the Riffe Gallery in Columbus.

RIFFE GALLERY

Quilt National '99



Applereefield Elizabeth Brimelow

Produced and Circulated by Dairy Barn Southeastern Ohio Cultural Arts Center, Athens

November 2, 2000-January 7, 2001

Riffe Gallery
Vern Riffe Center for
Government and the Arts
Across from the
Statehouse on High
Downtown Columbus
614/644-9624

Gallery Hours
M,Tu 10-4
W,Th,F 10-8
Sat 12-8
Sun 12-4
Free Admission

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