



COLOR | BLUE

IN CONTEXT

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www.sqa.com



2020 Urban Graffiti
by Alison Charlton



Finding the Blue Pearl
by Mary Tyler

THE ARTISTS



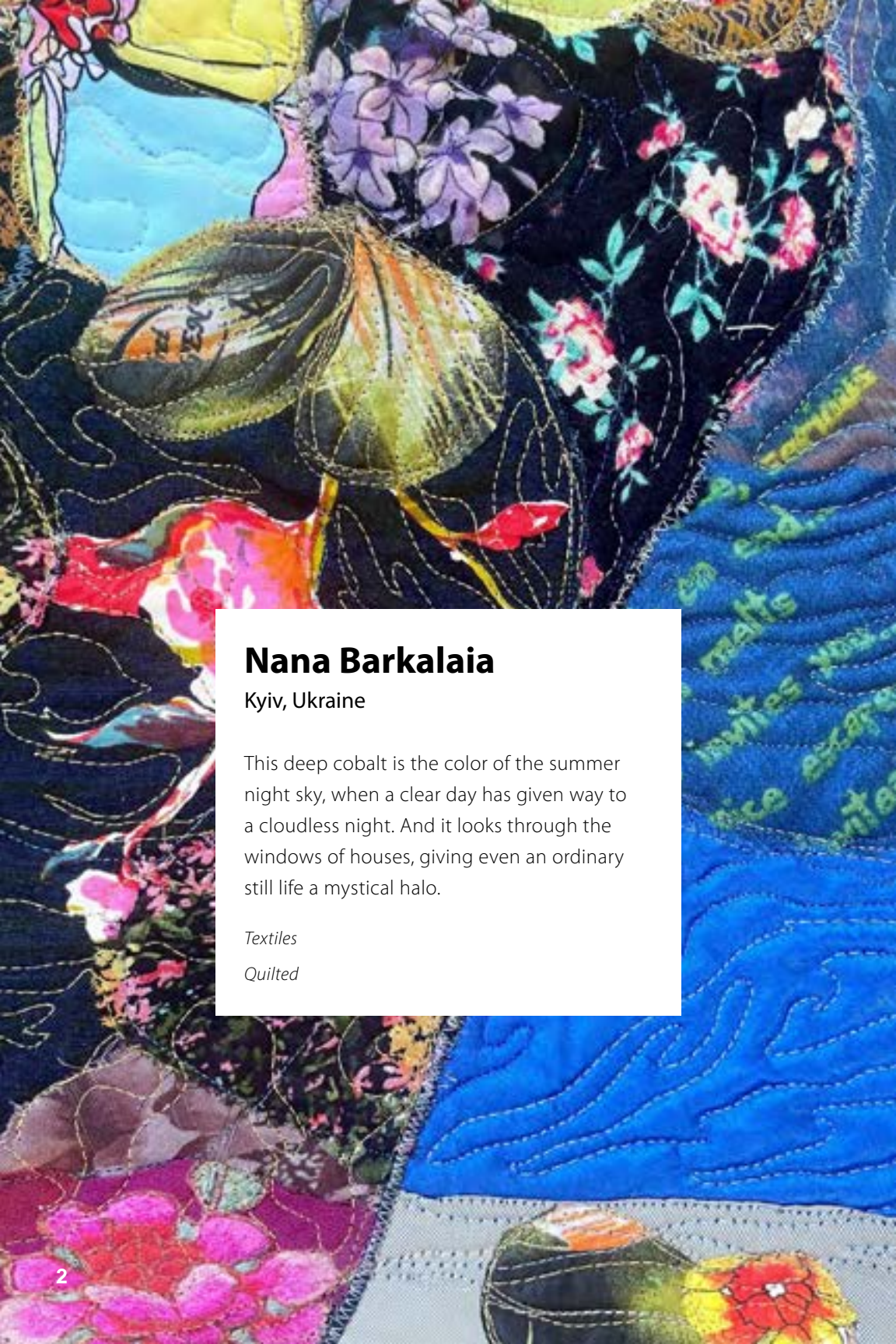
In the Eye of the Storm
by Petra Fallaux



On a Blue Note
by Patty Kennedy-Zafred



In the Beginning
by Sue Dennis



Nana Barkalaia

Kyiv, Ukraine

This deep cobalt is the color of the summer night sky, when a clear day has given way to a cloudless night. And it looks through the windows of houses, giving even an ordinary still life a mystical halo.

Textiles

Quilted



Blue Still Life

26 x 15 inches | 66 x 38 cm | 2023



Helen Beaven

Wellington, New Zealand

My piece captures the frozen beauty of the glacial crevasses of Aotearoa (New Zealand), using the rich, deep blues created with cyanotype. The fabric is colored by combining the cyanotype process with hand dyeing methods. The couched stitching lines mimic the rough, jagged edges of the crevasses. As glaciers continue to melt and silently fade from view, let *Glacial Blues* inspire us to continue our efforts to protect these and other natural wonders before they disappear.

Cotton fabric, thread, yarn

Cyanotyped, couched



Glacial Blues

48 x 26 inches | 122 x 66 cm | 2024



Rhoda Bennett

Christnach, Luxembourg

"It suddenly struck me that that tiny pea, pretty and blue, was the Earth. I put up my thumb and shut one eye and my thumb blotted out the planet Earth. I didn't feel like a giant. I felt very, very small." -Neil Amstrong

Blue is rarely seen in nature under the blue sky that connects us all. But if the world was monochromatic, would a blue earth foster calm, thoughtful words that invite peace and deeper consideration of what it means to share a planet together? In this quilt, I contrast the vastness of the landscape with the smallness of an individual. He seems alone, but we are all watching and walking with him. None of us are alone on this earth.

New and recycled cotton and silk fabric, felt, photo image

Raw edge layered, printed, free motion quilted



Blue Earth

39 x 38 inches | 99 x 97 cm | 2024



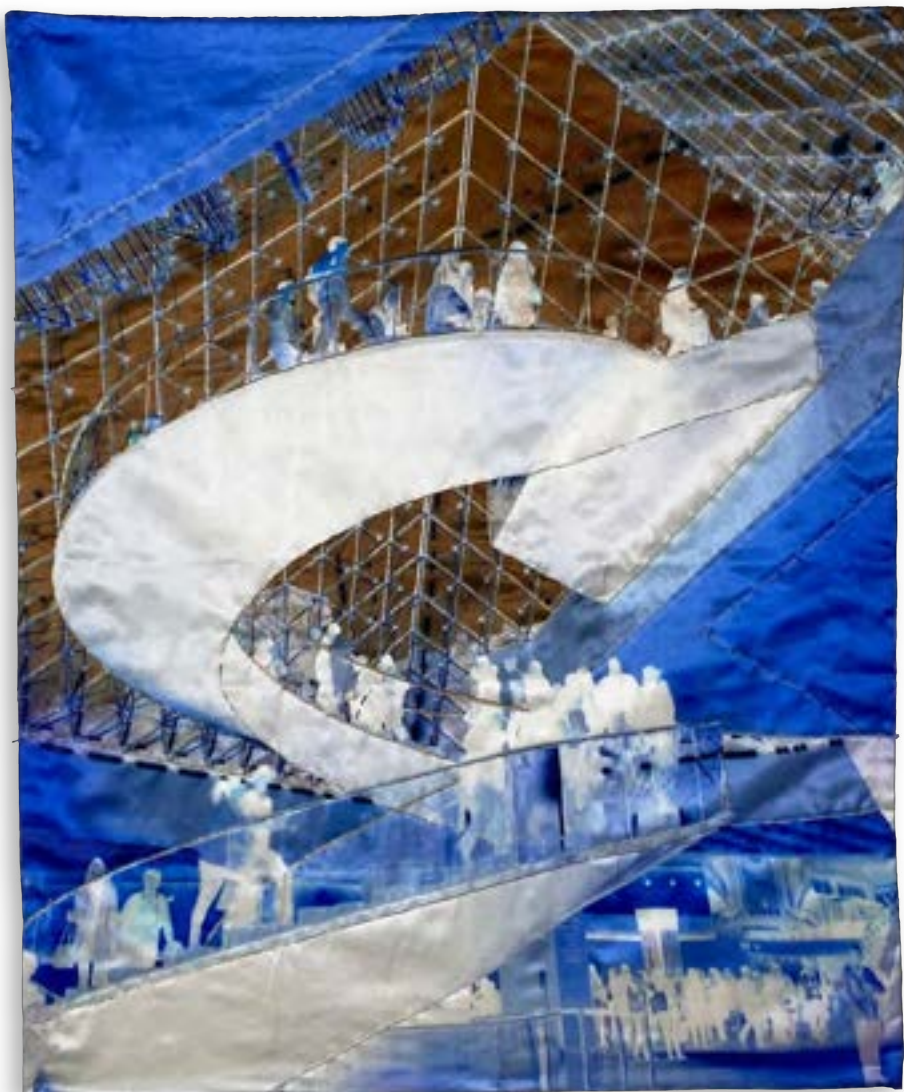
Maria Billings

Oregon House, California, USA

Being under the pyramid in the Louvre museum in Paris is a strange and powerful visual experience. Nowadays, this big open spiral staircase is for employees only. I digitally modified my own photo, and Spoonflower printed it on cotton sateen. I added texture by hand stitching with metal yarns, drawing attention to the tactile architecture of this well-known sight.

Cotton sateen, metal yarns

Digitally designed, hand stitched



Under the Pyramid in the Louvre Paris

35 x 28 inches | 89 x 71 cm | 2024



Sara Bradshaw

Crossville, Tennessee, USA

Life is not perfect. There are rough edges, loose threads, and wrinkles—lots of wrinkles! Yet, all these things give life texture and depth that is beautiful beyond the surface. Sometimes you have to look harder, but it is always there. So take a good look, beyond the ragged surface and into the peace, stability, and beauty that lies beneath.

Cotton fabric, thread

Raw edge reverse appliqué, machine and big stitch quilted



Ocean

71 x 71 inches | 180 x 180 cm | 2018

Photo by Brandon Malone



Alison Charlton

Bridgeman Downs, Queensland, Australia

What a year 2020 was! This quilt is the result of my reflections on the social sacrifices made by individuals in order to stem the spread of the pandemic. Presented as a graffitied wall, it records some of the activities we take for granted until we have to forgo them.

Thickened fiber reactive dyes, cotton fabric, polyester and cotton threads

Breakdown screen printed, screen printed, machine pieced, machine quilted



2020 Urban Graffiti

46 x 57 inches | 117 x 145 cm | 2021



Sue LaWall Cortese

Holland, Michigan, USA

This piece started out as white cloth. With various shibori methods, I manipulated the fabrics and dyed them with indigo. I used improvisational log cabin blocks to create this abstracted form. Two long-held traditions were incorporated into one piece. Shibori is a centuries old Japanese method of creating patterns on cloth using pressure resist. The log cabin block is an old traditional block from the United States. I enjoyed connecting the various textures and patterns to create an overall form in this piece.

Cotton fabric, thread, indigo dye

Shibori dyed, improvisationally pieced, free motion quilted, faced



Bound to Tradition 1

76 x 40 inches | 193 x 102 cm | 2023



Sue Dennis

Brisbane, Queensland, Australia

Forces swirl and meld, a flash of energy surges forth, and a cosmic wreath envelops us. Weeds from my garden were used as a resist for dyeing the fabric and also for direct printing. I enjoy using such a lowly plant to represent the cosmic forces of the universe.

Cotton fabric, dye, textile ink, thread

Hand dyed, hand printed with foliage, machine pieced, machine quilted, hand stitched



In the Beginning

60 x 54 inches | 152 x 137 cm | 2016

Photo by Bob Dennis



Joanna Ellis

Parma, Ohio, USA

The Celtic knot at the center of this piece symbolizes love that never ends. This quilt portrays the bond formed between generations. The love of a grandfather is given to his grandson, who in turn gives that love back to him. This never-ending cycle of love extends into future generations.

Silk and cotton fabric; silk, invisible, and polyester thread; textile paint

Hand painted, free motion contour quilted



Love You x 2

35 x 36 inches | 89 x 91 cm | 2021



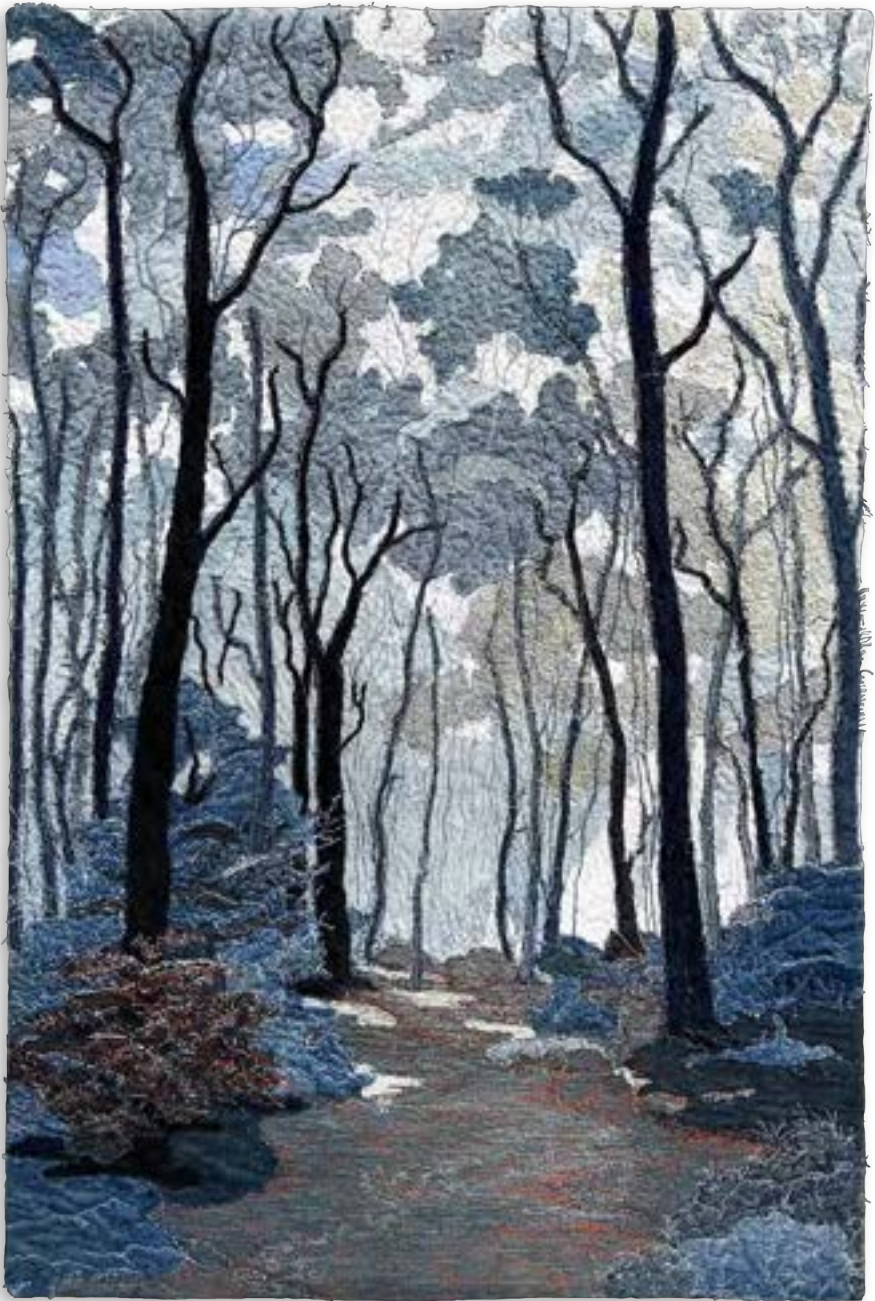
Ethelda Ellis Erasmus

Rosenallis, Laois, Ireland

I love nature and try to help the planet by recycling, especially by using denim jeans in my work. There is a wide variety of blues available. I find the different hues and values perfectly portray the icy blue landscapes of winter, and the moody, wet, and overcast scenes that are typical of Ireland. For me, the color blue has always been synonymous with cold. Walking in a wood on a particularly frosty day inspired this quilt in a series of seasonal quilts called *Time*. I enjoyed stitching the glittering frost on the dull denim.

Recycled denim jeans, thread

Collaged, raw edge appliquéd, free motion quilted, embroidered



Time to Rest

30 x 20 inches | 76 x 51 cm | 2023



Petra Fallaux

Pittsburgh, Pennsylvania, USA

In the Eye of the Storm is a blue, mono-printed meditation on our turbulent times. Severe weather patterns, political upheavals at home and abroad, and failed reconciliations to end wars—we are all living in the eye of storms. There is enough disruption to make anyone feel blue.

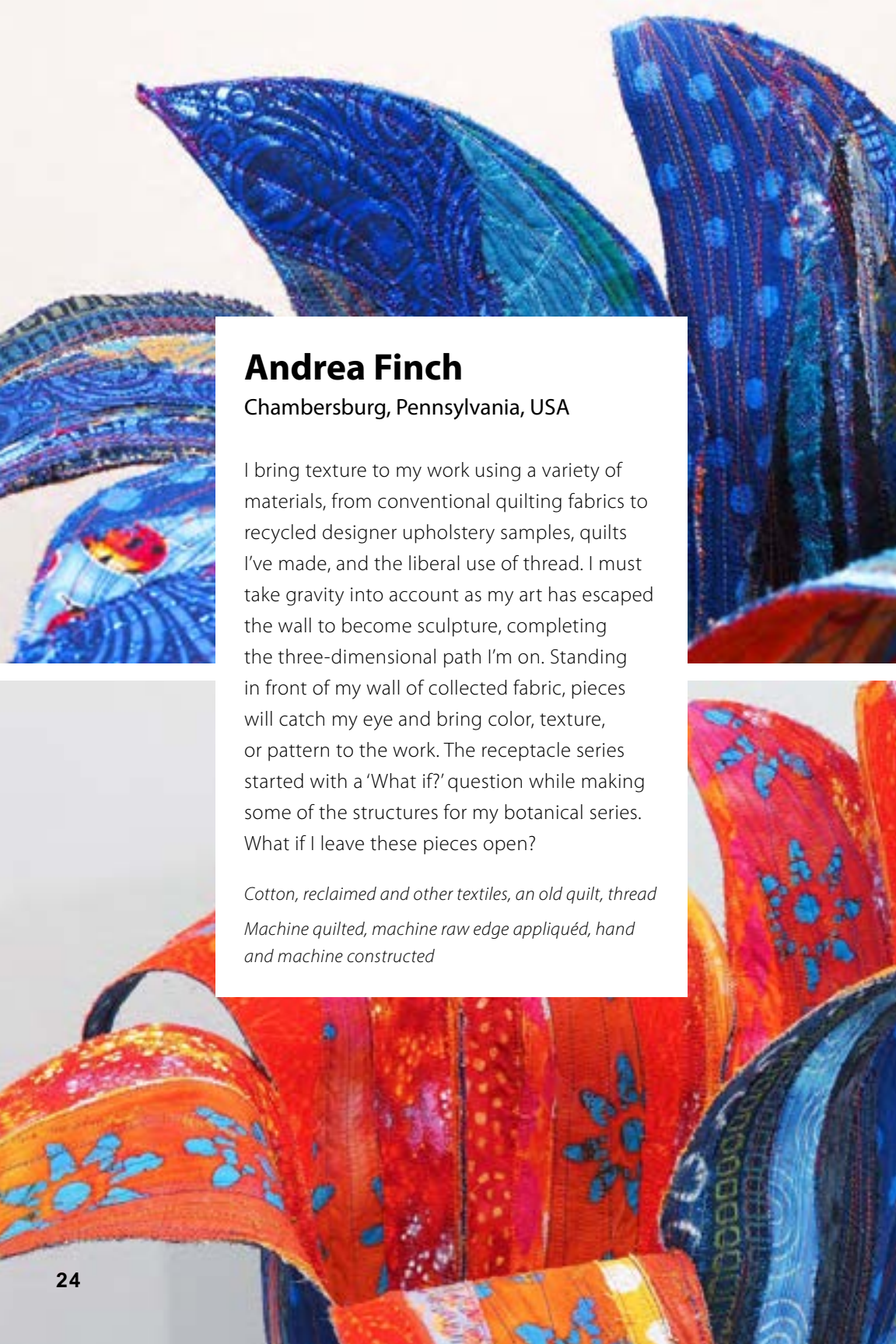
Cotton fabric, dye

Monoprinted, machine pieced, quilted



In the Eye of the Storm

42 x 29 inches | 107 x 74 cm | 2023



Andrea Finch

Chambersburg, Pennsylvania, USA

I bring texture to my work using a variety of materials, from conventional quilting fabrics to recycled designer upholstery samples, quilts I've made, and the liberal use of thread. I must take gravity into account as my art has escaped the wall to become sculpture, completing the three-dimensional path I'm on. Standing in front of my wall of collected fabric, pieces will catch my eye and bring color, texture, or pattern to the work. The receptacle series started with a 'What if?' question while making some of the structures for my botanical series. What if I leave these pieces open?

*Cotton, reclaimed and other textiles, an old quilt, thread
Machine quilted, machine raw edge appliquéd, hand
and machine constructed*



**Receptaculums I & II: Lutcus
lumen et Caeruleum tenebra**

20 x 40 x 24 inches | 51 x 102 x 61 cm | 2024



Diana S. Fox

Parker, Colorado, USA

Big Blue is my interpretation of the famous 1972 photo taken by the Apollo 17 spacecraft from 18,300 miles above the planet's surface. From their vantage point in space, the astronauts said that the earth appeared as a small blue marble. I invite viewers to contemplate our planet, which is home to billions of creatures, and to care for and safeguard our beautiful world.

Cotton fabric, dye, thread, felt, non-woven interfacing

Artist tie-dyed cotton fabric, thread painted



Big Blue

63 x 42 inches | 160 x 107 cm | 2022

Photo by Rick Garduño



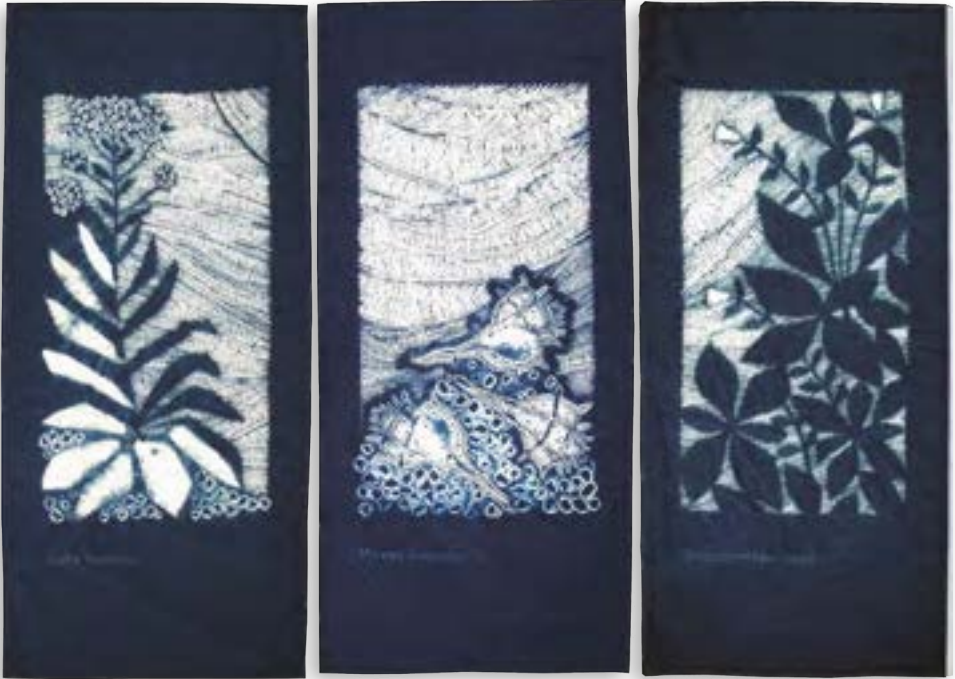
Carol Anne Grotrian

Cambridge, Massachusetts, USA

Our source of blue for centuries, indigo, is found in several varied plant genera in different parts of the globe. *Isatis* on the left is European woad, while *Strobilanthes curia* hails from Asia. The Mediterranean Sea gave us the murex sea snail, a source of ancient Tyrian purple. This animal dye oddly has a similar chemistry and nearly identical molecule to the indigo plants.

Cotton fabric, indigo dye

Hand quilted, shibori dyed



Indigo and the Murex

39 x 56 inches | 99 x 142 cm | 2007



MiJoo Jin

Young-In Si, Kyeng-Gi Do,
Republic of Korea

This work was envisioned through two metaphors embodied by blue flowers. First, these blue flowers symbolize artists, keeping purity, nobility, intellect, and endless inspiration. Their connection reflects a bond among artists, flourishing together in shared creativity and mutual support. Second, blue suggests sadness and melancholy. Emerging from the blue light of sea and sky—the sources of life—the blue flower represents those who empathize with others' struggles and understand life's sorrows. Though we often feel weary, each of us carries a blue flower within, a symbol of resilience and faith that we reach out to help one another. This is the landscape of the blue spirit.

Cotton fabric, organza, polyester fabric, thread

*Paper pieced, machine pieced, free motion quilted,
ruler quilted, machine quilted*



The Bond of Blue Flowers

59 x 36 inches | 150 x 91 cm | 2024



Patty Kennedy-Zafred

Murrysville, Pennsylvania, USA

Despite the mainstream racism faced by America's jazz pioneers, they brought an enduring elegance, joy, and virtuosity to uniquely American music art forms. These talented artists created and popularized musical approaches that influenced an entire world, and their vast body of work continues to inform and inspire subsequent generations of musicians and listeners. They are as revered in Europe, Russia, and the Far East as they are in the United States. This work attempts to convey the mood of a dimly lit jazz club, featuring Billie Holiday, Duke Ellington, Bessie Smith, and Louis Armstrong.

Cotton fabric, dye, silk screen materials, textile ink, textile paint, image transfer paper, metallic and rayon threads

Hand screenprinted images on hand dyed fabric, image transferred, monoprinted, painted, machine pieced and quilted

Original images courtesy of the late Duncan Scheidt, with permission, and Library of Congress.





On a Blue Note

39 x 73 inches | 99 x 185 cm | 2012

Photo by Larry Berman



Kris Ann Lurtz

Kentwood, Michigan, USA

Blue to me is an oxymoron. Calming and chaotic; melancholy and joy; moving fast and slowing down. Glaciers are all those things. Ice forms, always moving under its own weight and gravity. It never stays still, but stays the same. Blue as an emotion is always changing.

Fabric, indigo dye, card stock hexagons

*Shibori dyed, English paper pieced, hand sewn,
machine quilted*



Glacier

46 x 34 inches | 117 x 86 cm | 2023



Glenda L. Mah

Salem, Oregon, USA

Using stitch resist I created a 3-D image on whole cloth. Stitches join together lines, and stitches skip the pattern to create space, yielding an optical illusion of depth.

Linen fabric, cotton thread

Stitch resist shibori dyed, hand stitched, machine quilted



Lines and Spaces

57 x 38 inches | 145 x 97 cm | 2023

Photo by BRNMA Photo



Fuzzy Mall

Dundas, Ontario, Canada

My work in portraiture is interaction driven. Focusing on the person in mid-motion, I capture the raised eyebrows and waving hands that we all communicate with. My intention is to reinterpret fleeting imagery by hand working it, creating an everlasting object from an image that we are accustomed to seeing swiped away by a finger. Ephemeral moments disappear unless made permanent. My goal is to tap into the tradition of quilts and painted portraits as family heirlooms by creating contemporary portraits from these casual photographs that are snapped by cell phones, often live in the cloud, and usually disappear.

Mostly reclaimed textiles, thread, metal grommets

Appliquéd, reverse appliquéd, machine sewn, satin stitched



Doug Van Es

94 x 88 inches | 239 x 224 cm | 2024



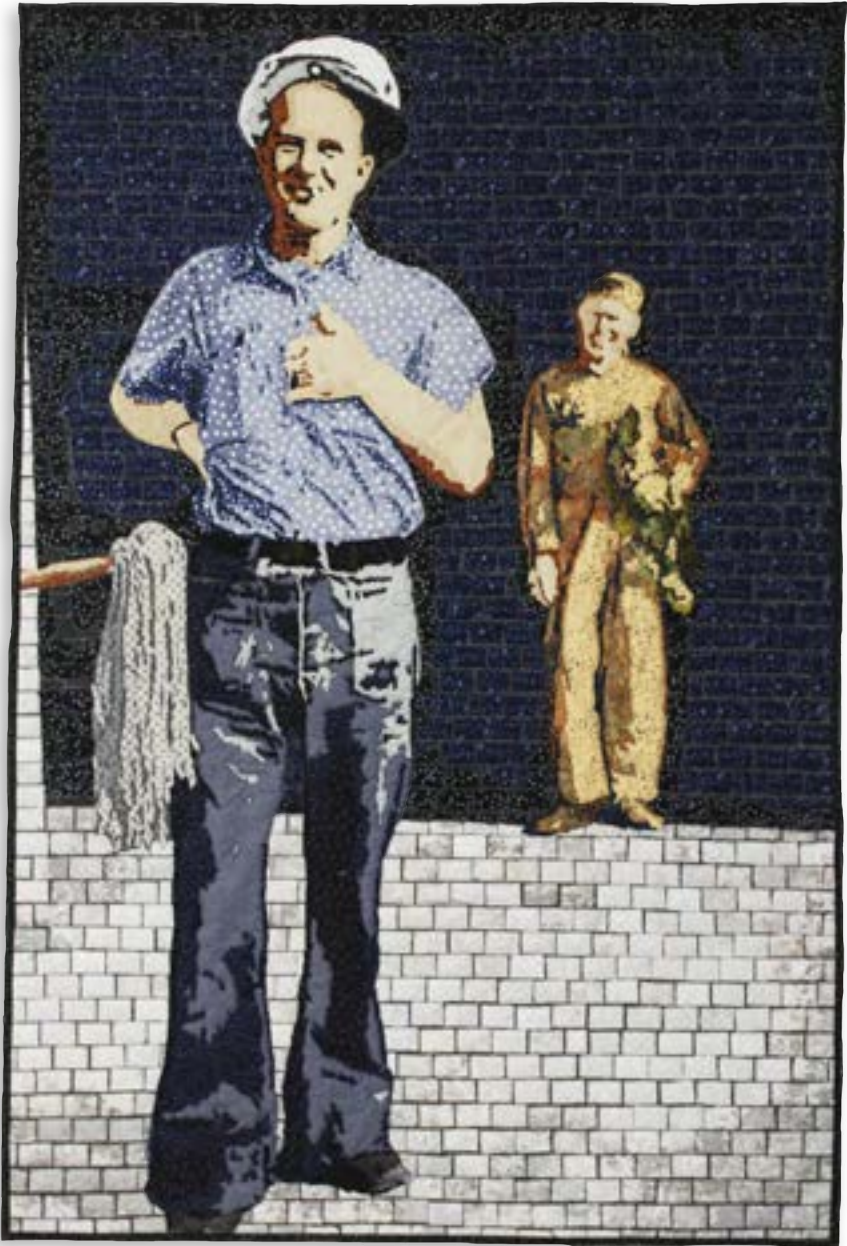
Kathleen McCabe

Coronado, California, USA

This is based on a 1950s photograph of my father-in-law emerging from the background in his flight uniform as he observes the antics of a sailor on deck.

Cotton, tulle, thread

Raw edge machine appliqué, machine quilted



Flight Crew

54 x 36 inches | 137 x 91 cm | 2009

Photo by Phil Imming



Olena K. Nebuchadnezzar

King William, Virginia, USA

Blue thistle is a standout plant due to its unusual blue color, which is hard to find naturally occurring in a plant world inundated with mostly green species. With its sophisticated shades of sapphire, peacock, periwinkle, slate, and smokey blues, I appreciate it for being unique and elegant in flower arrangements. Despite blue thistle being a weed, it is highly regarded by florists.

Cotton and silk fabric, acrylic fabric paint

*Pieced, raw edge appliqué, machine embroidered,
machine quilted, painted*



Blue Thistle III

26 x 32 inches | 66 x 81 cm | 2024



Stefanie Neuner

Summerville, South Carolina, USA

Hopeless, Hope, Hopeful reflects a pivotal time for our family. My son Freddie, pictured in the quilt with other profoundly autistic individuals, needs 24/7 care. These children don't interact, but their moms and I have formed a support network to navigate life's challenges. This year, after extensive waitlists and scarce resources, we managed to secure a group home for Freddie. He struggled in school, and was frequently sent home due to behavioral issues from a poor classroom fit. This led to aggressive behavior, impacting my work and limiting support options. Through art, I aim to raise awareness about the challenges families of profoundly disabled individuals face, hoping for better.

Embroidery floss, batiked fabrics

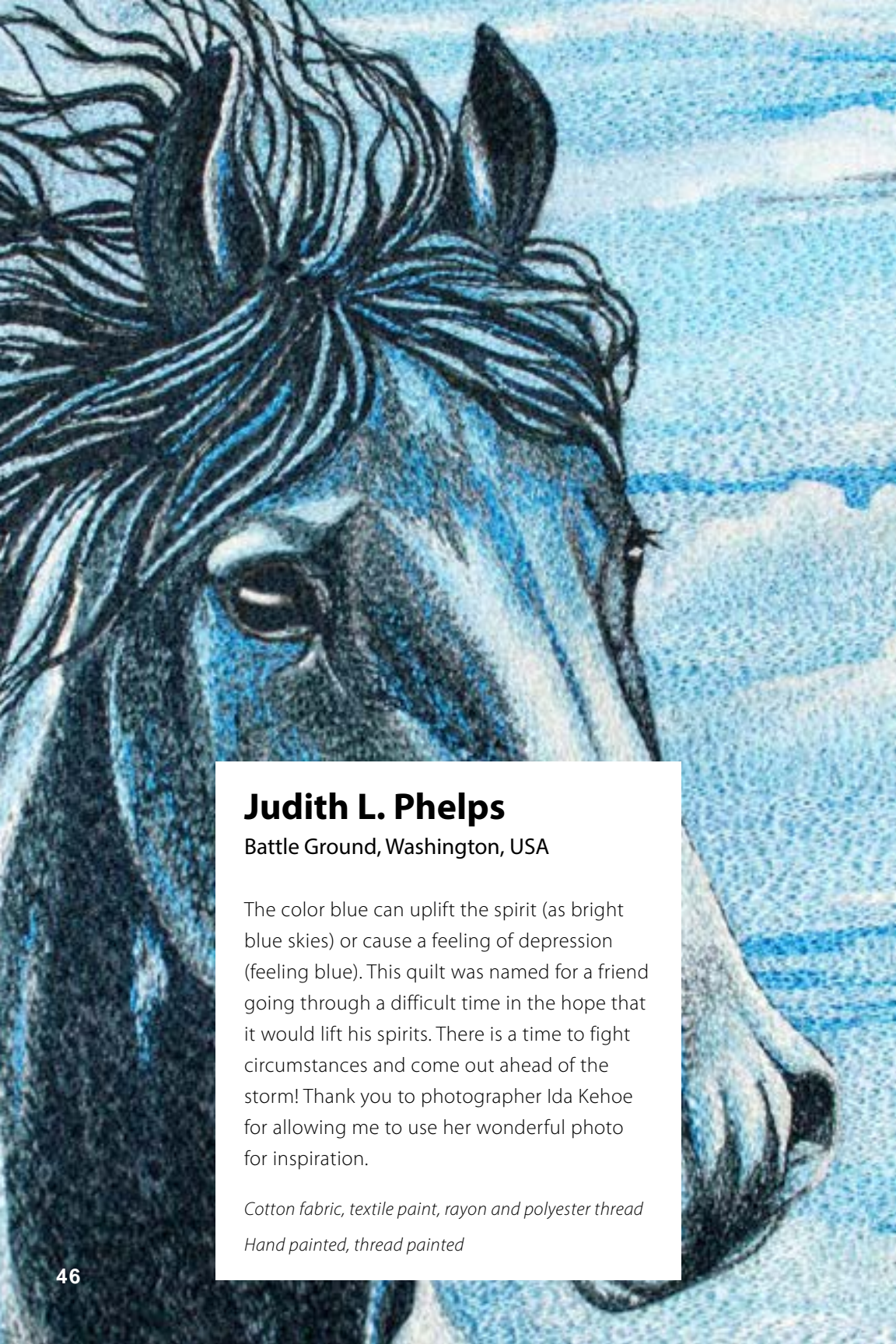
English paper pieced, machine appliquéed, free motion quilted, hand embroidered



Hopeless, Hope, Hopeful

28 x 37 inches | 71 x 94 cm | 2024

Photo by Alisha Bailey



Judith L. Phelps

Battle Ground, Washington, USA

The color blue can uplift the spirit (as bright blue skies) or cause a feeling of depression (feeling blue). This quilt was named for a friend going through a difficult time in the hope that it would lift his spirits. There is a time to fight circumstances and come out ahead of the storm! Thank you to photographer Ida Kehoe for allowing me to use her wonderful photo for inspiration.

Cotton fabric, textile paint, rayon and polyester thread

Hand painted, thread painted



Outracing the Storm - Bryan's Song

34 x 34 inches | 86 x 86 cm | 2024

An abstract quilted composition featuring various shades of blue, from light sky blue to deep navy blue. The design consists of large, angular, geometric shapes that overlap and interlock, creating a sense of depth and movement. The fabric has a visible texture, and the stitching is visible, indicating it is machine quilted.

Margaret A. Phillips

Cos Cob, Connecticut, USA

I have redrawn and recolored this composition many times. It always looks best in blue.

Cotton fabric, cotton and polyester thread

Machine pieced, machine quilted



#618-1 Geometric Figure Study in Blue

34 x 23 inches | 86 x 58 cm | 2024



Pamela E. Pilcher

Portland, Oregon, USA

Another misty morn' and Belle sighs as she leans into the side of the sheep shed, wishing spring would arrive. Or maybe she is wishing the shearer would come and rid her of this heavy fleece. Whatever the reason, this ewe is blue. I had wanted to try Susan Carlson's collage technique to depict a sheep for some time. Belle was the first of a whole barnyard of livestock I have enjoyed creating. It keeps me thinking of spring through the rainy winter.

Cotton, tulle, organza

Raw edge appliquéed, machine quilted, hand dyed



Blue Ewe

60 x 24 inches | 152 x 61 cm | 2014

Photo by Rebecca Pilcher-Cleland



Leilani Joy Purvis

Mesa, Arizona, USA

While snorkeling in the Hawaiian islands in the springtime, there's a good chance you'll hear the whales sing to each other underwater. They also breach so they can be heard for miles around. This is their way of communicating for social bonding and territorial claims. I'd like to think that, once in a while, they do it just for fun! This whale I've created, coming out of the water and making a big splash as it dives back down, has this spirit of enjoyment.

Cotton, acrylic paint, ink, webbing, thread

Hand painted, fabric collaged, thread painted



Splash

31 x 50 inches | 79 x 127 cm | 2024



Katherine T. Reader

Monterey, California, USA

Blue with cold. Alaska in winter is a perfect illustration of the concept. I often visited my mother in Alaska during winter. Bundled up so only my eyes were visible, fighting the cold, I would try to get in a bit of a walk. I captured the source photo for this quilt on one such walk. The silver threads outlining the bare trees represent frost rimed along the branches, while the sinuous lavender lines in the sky represent the aurora borealis.

Cotton fabric, Japanese mylar glitter thread

Digitally manipulated, printed, free motion quilted



Alaska Midwinter II

29 x 20 inches | 74 x 51 cm | 2023



Terri Shinn

Snohomish, Washington, USA

Trees have turned into a source of never-ending fascination and inspiration. Besides their wonderful textures and diverse colors, I'm drawn to their amazing lines and shapes. My series of vessels explores the textures, colors, and lines in the bark of trees from around the world. Multiple layers are used to create my vessels, either by machine or hand stitching, or a combination of both. I'm forced to slow down, to take my time and truly study what nature has so masterfully created as I attempt to emulate its beauty and forms in stitch. My interpretation of this blue myrrh is just one of 170 species of myrrh trees that are known for their papery, richly colored bark.

Fabric, thread, interfacing

Hand dyed, hand and machine stitched



Myrrh

17 x 8 x 8 inches | 43 x 20 x 20 cm | 2024

Photo by Susie Howell



Patricia Anne Smith

Campbellville, Ontario, Canada

I'm Watching You depicts a blue-headed tree agama. It's a celebration of the blues, azures, and sapphires that this lizard boldly displays as it skitters about its activities. These colors are seldom seen in animals in the African landscape, hence making them even more magical when they flash into view. The jewel-like colors of this lizard reflect the diversity that we celebrate in our natural environment. This is a creature that has rejected overt camouflage and yet thrives in a rugged and challenging environment. Its frisky, inquisitive, and spirited behavior complements its rich colors and provides a stunning iridescent accent piece to a tree or rock.

Commercial fabric, fabric glue, thread

Raw edge appliqué, glued, machine quilted



I'm Watching You

41 x 54 inches | 104 x 137 cm | 2022



Jennifer C. Solon

Weston, Connecticut, USA

A one-in-two-million phenomenon, blue lobsters are one of nature's rarest anomalies. Their vivid blue coloration is caused by a genetic mutation that results in the overproduction of a particular protein. This biochemical combination creates a cobalt or bright blue hue.

Blue lobsters are perfectly healthy and live just like their traditionally colored counterparts. However, their striking appearance makes them more vulnerable to predators. Many that are caught are spared and donated to aquariums, where they can be admired and protected. I hope to inspire awe for the extraordinary hidden in the everyday, and foster a deeper appreciation for the natural wonders of our world.

Cotton, tulle, netting, handmade papers, wrapped coils, yarn, wood and shell beads, felt, paint, ink, vintage wood spools

Mixed media collaged, coil wrapped, beaded, hand and machine stitched



One in Two Million

78 x 33 x 4 inches | 198 x 84 x 10 cm | 2024



Mary Tyler

Port Hadlock, Washington, USA

The blue pearl is often associated with the crown chakra, Sahasrara, the energy center at the top of the head. This chakra is linked to higher consciousness, intuition, and spirituality. It is believed to represent the core of our being, a reservoir of inner wisdom and knowledge.

Cotton fabric, thread, computer generated fractal image

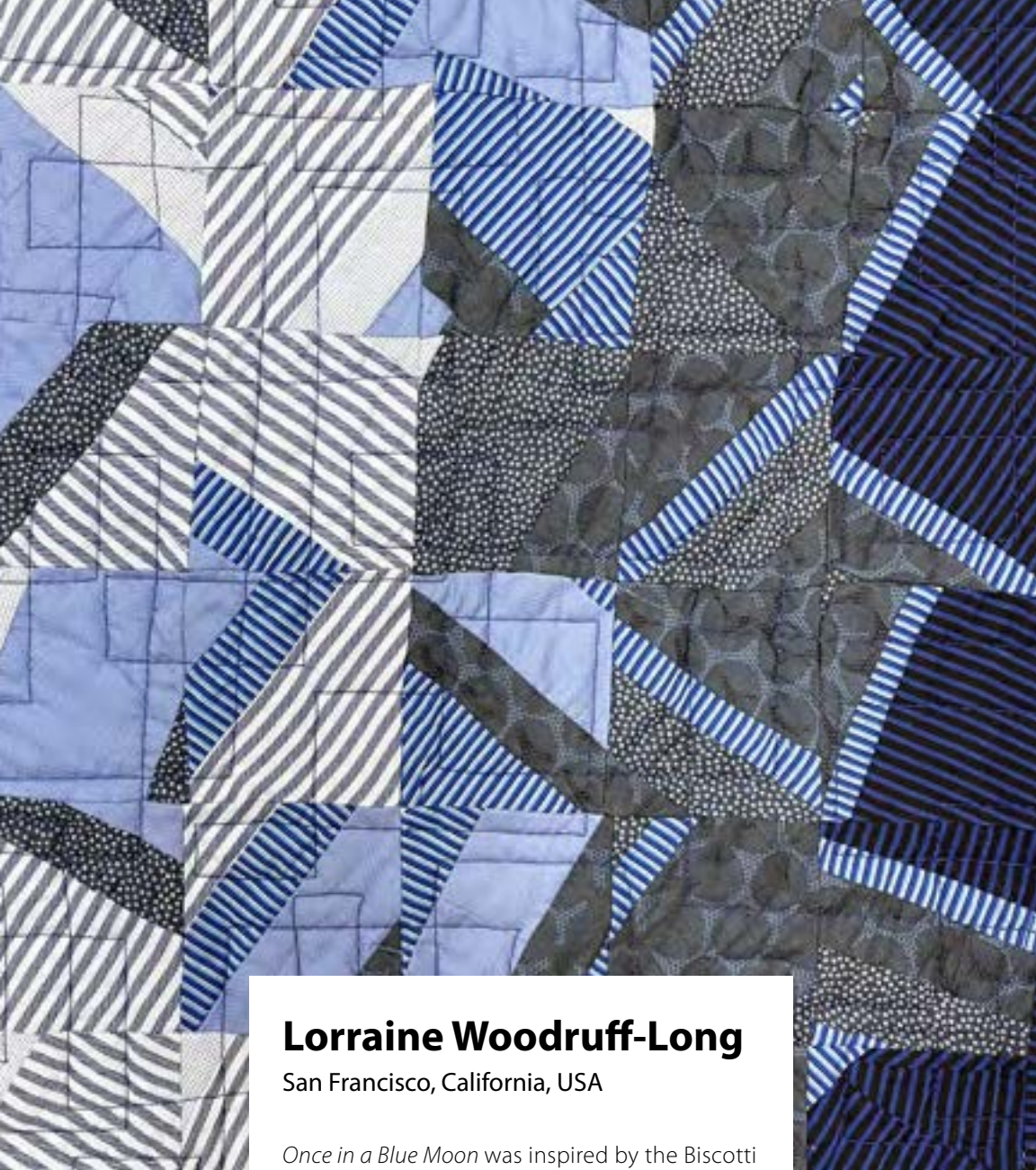
Digitally altered, digitally printed, stitched



Finding the Blue Pearl

34 x 33 inches | 86 x 84 cm | 2024

Photo by Myron Gauger



Lorraine Woodruff-Long

San Francisco, California, USA

Once in a Blue Moon was inspired by the Biscotti Quilt Workshop by Brandon Wulff. Made entirely from repurposed blue men's shirting, it was assembled into a giant log cabin single block, cut up, and rearranged.

*Repurposed men's shirting top, repurposed sheet
Machine pieced, machine quilted*



Once in a Blue Moon

60 x 60 inches | 152 x 152 cm | 2023



Marian Zielinski

Macon, Georgia, USA

This work contains a full array of blue values, tones, and temperatures in an abstract composition. It was inspired by my drawings and photographs of a contemporary local institution and an 18th century European palace. I was attempting to discover what range of emotional impact I could evoke using the power of blue, by tapping into its ability to both uplift the human spirit and to fill darkened spaces with foreboding.

Cotton and synthetic metallic fabrics, photography

Drawn, digitally designed, printed, appliquéd, free motion quilted



Modernity Blues

41 x 36 inches | 104 x 91 cm | 2024

Juror's Statement

I've seen only blue for nearly twenty years. And I thought I'd seen it all. A colour with many shades, blue also has meaning and even associated phrases, many of which played a part in the naming of the brilliant entries in *Color in Context: Blue*.

"Feeling blue" is a common saying, but that wasn't what I felt when I saw the works in this exhibition. I was pleasantly surprised to find such varied and interesting takes with different materials and subjects, from representational to abstract. I use jeans, and therefore indigo blue in my own work, and love to play with the different hues. Though some people think blue is a cold colour, deep indigo is warm and positive for me.

When I enter the textile/quilt arena, I always feel a bit of a fraud as I neither stitch, sew, nor quilt. Evaluating digital images makes it even harder to judge technique, but my main interest is the concept and the visual execution. There were some truly exceptional pieces that were really inspiring. I spent many days going through the entries, and every time I came back, I often noticed something different. I prefer to focus on the visual, but one or two of the pieces meant so much more when I read the accompanying words.

While the colour blue is associated with sadness and depression, blue is also the colour of spirituality, intuition, inspiration, and inner peace. A blue aura indicates serenity, contentment, and spiritual development. In healing, blue is used for cooling and calming, both mentally and physically. I think when going through the many works on display, viewers will find these attributes and feel some of this.

I would like to thank SAQA for the opportunity and honour of inviting me to jury this exhibition. I hope viewers enjoy the selected works and are inspired by them.

-Ian Berry

Ian Berry is a British born artist based in Poplar, East London, who creates artwork solely from denim. Berry's distinctive technique involves meticulously layering and manipulating recycled denim to produce hyper-realistic urban scenes and portraits.

Renowned for his innovative use of this everyday material, Berry has garnered international acclaim, with exhibitions spanning the globe. His unique approach to storytelling pushes the boundaries of contemporary art, bridging the gap between craft and contemporary art.

About

Studio Art Quilt Associates, Inc. (SAQA)

is an international nonprofit organization whose mission is to promote the art quilt, “a creative visual work that is layered and stitched or that references this form of stitched layered structure.”

Founded in 1989, SAQA now has over 4,000 members worldwide: artists, teachers, collectors, gallery owners, museum curators, and art quilt enthusiasts.

SAQA is dedicated to bringing beautiful, thought-provoking, cutting-edge artwork to venues across the globe. With access to a museum-quality exhibition program, SAQA members challenge the boundaries

of art and change perceptions about contemporary fiber art. These exhibitions not only give artists the opportunity to show their work, but also expose the public to the variety and complexity of the art quilt medium.

In addition, SAQA documents the art quilt movement through exhibition catalogs. These serve not only as preservation and educational tools, but also as sources of inspiration and beauty to be returned to again and again.

To learn more about SAQA and art quilts, visit **www.saqa.com**.