

Food for Thought

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DOCENT INFORMATION

Overview

Food For Thought is an exhibition of 34 art quilts created by members of Studio Art Quilt Associates (SAQA), a nonprofit organization whose mission is to promote the art quilt through education, exhibitions, professional development, documentation, and publications. Founded in 1989 by an initial group of 50 artists, SAQA now has over 3,000 members worldwide: artists, teachers, collectors, gallery owners, museum curators and corporate sponsors. Since its establishment, the organization has grown alongside the evolution of the quilt as an art form. Today, SAQA defines an art quilt as a creative visual work that is layered and stitched or that references this form of stitched layered structure.

With SAQA members residing worldwide, there was ample opportunity for this exhibit to reflect a wide variety of methods of growing and producing food, not to mention a host of regional cuisines and ingredients. Participants could explore wide-ranging possibilities, such as problems of food insecurity or personal stories involving food. We eat every day, but how often do we really think about the food we eat? Every culture has its celebrations, family meals and traditions that involve food. Although these vary in different parts of the world, the impact of food is universal. Food nourishes and fuels our bodies; food traditions nurture our souls.

The Art and Artists

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Tableau Morceaux

44" x 32"

Nancy Bardach

Berkeley, California, USA

www.NancyBardach.com

Nancy Bardach is an artist and a retired architect. Her profession, her experiences and her life inform her work. Her 25-year career included both urban design (fountains, streetscapes, lighting, *et al*) and architecture (primarily large public buildings). Working collaboratively on our urban surroundings was a stimulating creative exercise.

Now working full time on fabric art, Nancy enjoys the opportunity to be the sole designer of her projects. Architectural design inspires the massing and perspective choices in her work. Color, vital to her compositions, can inculcate mood and excitement, and add perspective, lighting contrasts, and a sense of movement to a piece. The many types of thread she uses to quilt and texture the piece are the ultimate stage of design. Sketching with thread is one of her signature moves. Nancy's website shows many more art pieces and information on the many juried exhibitions where they have appeared.

Statement: Abstract or indirect reflections of my life predominate in "Tableau-Morceaux." Striped tablecloths define four still life compositions. Good food and its ingredients signify nourishment, satisfaction and beauty. Each is poised on a striped tablecloth to delineate a fantasy foursome: five pepper blend, mushroom soup, Gilroy garlic with press, and a glass of Montepulciano.



Pepitas

40" x 39"

Vicki Bohnhoff

Thousand Oaks, California, USA

As an interior designer graduate from Michigan State University, Vicki Bohnhoff has long wanted to leave her corporate executive world and return to creative pursuits. Since 2003, textile art has provided a platform for self-expression. She is an award winning quilt artist who has been published in magazines and books. She currently has several pieces in touring exhibitions.

Statement: So many little seeds from one pumpkin! Camille Spurlock washed and roasted them in a pan and took this photo because the spirals formed reminded her of the Fibonacci spirals I was quilting. "Pepitas" reflects my technique of marrying photography with quilting to develop a relief three-dimensional texture and pattern that lifts the subject off the fabric and suggests movement between the thread lines in a contemporary fashion. Edible seeds are a tasty treat, provide nourishment, regenerate and continue the energy of life.

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Just Peachy

31" x 33"

Dianne Browning

Bend, Oregon USA

www.bendartquilts.com

Dianne Browning has a Bachelor's Degree in Home Economics/Clothing & Textiles from California State University, Chico. She began quilting in the mid 1970's, creating quilted bags and wall hangings. Her passion for fabrics and design led to starting her business named Fabrications. She became a professional seamstress working with interior designers, providing custom interior embellishments for homes and businesses. Working with beautiful decorator fabrics and her desire to create, pushed her to experiment and design art quilts. She took her first inspiration from Georgia O'Keeffe and her graphic, impressionistic style. Dianne loves exploring and taking classes on new techniques to add to her aesthetic. She finds inspiration from other artists, nature and music, which surrounds her life. Dianne has displayed her work locally, and at the Sisters Outdoor Quilt Show, taking 1st place in their theme contest in 2010. "Just Peachy" is her first acceptance in a juried show for SAQA, which she joined in 2012.

Statement: Designing and creating textile art with a study of line, balance and symmetry is a challenge, but I find working with color values the most exciting. Curved piecing is my favorite style because of the feeling of movement it gives, whether I create a pattern, or by improvisation. I love designer fabrics and have collected many for the texture, variety, and the rich feeling they offer my art. I work to give my art aesthetic appeal, as I continue to experiment with new techniques and materials. I am surrounded by nature and music every day, which give me most of my inspiration.

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Forks

37" x 35"

Susan Callahan

Silver Spring, Maryland, USA

www.susansfrayededge.wordpress.com

Susan Callahan has been a chef for over 30 years. She has worked for large restaurant companies and in soup kitchens. Her mission has always been to feed people. No one should go hungry. This mission translates easily into her work as a visual artist, by feeding the senses with the beauty she sees in a kitchen and in offering meals. She has exhibited her artwork for almost 10 years in statewide as well as national quilt and art shows, including Quilt National 2013 and Sacred Threads 2014.

Creating her own textiles is a passion for Susan, and dyeing and printing is a chance to create textiles that influence her work. As a visual artist she balances her work in textiles with constructing mixed media pieces that includes a passion for vintage kitchen toys. Susan's work focuses on the impact of the imagery, but she hopes to engage the viewer with layers of perspective. First she wants the fabric to tell the story, then to have the stitching add another layer of visual interest. Lastly she often paints imagery after quilting to add a final focus. Susan feels very lucky to have her profession and passion inspire each other.

Statement: I am a chef and a teacher. I am surrounded by the tools of my profession all the time. As much as I love to cook, feeding people is my inspiration. My students and I manage a small nonprofit that prepares and delivers meals in our community. Previously, I directed a training program for homeless men and women. Often I am asked to taste what my students are preparing. I generally grab a handful of forks and start tasting my way around the kitchen. Forks are beautiful in both form and function. They are shiny; they feel great in your hand, they are the delivery method to get wonderful sensations into your mouth! There are at least four forks: each with its own function. You are judged by the way you hold your fork at the dinner table. That is a lot of responsibility for four ounces of metal! The forks are painted after quilting on this piece. The quilting is a continuous line of forks, knives and spoons.

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Fish Chowder

25.5" x 24.5"

Barbara Cordio

Thousand Oaks, California, USA

Fiber is Barbara Cordio's passion. She especially enjoys appliqué and collage; realism and abstraction. Barbara's work has been shown in galleries and shows across the United States and abroad. Her signature quilt was in a collection that traveled with the "Art in the Embassies" program to Islamabad, Pakistan and remained there for two years. Her work hangs in private and public collections throughout the U.S

Statement: When I think of Maine I remember the image of the full moon over the ocean, the crashing waves, and "Sarah's Fish Chowder"



It's the Beans

34" x 40"

Phyllis Cullen, MD

Ninole, Hawaii

www.phylliscullenartstudio.com

Frequently cited (and awarded) for her exuberant and masterful use of color, Phyllis Cullen is inspired by the lush surroundings of her tropical home to create paintings and fiber art that reflect a keen interest in people, places, and natural surroundings. She has taught and exhibited worldwide, and is the representative for SAQA in the state of Hawaii. She has written published articles and has developed patterns for students featuring her signature stained glass technique.

Statement: My signature stained glass technique is featured in this piece, which pays tribute to the natural beauty, the rich bounty and the world-class coffee of my adopted home. Here on the island of Hawaii, we take our coffee seriously (for me, it's always been one of the four food groups required for survival). Beyond the inspiration of the rainforest surrounding my oceanfront studio, local coffee stimulates the brain, allowing a full artistic imagination, truly Food for Thought. Sugarcane, pineapple, and onions are part of Hawaii's legacy as well, but our coffee is the best because of the climate, the aloha—and the beans.



Elegant Edibles

46" x 38"

Jennifer Day

Santa Fe, New Mexico, USA

www.jdaydesign.com

Jennifer Day has been an artist all of her life. She is an ASID Interior Designer, photographer, goldsmith and art quilter. Jennifer is a teacher, curator, entrepreneur and New Mexico cattle rancher. She teaches her *Thread Stories* technique internationally and in her studio in Santa Fe, New Mexico.

Jennifer enjoys merging her interests in photography and quilting. Her technique - *Thread Stories* - is a process based on printing her own photographs on fabric and creating a realistic representation of the subject in thread. Travels to remote villages in third world countries, gathering images of individuals involved in the routine of their daily lives, and documenting people on the streets of a busy cosmopolitan city have allowed her to create a fabulous collection of images that make the basis of her fiber art. Her art also travels the world in juried shows. As people view Jennifer's art, there is an emotional response that validates the stories that are being told.

Statement: "Elegant Edibles" is a combination of food and art. I spent hours in the grocery store looking for just the right fruit, roots and foods to use in this quilt. My goal was to select foods that told a story. From the newly sliced pomegranate to a garlic with a dash of moisture on its skin, these foods each have unique taste and colors. I particularly enjoyed selecting the jicama with its tendrils spiraling into the air. Each food type is one hundred percent covered in more than 20 different threads per image.



What's for Dinner?

24" x 32"

Gabriele DiTota

Melbourne, Florida, USA

www.gabrieleditota.com

Gabriele DiTota was born in northern Germany where her mother was a seamstress. As a young child she would play around the sewing machine trying to stay out of the way of the treadle. The family emigrated to America and a new way of life. Textiles and sewing didn't return to Gabriele's life in a meaningful way until she retired. Matching seams and persnickety piecing were the first efforts but they quickly gave way to a more organic raw edge approach to quilting. Surface design techniques including monoprinting, mark making, dyeing and screen-printing help her create the textural and unique fabrics used in her art works. The subject matter for Gabriele's pieces may be based on personal photographs or experiences. The topics may also spring from her imagination or from social matters that influence our lives.

Statement: Food for Thought caused me to reflect on the wonderful meals I have had the privilege to enjoy. The theme also caused me to stop and think about those who don't have enough. The heartbreaking part of the situation is that in the US there is enough food to feed everyone. The prevalence of poverty is the reason for much of the hunger. The shameful truth is that Americans throw away as much as 40% of their food. I don't have the solution, but I hope this art piece at least causes you to stop and think about the contribution of poverty and waste to the hunger problem in the US.



Consider the Egg

44' x 32"

Lisa Dodson

Martinsville, IN, USA

www.Lisalovestoquilt.com

Retirement prompted Lisa Dodson to use her love of sewing and try her hand at quilting. It didn't take long to discover that she was born to create art quilts. Her passion grew as she started creating and donating numerous art quilts to the Alzheimer's Art Quilt Initiative (AAQI). By the time the AAQI concluded, she had mastered free motion quilting and began expanding her designs by creating her own distinctive fabrics for her quilts using surface design techniques. Most often, Lisa uses nature themes and animals for inspiration. Her quilt, "Bark in the Park", was published in the Aug/Sept 2014 issue of Quilting Arts Magazine, after being selected for a reader's challenge. Her series of art quilts titled "The Wonder of Nature," has been exhibited at the Wonder Lab Science Museum in Bloomington, IN.

Lisa also presents programs to local quilt guilds and enjoys teaching various classes on quilting. Postings of her work and class information can be viewed on her website.

Statement: In many ways the essence of life can be represented by the humble egg, so I chose the egg for my inspiration. Eggs have been a valuable food source since the dawn of time with many life forms beginning as a single fertilized egg. Eggs are used in holiday celebrations, weddings and as religious symbols of rebirth. You can also find eggs in fine art, for example the priceless Fabergé eggs. While the egg provides almost perfect nourishment for the body, the versatile egg still holds some of life's great mysteries. One final food for thought: which came first, the chicken or the egg?



The Invitation

30.5' x 31.25''

Janis Doucette

North Reading, MA USA

www.turtlemoonimpressions.wordpress.com

Janis Doucette is a mixed media artist. Most often, she's working on some form of fiber art or quilt making. She frequently incorporates her work as a printmaker and photographer into her textile art. Painting or dyeing also find their way into her process. Janis has hosted a collaborative bookmaking project using fabric and relief printmaking with a small group. Two years ago she began to focus on learning how to use digital tools to enhance her work; she reached her goal of 100 new digital images for small art quilts and has now built a considerable library of images.

Janis' work has been exhibited recently in many venues, including the Appleton Mills Gallery, MA, the Lowell Quilt Festival, 2013, The Whistler Museum in Lowell, MA and at The Narrows Gallery in Fall River, MA. Three works were in the SAQA "3 Cohesive Pieces" exhibit.

Statement: I'm lucky – at this point in my life, I get to work on whatever my heart desires! Most often, that means I'm working on some form of textile art, incorporating my other interests of printmaking, photography, dying, and painting into fabric, literally or figuratively. I may add beads or various odd tidbits to a piece. Today, we have an alluring array of commercial fabrics available and I also use them without restraint. Every day is an ongoing experiment in life where I continue to observe, learn and grow.

A critique blog that poses themes for art quilts challenged participants to do something cubist, which I'd never done before. I tried a number of different approaches, which in the cubist mode seem infinite. I loved the playfulness of this genre.



Mother Nature's Milk

31" x 31"

Sarah Lykins Entsminger

Ashburn, Virginia, USA

www.Studioatrippingwaters.com

Sarah Entsminger creates art because she is compelled to bring images and memories to life through fiber and thread. Representational, abstract or contemporary— all describe the lens through which Sarah views each image in her mind or landscape in which she travels. The soft light and muted greens of the south are reflected in her work, which she creates in her Northern Virginia studio. Sarah's heritage includes a long line of makers – generations of women caring for their families and communities while creating for practical use as well as for the sheer enjoyment of bringing images from their minds and hearts to life in various mediums.

Sarah combines layers of fabric, fiber and thread to create the depth necessary to build the detailed views of an image, all held together by the power of stitch. The history and cultural importance of handwork calls Sarah to teach and encourage others in order to keep that powerful legacy alive. Organizing and curating exhibits of fiber art allows her to draw others into an appreciation of the work and an understanding of the importance of the diversity of artistic expression. Examples of her work and experience can be found on her website.

Statement: A few years ago, I learned that I had developed an allergy to the proteins found in animal milk: casein and whey. This allergy had created increasing respiratory ailments, but removing all dairy proteins from my diet made a tremendous improvement in my health. Unfortunately, all of my favorite foods included at least one of those proteins and I had to make a major adjustment in the way I thought about the food I would need to eat. Plant-based milks have saved my sanity as well as my health, and I am very grateful for the almond trees that produce milk for me to enjoy. As I drink my morning cup of coffee with almond creamer, I realize that food and good health will always be entwined and something worthy of serious thought.



C is for.....Couching!

42" x 25"

Helen Godden

Canberra Australia

www.helengodden.com

Helen Godden started quilting in 2003 with absolutely no sewing experience but a past career in art. After only three years of quilting, Helen was awarded Master of Innovative Artistry in 2006 and the inaugural "A World of Beauty" in 2008 with a collaborative art quilt. Helen has won dozens of awards in Australia and 11 awards at the International Quilt Festival in Houston, TX plus international awards in Japan and the UK for her free-motion machine quilting and her unique bleach painting techniques.

Helen is Handi Quilter's international ambassador and has worked with the US company since 2007. Helen was instrumental in launching the Handi Quilter brand into the Australian quilt market. Helen teaches and demonstrates her love of her Sweet 16 all over Australia and the USA and NZ. In 2014 Handi Quilter launched a unique couching foot which Helen designed for their long arm and sit down quilting machines creating a new genre in quilting – Couched Yarn Painting as seen in this piece.

Statement: With my new couching foot, I am couching anything and everything. The opportunity to describe the texture and patterns of vegetables in an oversized still life was too tempting. C is for many healthy veggies, such as celery and carrots, cabbage, corn and cauliflower, but C is also forCouching!



Artichokes and Friends
45" x 36"

Betty Hahn

Sun City, AZ USA

www.BettyHahnFiberart.blogspot.com

Betty Hahn was born and raised in Iowa. She now lives in Sun City, Arizona, teaching quilting and creating fiber art. She remembers always wanting to color, draw and paint. After attending the University of Iowa, graduating with a degree in Fine Art, she married and had two children. For 25 years she worked with interior designers doing custom painting on nearly every kind of surface and providing custom art work. She has many pieces in private collections.

Having been a quilter for many years, Betty began creating fiber art and art quilts. She has been teaching art quilting/fiber art since 2005 and has won many awards. She enjoys working with new techniques and materials and sharing them with her students. Betty continues to do commissioned canvasses, fiber art and art quilts and has recently been combining love of canvas art and painting, with quilting. Her paintings are digitally produced on silk and cotton sateen to be quilted, and she loves quilting her canvas paintings.

Statement: I enjoy quilting my own paintings, either painted on canvas or fabric and quilted, or digitally reproduced on fabric and then enhanced with paint and quilting. I feel the stitching adds an important layer of texture to the rich use of color.

My challenge was to use my photos to create a realistic-looking tower of fruit. I would not have been able to assemble this pile in real life, but I wanted it to appear as if it were real. Creating art is making the unbelievable, believable.



Make a Wish

40" x 33"

Cherrie Hampton

Oklahoma City, OK, USA

www.Windsongquilts.blogspot.com

A native of Oklahoma City, Cherrie Hampton's formal training and profession focused on music. Singing and teaching both opera and classical music at the college level prepared her to understand the artistic use of both nuance and boldness in her work. She uses hand-dyed fabrics as well as paint, inks and various fibers to create realistic textures. The study of watercolor painting has greatly influenced Cherrie's process and she prefers the use of transparent mediums to give luminosity to her work. This transparency gives the spark of life to her favorite subject: human and animal portraits.

Cherrie's work has appeared in galleries across the country as well as private collections. She has also competed in many juried shows displaying her works in The Texas Quilt Museum, the National Weather Biennial, The National Quilt Museum, Sacred Threads, The America Quilt Society, International Quilt Festival, and Fiberworks.

Statement: On Jillian's sixth birthday, she was presented with an enormous chocolate cake with funny twisted candles. Her eyes grew wide as she focused on her special wish. When she blew out the candles, smoke lingered in the air creating a magical haze in which both her wish and time stood still. But, time moved on and now she prepares to extinguish thirteen flames.

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"August 10, 1912 Tomato Soup"

46" x 46"

Jim Hay

Takasaki, Gunma, Japan

www7.wind.ne.jp/jimhay/

The rich colors of Kabuki Theater and the natural motifs of fine kimonos fuse with a directness and humor that is only American.

Scottish father married Guernsey Channel Island mother in Detroit. They gave Jim Hay the freedom to dream. He drew pictures, watched cowboy movies, bought a Harley Davidson motorcycle at fourteen, learned from Dylan and Beatles, got an MFA Degree and became the sculpture professor at Olivet College, Michigan. In 1990 Hay went to Japan to teach kids at 32 elementary schools, bicycling through streets with no names and no house numbers. It was okay since he couldn't read Japanese anyway. As Bob Dylan says, "It's All Good."

Jim Hay married a beautiful Japanese school teacher, bought a house with no curtains, so he made them. That evolved into large wall pieces that could roll up and be sent to shows anywhere in the world. He entered international competitions, kept winning major awards and now is featured in shows upcoming to Washington DC, Florida, Paducah, London, Dublin, Houston, Chicago, Portland and Japan. Hay breathes the gentle spirit of Japan and pumps American blood. He says, "Born in the "Motor City," I knew every car as they passed my house. I loved driving with no destination, turn left, right. The foot pedal on a sewing machine has the same feel as the gas pedal on a car. I go fast, race around the cloth, skid around corners, raise dust."

Statement: Read the text on this whimsical collage to learn the story and the healing power of food. My grandfather Henry Emile Trouteaud and his brother Edward bought ship tickets so their families could move from Guernsey Island to America. Great grandmother (Emma Elizabeth Hancock Trouteaud) became ill before they could leave so the sons returned the tickets. The ship sailed past Guernsey on its way out of the English Channel. Great grandmother was eating soup. The ship was the Titanic.



Kwasini Sifting Beans

43" x 37"

Susan Jackan

Madison, WI, USA

Representing the natural world in color and form has been Susan Jackan's preoccupation since childhood. She is self-taught in skills of drawing, painting, photography and stitching. A teaching career of 36 years in the fields of math and science preceded her full time pursuit of art quilting. The math and science background have played an important role in her compositions.

Susan's work encompasses landscapes, human forms, science phenomena, and geometric forms. Photographing nature, people, and places is often the impetus for an emerging work. An inspiration may be sparked by a walk in the woods, a stroll along a beach, or a short trip to the front yard flower garden. Susan also enjoys sketching original drawings and imagining the finished piece in cloth. Her methods include fusing, invisible applique, and adding color with paints, dyes, and colored pencils.

Susan has exhibited in national, international, and regional shows earning many awards. Her work has been featured in quilt art calendars and included in publications and private collections. In addition to creating art, Susan enjoys singing in a choir, cooking, reading novels, and making dolls for a children's hospital in Madison, WI. Her work can be found on her Facebook page.

Statement: I enjoy manipulating fabric to compose my pieces and am often surprised at the end result. My methods include piecing, machine applique, fusing, painting, and threadwork. The inspiration for "Kwasini Sifting Beans" was a photo taken by my son while in the Peace Corps in Cameroon. Beans, especially soy, are an important staple in many villages. Wood-burning mud stoves are used for cooking in the absence of electricity.



Hello Cow

30' x 36''

Bella Kaplan

Israel

www.bellakaplan.com

Bella Kaplan was born in Israel, and currently lives in the upper Galilee. She discovered quilting about 25 years ago, before which she was a ceramic artist. Her personal work style comes from a range of technologies and colors: hand-dyed fabric, printing, screen printing, discharging and more. Bella feels the need to be free with the fabric which creates interesting and colorful textures that stimulate the eye. She is an artist that paints abstracts but instead of using a paintbrush, she uses fabric. The impetus for Bella's work is the world around her, its shapes, patterns, colors and textures.

Bella's works have been exhibited in solo and group exhibitions in Israel and internationally and also appear in catalogues, books, newspapers and magazines in Israel and abroad. She received a trophy for design 2012 in OEQC, and two others in Israel. A list of her exhibitions and more can be seen on her website.

Statement: I live on a kibbutz which has a large herd of cows for milk and cheese. It is my wish to express this in my quilt.



That's MINE!

41" x 42"

Kathleen Kastles

Maui, Hawaii, USA

www.kathleenkastles.com

Kathleen Kastles earned a BA in Art, with a major in painting. After a successful career as an exhibiting art photographer, she entered graduate school and earned a Psy.D, becoming a clinical psychologist. Following her retirement, Kathleen's lifelong love of sewing and fabrics stimulated her to quilt her artwork. Her work has been exhibited in competitions as well as invitational shows locally, nationally, and internationally. More information can be found on her website.

Kathleen's focus is on the human figure, honed by regular drawing of live models. In addition to the human face and figure, the human condition and the connections people have with others inspire Kathleen's artwork. Further explorations into combining the mediums of painting, drawing, and stitching continue to challenge Kathleen to effectively combine these elements into a single piece of art. In these quilts, Kathleen tells a story, to draw the viewer into a closer look at the artwork, which may also illustrate a contemporary issue.

Statement: Two siblings are fighting over a piece of fruit. In India they call it a raspberry. It is actually a bunch of cape gooseberries tied together to make a ball. To eat it, one pulls off the gooseberries one at a time. There are more than enough individual parts in this single piece of fruit to satisfy each sibling. But—will big brother relent and share, or will little sister have to scream, cry, or hit him first? A small, typical battle between siblings over a single piece of fruit is representative of the larger battles between countries over the resources to feed and maintain their citizens. Our daily news reports are full of these accounts. The beginning of conflict is when each party asserts the right of ownership to a coveted resource. All too often, power issues contribute to an inability to deliberate productively. And that leads to overt hostility—even war—before capitulation or subsequent negotiation results in an equitable, or acceptable, division. It begins early in life, and is perhaps hard-wired into the human condition. Why do humans battle to have ALL of an available resource, instead of dividing it equally at the outset?



Bella

32.5" x 36.5

Karol Kusmaul

Inverness, FL, USA

www.kquilt.com and kquilt.blogspot.com

Karol Kusmaul is a retired art teacher, having taught elementary/high school levels for 32 years. She has been a quilting instructor for 20 years and has most recently been a longarm machine quilter for eight years. Karol's work has been published in books and magazines and shown in various juried shows throughout the country. She has been involved in many challenges and exchanges with quilters from around the globe, including quilted postcards, journal quilts, quilt blocks and wall quilts. Her most recent work is on Art quilts and reflects her delight in pattern, contrast and variety. Themes relate to issues of aging and dementia as experienced by her parents, travel, and play. She also enjoys photography, which helps provide direction in her fiber work.

Karol states, "As a recently retired Art teacher, I am delighted to finally have the time to spend making my own artwork. (I do love that I had the opportunity to work with young artists for so many years.) As a new member of the world of art quilters, I look forward to learning from other quilt artists. I especially enjoy making fabric collages and I seem to gravitate toward people as subject matter. I am crazy about collecting fabrics – particularly repurposed thrift store fabric hunting. I find that I take pleasure in all the facets of the quilting process, from the creative beginnings, the relaxing handwork, the reworking, critical evaluation, to the binding, labeling and hanging, and then seeing people's reactions and explaining the story."

Statement: A still life that represents both real and metaphorical food. I have always loved to read and write (and eat). Journaling and reading feed my soul. This piece is a memorial to my mother, who was a wonderful poet, cook, and had beautiful handwriting. The shapes are stitched in pinks and greens, her two favorite colors. Bella was made soon after my mother's death.



Clam Chowder: Step 1
39.5" x 34.5"

Cat Larrea

Anchorage, Alaska, USA

www.CatLarrea.com

Cat Larrea is happily retired from the corporate world after progressing through a long work history as a biologist, geophysicist and IT manager of geoscience systems. Her love of nature and science has been constant throughout her life and is significantly represented in her work. Having a particular appreciation of sparsely populated locales, travel and exploration is a life priority fortunately shared with her husband, Mark, who is also an accomplished artist. On her journeys, whether to her local zoo in Anchorage, off the grid in a remote corner of Alaska, or as far afield as New Zealand, Iceland, and Africa, Cat is rarely without a camera. While her creative process most often begins with one or more of her own photographs, the results of her transformation of an images range from realism to abstraction.

Cat has exhibited in numerous juried shows and at venues around the world. Teamed with her husband, Cat teaches digital image editing, targeting artists who seek alternative ways to bridge the gap from an inspiring photograph to a completed work in the media of their choice. A sample of her work is at her website and information on a workshop offering in the fall of 2015 is at www.artquilttahoe.com.

Statement: I have a passion for the visualization of nature and to communicate that through my work, from the grand scale of landscapes to the tiny shapes found on a forest floor. My camera is with me on any excursion to someplace new and is an important tool in my workflow of making an art quilt. In south central Alaska, digging for razor clams is a summertime celebration for thousands of people when the extreme low tides expose broad reaches of beach along the shores of Cook Inlet. On one gray day of clamming, I could easily spot my friend by her bright orange gloves. A quick photo I took of her became the theme of this piece.



Heirlooms

40" x 30"

Elaine Hines Millar

Portland, Oregon, USA

www.elainemillarfiberworks.blogspot.com

Elaine Millar was raised in St Louis, Missouri, where she received a BA degree from The University of Missouri-St Louis and an MBA from Washington University. She worked in the corporate world for 20 years before seeking an early retirement to pursue other interests.

Her fiber journey began in 1993 and quickly expanded from traditional quilt making to her present pursuits of contemporary fiber art. Her propensity for strong line and color is evidenced in her work, giving it a graphic design appeal. Inspiration is dictated by the world around her. Architecture or a rain forest can equally enthuse her. She chooses to work in fiber because of the textural dimension it provides.

She has exhibited in galleries nationally and been published in the Quilter's Newsletter and Quilt Japan magazines. Her work is in numerous private collections.

Statement: In late summer, tomato crops peak. This quilt depicts the light that would come through the window and reflect on the granite counter top which is covered with the tomato harvest.



Il Mercato

34" x 46"

Jeannie Palmer Moore

Escondido, California, USA

www.JPMArtist.com and www.jeanniemooresblog.blogspot.com

Jeannie Palmer Moore is a mixed media artist who constantly explores new techniques and materials on a variety of surfaces. She has a degree in Graphic Design and Illustration, so she prefers to dye, paint or print her own fabrics for her art quilts.

She's proud to have been exhibited throughout the world as part of SAQA's traveling exhibits which include Seasonal Palette, Radical Elements, Celebrating Silver and now Food for Thought. Quilting Arts, Quilting Arts GIFTS, Cloth, Paper, Scissors and Quilt Scene Magazines have published numerous quilts and articles about Jeannie in the past 8 years. In 2012, Quilting Arts produced Jeannie's first DVD: Mixed-Media Quilt Art-Creating with Paint, Stitch & Canvas. She can also be seen on multiple episodes of Quilting Arts TV Series 700 & 1000. A juried invitational exhibition by Dinner@8 has accepted Jeannie for the past 6 years and is exhibited at the International Quilt Festival along with her other quilts. One of Jeannie's quilts from her "Roundabout" Series is published in Lark Books- 500 Art Quilts.

Statement: There is nothing more delicious than a display window of an Italian Market. Juicy, fresh tomatoes arranged among Italian olive oil, balsamic vinegar and wine tempts the palate.



Cherry Pie

38" x 42"

Velda Newman

Nevada City, California, USA

www.VeldaNewman.com

Velda Newman is a contemporary textile artist from Nevada City, California. Her large scale designs have been exhibited extensively throughout the United States and Europe, Australia, Canada and Japan. Newman uses textiles and thread the way other artists use paint and brush. Her primary source of inspiration is the natural world and her exquisitely crafted quilts reflect the detail and design she finds there. Her work has appeared in many national and international publications including *MASTERS: Art Quilts* published in 2008. Her work is included in both public and private collections. *ZINNIA* (8' x 18') 2010, was selected by Quilt Visions as the recipient of the Quilts Japan Prize.

Velda lectures and teaches her techniques on an international level for many conferences and quilt guilds. Her book, *VELDA NEWMAN: A Painter's Approach To Quilt Design* was published by Fiber Studio Press in 1996. The second book, *A Workshop With Velda Newman* was published by C & T Publishing and released in the fall of 2002.

Statement: My approach to quilt design is similar to a painter's: I begin with my own hand-dyed fabric and have increasingly incorporated other mediums such as paint, ink, dye and resist. I begin conventionally by breaking down a design into the most basic elements of shape and color. However, somewhere in the process my vision skews-shapes become larger and color becomes bolder. I take life and amplify it. Color and composition are essential elements in my designs, but the greatest emotional and aesthetic impact comes from their larger-than-life scale.

This is one piece from a series called *ALL AMERICAN PIE*. There are twelve quilts in the group, each one representing a different slice of America's favorite dessert.



Yum!, Pineapple Upside Down Cake
25" x 35'

Diane Powers Harris

Monroe, New Hampshire, USA

Diane Powers Harris has been developing her expertise as a quilter since the mid-1980's, coming into her own expressive style more recently. Her most current works are fabric interpretations of flowers and wildlife based on photographs. She usually works with "fussy cut" fused raw edge applique, but has been exploring other means of expression such as enlarging and printing photos on fabric then threadpainting them. Diane finds her art both challenging and rewarding as she seeks new ways to make her work come alive for the viewer. Diane's award-winning art and wearables have been included in various quilting books and can be found in private collections.

Growing up in South Florida, Diane was surrounded by vibrant tropical flowers, vivid sunsets and incredible cloud formations. Her past work reflects these influences through her use of exuberant color. Moving to rural Northern New Hampshire has changed the palette on Diane's art. While many of NH's offerings come from a much colder portion of the spectrum, they do provide their own magnificent pleasures, as do the many native wildflowers and amazing fungi growing in the woods surrounding her mountain home which bring a quieter joy and newfound fascination and which will surely be featured in her future works.

Statement: Quilters and food are a winning combination. We all have special dishes we are known for and usually take to covered dish events. To make this quilt a Pineapple Upside Down cake, my absolutely favorite, had to be baked first! After taking a series of photos, I chose to enlarge and print this one onto fabric. This is my first attempt at a "whole cloth" quilt showcasing heavy thread painting as the quilting. Taking a series of free motion quilting classes recently has helped me with this process. Several stitches learned in class are showcased in this quilt. Now feeling relaxed and more confident with the process, I have discovered the freedom to be found in the free motion technique. Take a moment to enjoy what was a scrumptiously mouth watering dessert, but please don't drool on the quilt!



Eat Actual Food

43" x 25"

Judith Roderick

Placitas, New Mexico, USA

www.Judithroderick.com

Judith touched upon the batik process while a Painting and Design major in college in the early 1960's, and has been working with fiber ever since. She first created large batik banners, clothing and a few batik cotton quilts. In 1982, when the silk dyes first came to the U.S., she started silk painting and had a long, successful Wearable Arts career with her silk-painted clothing. Judith is a Juried Artist Member of SAQA, Studio Art Quilt Associates, and shows her Art Quilts locally and in National and International Juried Shows.

The inspiration for her quilts is often the health of planet Earth and all species of life upon it. She paints the natural world, the beauty and diversity of all of its kingdoms, its flora, fauna, and food. Her quilts are all made from her hand-painted silk and are of recognizable, colorful, well designed, complex imagery. She often embellishes with vintage buttons. Judith draws her imagery free-hand with gutta resist or hot wax, and paints in the colors with brushes and silk dyes. This process creates permanent, brilliant and luminous colors. She creates the cloth to make her quilts.

Statement: This quilt speaks to our eating habits, and my belief that we should eat actual food. I firmly believe the Beatles' lyrics from the 60's "You are what you eat you know," and Michel Pollen's missive to "Eat food, not too much, mostly plants," as I feel people would be healthier if they ate more of the food which we humans have been eating for millennia. I fondly remember all of the gardens of my childhood. I grew gardens while raising my family, and now look forward to picking up my box of organic produce delivered by my local CSA, (Community supported agriculture). I have been focused on eating, growing, and supporting the Organic Food Movement my whole adult life. I love to watch plants grow, and to eat and cook my way through the seasons.



Vege Peels Circling the Drain
29" x 37.5"

Judy Ross

Avon, Connecticut, USA

Judy Ross' interest in textiles and fiber art began as a teenager with the design and creation of apparel and fabric sculpture. After high school, she traveled to Mexico where she studied art at the *San Miguel de Allende Art Institute*. Fabric has always been her medium of choice for her art. When designing her quilts she is generally drawn to fabrics that are bright and have interesting texture. She uses cottons and adds other fabrics with sheen such as satin, silk organza or tulle.

Juried shows where Judy's quilts have appeared include the Lowell Quilt Show at the Whistler Gallery Lowell, Massachusetts, SAQA Deux at the International Quilt Festival Chicago, Illinois, and the SAQA Connecticut Regional Exhibit, Local Color. Other venues include the Texas Quilt Museum, the Slater Museum, CT, SAQA's Redirecting the Ordinary, West Hartford Art Gallery, CT, 2014 CT + 6 and SEW EXPO through Quilting Arts Magazine. Her quilt *The Joy of Dancing on a Rainbow* has been chosen for inclusion in the book, "Dare to Dance Quilts." This collection is featured in the Schiffer manuscript published in March 2014 and traveled to The Lancaster Quilt show, The Quilter's Hall of Fame, the Midwest Machine Quilting Show and numerous Mancuso venues to include MAQF in 2015.

Statement: The part of quilting I enjoy the most is applying thread to fabric. I like my finished product to have a great deal of texture and therefore use fabrics with sheen, such as silk, satin or organza to help accentuate the quilting and add to extra dimension. I like the viewer to see one thing from the distance and then enjoy my quilted designs once they come closer to the artwork. I saw the phrase "Food for Thought" in this exhibit's call for entries and I thought of something that I frequently don't eat but think that it is the healthy part of the vegetable. If it wasn't for wax on the peels and pesticides in the fields I would always eat the peels of the vegetables, but unless I buy organic, I am leery about eating them though they are undoubtedly packed with nutrients.



Sushi Q 29" x 33"

Ann Sanderson

Nevada City, California, USA

www.annsandersonfabricart.com

Ann Sanderson's life has been filled with art and textiles. Encouraged in her early years by her mother who was an artist and teacher, Ann pursued similar career steps and interests. After completing textile studies and education degrees at California State University, Chico, Ann taught for eight years. Upon moving to Cleveland, OH, she began teaching at a fashion institute in surface design, textile science and construction. Her training and talent led her to a membership in the Textile Arts Alliance, part of the Cleveland Art Museum. When time allowed she continued with her exploration of textile art which a particularly exciting time for her. Upon retirement, Ann's creative energy exploded. She has been playing in the diverse medium of fabric art including shibori, hand dyes, whole cloth, and curved piecing. Asian and African themes are all exciting for her.

Ann's pieces have been published in Joen Wolfrom's book "Color Play" 2014, and Wendy Hill's book "On the Surface", "Urban Reflection" SAQA. Ann has exhibited in galleries and shows across the West, including Pacific International Quilt Festival, International Quilt Festival, SAQA show at San Jose Museum of Arts and Textiles, "Elin Noble and Other Strong Women" at Penn Cove, "Layered and Stitched" SAQA exhibit, Blue Line Gallery, ARTHOUSE, The Gallery@48 Natoma, Pence Gallery Davis, CA, "West Coast Wonders" Houston, TX.

Statement: My work has long had an Asian flair. Travels to Japan have fostered a fascination with the food and culture. What I find interesting is the beautifully prepared sushi. In our town we are lucky to have a wonderful sushi restaurant. The chef hand selects fresh fish daily and prepares "works of art" that are colorful as well as playful for his customers. A piece of marbled fabric that looked to me like sushi was my starting point. Asian fabrics, my own hand-dyes and mono-printed fabrics, French Knots and surface stitching with variegated threads completed my interpretation. Over all, my work combines organic elements of Japanese food with a contemporary design.



Queen of the Night 42" x 41"

Helena Scheffer and Marion Perrault

Montreal, Quebec, Canada

www.helenascheffer.ca

Helena Scheffer and Marion Perrault have been collaborating on a major piece per year for nearly a decade. They began with abstract, geometric pieces and more recently, have been featuring large-scale fruit, vegetables and flowers.

Their work has toured extensively in Canada, the US and abroad, has been exhibited in museums, and been featured in magazines and books. Often asked how they work together, they respond that their strengths as artists are complementary. They do all the design work collaboratively. Helena does the fabric dyeing and machine quilting, while Marion is responsible for painting and finishing. Their inherent styles are similar, but the work that they do as individuals is quite distinct.

Helena and Marion live in Montreal, Quebec, Canada. To view more of their work, please see Helena's website.

Statement: The dragon fruit is surely one of most strikingly colorful natural creations. At the market, these exotic gems caught our eye. But while the fruit's vivid pink and green spikes cut a dramatic form, its flesh is mild and sweet. These stark contrasts—between form and flavor, between boldness and subtlety, between spikes and roundness—proved wildly inspiring. We wanted to capture both the brashness of its color palette and the delicacy of its textures. Dig beneath the fruity flesh and the stirring dichotomies continue. The fruit, which is an unassuming staple in emerging countries from Cambodia to Mexico, is crowned with a large fragrant flower and bestowed with a royal name: the queen of the night. As a cactus plant that blooms only in the dark, the dragon fruit is a symbol of the beauty that can rise out of the dark, in the most humble of places.



Insalata

40" x 42.5"

Sarah Ann Smith

Hope, Maine, USA

www.SarahAnnSmith.com

Color. Line. Texture. Imagery. Stories. Being part of the tradition of quilting and part of the future of quilting and art. The act of creating. Making the pictures in her head become real.... These are some of the things that spur Sarah Smith to create. She wants to share this passion to create and her quilts, and to show people that they, too, can be creative. Sarah learned to sew after a neighbor girl made an apron for her doll when she was 6; when she found quilting, Sarah knew she had found her art form.

A former US diplomat, Sarah draws on tours in Africa, South America and North America, as well as travels to Asia and Europe for her inspiration. She specializes in machine work, coloring with threads and uses whatever technique will help turn the picture in her mind into cloth. The author of *ThreadWork Unraveled*, Sarah is now a (sometimes tired!) full-time artist, has been widely published in books and magazines in the US and Europe, exhibited internationally, has written for *Quilting Arts and Machine Quilting Unlimited* among other magazines, has a video workshop for *Quilting Arts/Interweave: Art Quilt Studio: from Photo to Threadwork* and appeared on *Quilting Arts TV Series 1400*. She is a quilt teacher, pattern designer, and mom living in Hope, Maine, with her husband, younger son, a pug, four cats and too many ideas. Visit her website to see her art, teaching schedule, and blog or to contact her.

Statement: When visiting my mother we would often go to a restaurant called *Insalata*, housed in a building that had been a bank when I was a child. The chef/owner met the challenge of the enormous ceilings by commissioning oversized artwork of fruits and vegetables scaled to fit the soaring walls. I loved the persimmons, especially, and remembered it as I made another quilt in my tomatoes series. As I worked on these salad ingredients, I recalled the flavors of our food and the company of my mother and her friends as we lunched there.



Mushroom Frittata

29.5" x 31.5"

Jean M Sredl

Riverside, Illinois, USA

Website: www.Sredl.com and Blog: www.Quick2Listen.wordpress.com

Early in 2012 art quilting became Jean Sredl's passion. Being a lifelong garment sewer, she is principally self-taught and quickly abandoned traditional quilting methods. Using primarily materials she creates herself by recycling, dyeing, or deconstructing, Jean works intuitively. Her favorite materials are linen, silk, yarns and hand-dyed fabrics. She has developed some unusual dye methods using air as a resist, and her handwork also features unique stitches creating intense textures. Most of her work showcases a tiny strip piecing method she developed called "Nano Strip Piecing"TM; which can be seen in this piece.

Jean began submitting works to juried shows in 2013 and received 7 major acceptances and one online magazine post. Within a year of opening her online shop, she sold \$2,000 worth of artwork.

Statement: Used for centuries as flavorings, mushrooms are present in almost all cultures. My fantasy mushroom garden is complete with all my favorites. Why is it a fantasy? Because giant puffballs grow in the fall, morel mushrooms in the spring and shiitakes in Japan! Mushroom frittata anyone?



Learning To Cook #2

46" x 32"

Cynthia St. Charles

Billings, Montana USA

Website: www.cynthiastcharles.com and Blog: www.cynthia-stcharles.blogspot.com

Cynthia St. Charles is an award-winning textile and quilt artist from Billings, Montana. She expresses her passion for color by painting and printing on cotton and silk fabrics with dyes and acrylic paints. She often incorporates mixed media and unusual tangible elements into her designs. Her fabric paintings are often enhanced with machine or hand stitching, creating additional texture and depth. A native Montanan, Cynthia expresses her love of the natural world in a bold, expressive style. Her work is represented in private collections and galleries throughout the world.

Statement: My "Learning to Cook" series is an exploration of a multiple surface design applications made in layers. Hand-dyed cottons and silks have been collaged using fusible web to create a background. Over this, I apply a layer of block printing using my hand carved printing blocks. Another layer is composed of prints made with a Thermofax screen adapted from recipes handwritten by my maternal and paternal grandmothers. My process is messy and intuitive (much like learning to cook), but the final result is deliciously rich and satisfying. Working directly with handwritten recipes from my now deceased grandmothers is intensely personal and gratifying, providing much "food for thought".



Light Pizza House

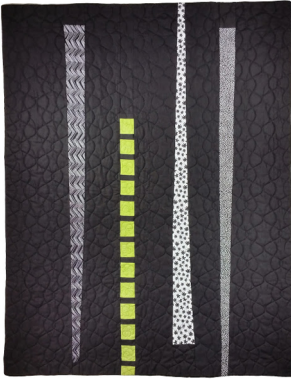
37.8" x 31.25"

Mikiko Takase

Sawagun, Gunma, Japan

In 1982 Mikiko Takase started making patchwork quilts in Tokyo. At that time, it was not popular among Japanese people. Her first teacher was Chuck Nohara, a pioneer of Japanese quilt makers. Mikiko mostly studied making quilts in the traditional way in her early quilt life. Her days were filled with a lot of things; child raising, husband's job, taking care of old parents. Now Mikiko lives two hours north of Tokyo in Gunma Prefecture, an area famous for making Japanese *kimono* cloth. That is where she met Jim Hay. Mikiko says, "He is my teacher. I am inspired by his art quilt." Now she gets the chance to submit to many Japanese and International quilt competitions.

Statement: Next spring my younger daughter will finish school and leave my home to move to another town to start her adult life. So, she'll be sailing from a small pond to the big ocean. I feel like a lonely lighthouse. That's life, and every time she returns I'll welcome her and make a lot of pizza for her. Admittedly I can't bake a real pizza very well. Next I made an artwork pizza using cut magazine paper. That looked good so I decided to make another using cloth. Cloth looked the most delicious.



Chopsticks and Edamame
45" x 35"

Mary Vaneecke

Tucson, Arizona, USA

www.maryvaneecke.com

Mary Vaneecke is an award-winning mixed media artist, author, and teacher living in Tucson, Arizona. Her work may involve improvisational piecing of fabric, with or without surface design, and/or 3-D elements. Mary's quilts have been exhibited at regional and national shows throughout the US, and in Europe. Her work and articles have appeared in national publications like *Quilting Arts Magazine*, *Machine Quilting Unlimited*, the Studio Art Quilt Associates' *Journal*, and *The Quilting Quarterly*.

She began her art career with a round-robin quilt project in 1999. That quilt is still in pieces, but the project inspired her to open El Sol Quilting Studio five years later. In 2010, her work *Homage* won the American Quilters Society's Longarm Workmanship Award for a Wall-sized quilt in Paducah, KY. Her new book, *Wild and Wonderful 3-D Quilts* is now available in quilt stores and on her website.

Statement: The best international travel is thought-provoking. I don't travel nearly as much as I would like, so I love to have culinary adventures whenever I can. Food is a wonderful introduction to different cultures. This is my abstract version of a delicious Japanese dish, steamed fresh soybeans. The digitized quilt design in the black areas is based on a traditional Japanese sashiko pattern called 'steam.' Pass the salt.



Garden for Victory
35.5" x 25.5"

K. Velis Turan

Earlton, New York, USA

www.kvelisturan.com

K. Velis Turan is a mixed media fiber artist now living and working in the Hudson Valley region of New York. Her artwork has been exhibited nationally and internationally. Her focus may be realistic or abstract, but is always intensely graphic. Prior to her career as a mixed media fiber artist, Velis Turan worked as an illustrator and graphic artist at Harper & Row Publishers and later became the art director of a monthly publication, *Recreation News* in Washington, DC. She has curated fiber arts exhibitions and was the Visual Arts Director for the Greene County (NY) Council on the Arts. She is currently the Advertising Director of *Fiber Art Now* Magazine.

Velis Turan employs surface-design techniques which include silkscreen printing, fabric painting, photo transfer and embellishing with free-motion quilting, hand stitching and beading on the whole-cloth surface of her work. She enjoys the “zen” of free-motion quilting – adding her signature “thread stokes” which becomes the life of each piece.

Statement: "Garden for Victory" is an homage to a poster produced during World War II. It was part of an effort to get the civilian population of the Allied countries to produce their own food. "We all can pitch in to help our boys (and girls) by getting crucial supplies to the troops where the need is greatest." "Everybody must do their part to make the world safe from evil powers," is the message that this poster communicates to me. Many years ago I found an actual poster of this design in a flea market, and liked it so much that I had it hanging in my various kitchens until it wore out. I still respect the message of the design, and the opportunity to recreate it in fiber could not go unchallenged. The message of the poster should also be observed today to fight contemporary battles on many different fronts. Produced in my surface-designed style, it was screen printed with fiber reactive dyes, painted with textile paints then free-motion quilted.

Connections and Discussion Points for Docents and Visitors

Just as cuisines are varied, so are art quilts. We invite viewers to look at these works not only for their beauty and inspiration, but to also take the time to ask questions about the artists' decisions and to make connections between the works to further deepen the experience. There are no right or wrong answers to the questions posed. Keep in mind that individual pieces may connect to others in more than one way.

The exhibition organizers chose the title carefully. Why do you think they used this one and not something else? How does the title and theme of an exhibit affect the works chosen and perhaps even the viewer's reaction?

Artists were asked to submit works that were no smaller than 24" on any side and no larger than 46." How does this affect the show? How might working in this size range affect the artists' options when creating?

Compare or contrast the works here to other media such as painting or sculpture and to other time periods such as classical or impressionistic work. Do any of the art quilts presented in Food for Thought remind you of famous paintings or make you think of other styles or genre?

A Cornucopia of Techniques

Art quilting is open to myriad ways of manipulating fabric and fabric-like substrates. Look at the various ways the artists have presented their subject matter. Which techniques are you familiar with? Which are new to you? The following are some examples of works using various techniques. Note that some quilts may fall into several categories.

Photography:

Pepitas by Vicki Bohnhoff

Yum! Pineapple Upside Down Cake by Diane Powers-Harris

Stitching over photos:

Elegant Edibles by Jennifer Day

Artichokes and Friends by Betty Hahn

Using photos as inspiration/templates:

Clam Chowder: Step 1 by Cat Larrea

Insalata by Sarah Ann Smith

Painting on fabric:

That's MINE! by Kathleen Kastles

Il Mercato by Jeannie Moore

Garden for Victory by K Velis Turan

Stamping/printing:

Forks by Susan Callahan
Hello Cow by Bella Kaplan

Raw edge applique/collage with fabric:

Tableau Morceaux by Nancy Bardach
It's the Beans by Phyllis Cullen
Bella by Karol Kusmaul
Vege Peels Circling the Drain by Judy Ross

Patchwork and piecing:

Heirlooms by Elaine Millar
The Invitation by Janis Doucette
Eat Actual Food by Judith Roderick
Chopsticks and Edamame by Mary Vaneecke

Embellishment:

C is for.....Couching! by Helen Godden

Applique:

Consider the Egg by Lisa Dodson

Identify techniques in other artworks or combinations of techniques.

Color

Look carefully at the use of color in the quilts. Many reds are used in the tomato quilts, and a specific green is evocative in another. Warm colors like brown and orange convey a homey feel or spicy aroma. How is blue used?

Heirlooms by Elaine Millar
Chopsticks and Edamame by Mary Vaneecke
Pepitas by Vicki Bohnhoff
Garden for Victory by K. Velis Turan

Beautiful Ingredients

Many artists in this exhibit celebrate a single ingredient or dish. There is something inviting about a single piece of fruit. The bright color of a plump red tomato or the exotic contours of a dragon fruit are inspiration enough. Honoring the perfect ingredient is delicious subject matter. Do the ingredients need to be realistic or is the idea of the ingredient sufficient?

Find various interpretations of the same ingredient: all the tomatoes for example. Talk about how each artist has treated this ingredient the same, or differently. Does the ingredient have to be realistic or is the idea of the ingredient enough?

Artichokes and Friends by Betty Hahn

August 10, 1912 Tomato Soup by Jim Hay

Heirlooms by Elaine Millar

Insalata by Sarah Ann Smith

Garden for Victory by K. Velis Turan

Look at the various techniques used to highlight the food. Discuss the various effects achieved. How are various techniques used to celebrate the food?

Pepitas by Vicki Bohnhoff and *Yum! Pineapple Upside Down Cake* by Diane Powers-Harris are photographs printed directly on the fabric and then stitched to accentuate the texture.

Elegant Edibles by Jennifer Day, *Queen of the Night* by Helena Scheffer and Marion Perrault and *Insalata* by Sarah Ann Smith utilize stitching as one would use a pencil or paintbrush.

Heirlooms by Elaine Millar and *Mushroom Frittata* by Jean Sredl use commercial patterned fabrics to emulate color and texture.

Foods of the World

In the artwork presented here, titles often hint at cultural backgrounds or the provenance of a favorite recipe, as do the choices of patterns and fabric motifs. Look for hints of regional origins in the titles, fabrics used, foods presented.

Pepitas by Vicki Bohnhoff : *Pepitas* is the Spanish name for pumpkin seeds and perhaps hints at the artist's cultural background or the provenance of a favorite recipe.

Sushi Q by Ann Sanderson: The choice of Asian patterns and fabric motifs in Ann Sanderson's *Sushi Q* reinforces the Japanese provenance of sushi.

It's the Beans by Phyllis Cullen: coffee beans are a food indigenous to the area where the artist lives and reflects the rich tropical colors of the region.

Do any other artworks convey connections to a locale or specific cuisine?

Food Preparation

Perhaps our response to food boils down to the elements that everyone everywhere experiences, such as food preparation. Starting with harvesting and gathering ingredients, then cooking or otherwise constructing a dish, the enjoyment of eating, and finally rinsing the peels down the drain; the making of food is something everyone can relate to.

An activity: Choose three or more artworks and place them in an order to tell a story of food preparation. For example, harvesting clams, gathering vegetables, making soup, and rinsing the peels down the drain.

Compare and contrast how is soup represented in various artworks.

Fish Chowder by Barbara Cordio

August 10, 1912 Tomato Soup by Jim Hay

Clam Chowder: Step 1 by Cat Larrea

Celebrations

Celebrating food is expressed in the form of the foods themselves as well as in the occasions attached to them. A delectable dessert is beautiful, but it also hints at a special meal or treat. What festivity could be behind these two pieces, or any others?

Cherry Pie by Velda Newman

Yum! Pineapple Upside Down Cake? by Diane Powers-Harris

Sharing a meal with someone is also a type of celebration. Karol Kusmaul's *Bella* and Janis Doucette's *The Invitation* are visually dynamic table-scapes implicitly including a guest to a meal, be it a special occasion or just Tuesday. The long tradition of still lives in art is a type of celebration and is reflected in works such as Betty Hahn's classically composed *Artichokes and Friends*.

Find other Still Lives and celebrations:

Tableau Morceaux by Nancy Bardach

Forks by Susan Callahan

The Invitation by Janis Doucette

C is For Couching by Helen Godden

Artichokes and Friends by Betty Hahn

Bella by Karol Kusmaul

Yum! Pineapple Upside Down Cake by Diane Powers-Harris

Making a Statement

Of course the darker side of nourishment is the lack thereof, and several pieces in the show speak to that both subtly and directly.

What's for Dinner? by Gabriele DiTota is straightforward in addressing the question of food insecurity in America. The graffiti backdrop to her figures searching for food clearly states statistics and statements relevant to the problem.

That's MINE! by Kathleen Kastles leaves the viewer to wonder if a pair of children are merely playing with a bright fruit or if they must decide which one of them eats today (see Kastles' statement for her full intention).

Kwasini Sifting Beans by Susan Jackan is a woman sifting beans which could represent an idyllically simple way of processing food or could be emblematic of the divide in effort between first world countries and the developing world. How does nourishment in first world countries compare to that in the developing world? Do we have the luxury of exalting the alluring and sumptuous on special occasions? Or is one simple meal each day reason enough to celebrate?

Eat Actual Food by Judith Roderick may not be so much a political statement as a personal mantra reflecting the artist's own concern about the current trajectory of life on

earth. But its cheerful colors and friendly patchwork belie a serious reverence for nature's bounty and concern about the quality of food and therefore life.

Garden for Victory by K. Velis Turan references WWI- and WWII-era posters but speaks to present-day urban gardeners and do-it-yourselfers who eschew the industrialized food industry.

What do these pieces say to you? If you were to create a piece for Food For Thought, what subject matter would you explore?