

CAMOUFLAGE

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Nature produces an endless array of colors, shapes, and patterns that creatures use to fool the eye. These animals become visible only when they move or are in contrasting surroundings. Creatures may disguise themselves to blend in by changing color on demand or with the seasons, allowing plants to grow on them, or by evolving to look like something else. Please visit saqa.art/camouflage for more details.

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Cover artwork by Luana Rubin

This exhibition was inspired by a theme submitted by SAQA Member Leilani Purvis

Catalog design by YellowDog, Denver, Colorado

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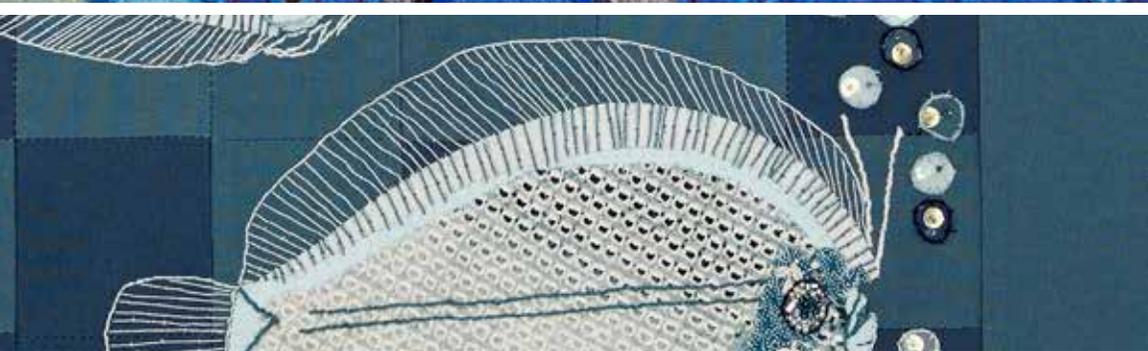


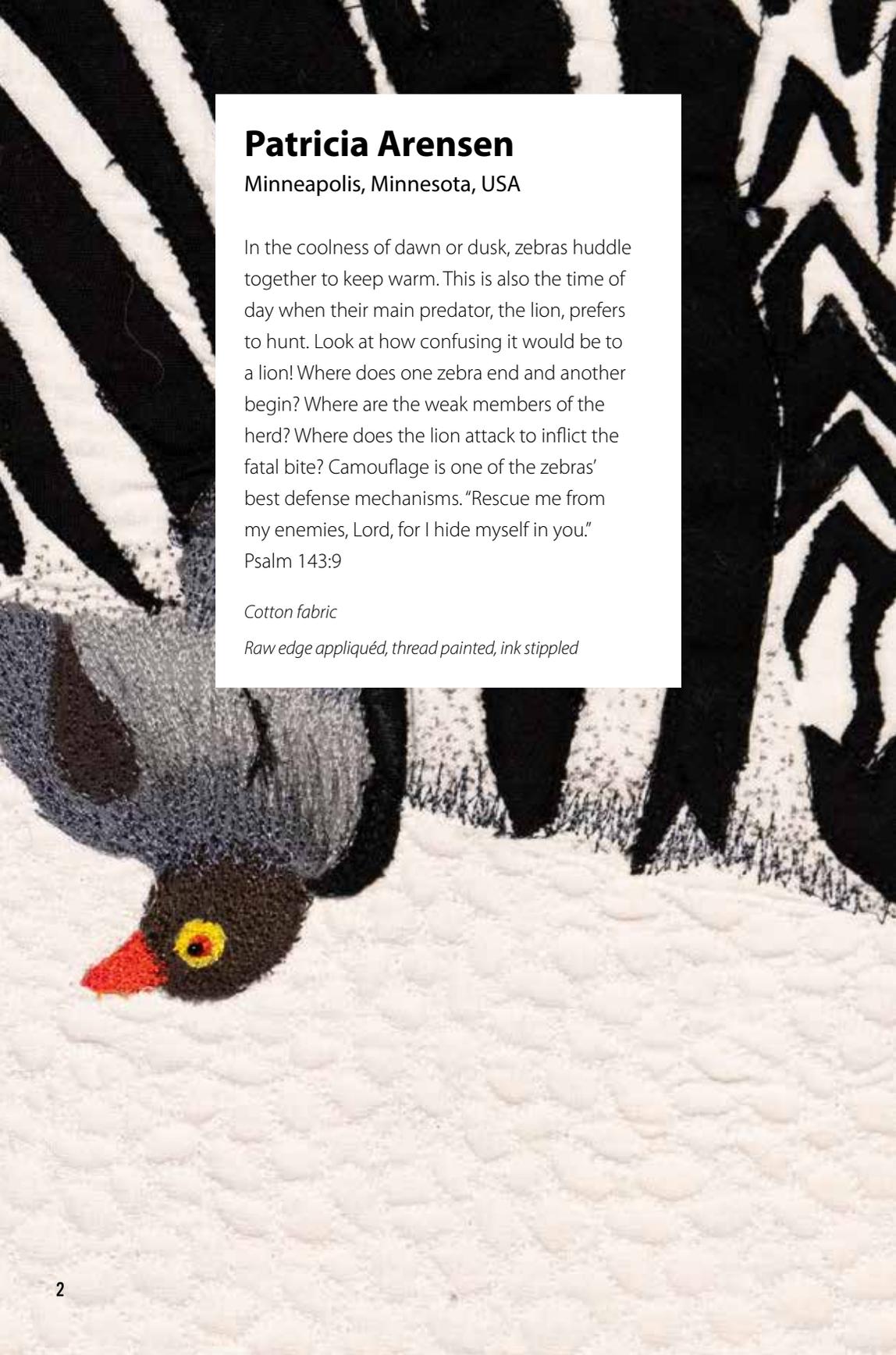
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THE ARTISTS





Patricia Arensen

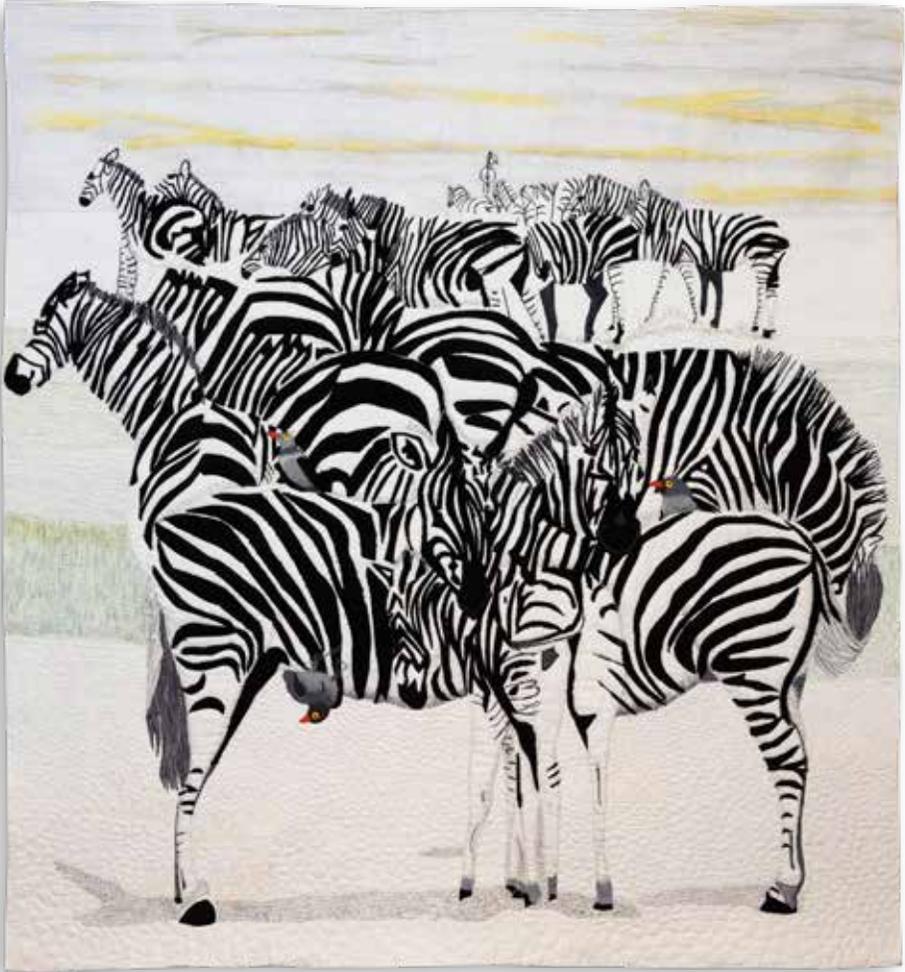
Minneapolis, Minnesota, USA

In the coolness of dawn or dusk, zebras huddle together to keep warm. This is also the time of day when their main predator, the lion, prefers to hunt. Look at how confusing it would be to a lion! Where does one zebra end and another begin? Where are the weak members of the herd? Where does the lion attack to inflict the fatal bite? Camouflage is one of the zebras' best defense mechanisms. "Rescue me from my enemies, Lord, for I hide myself in you."

Psalm 143:9

Cotton fabric

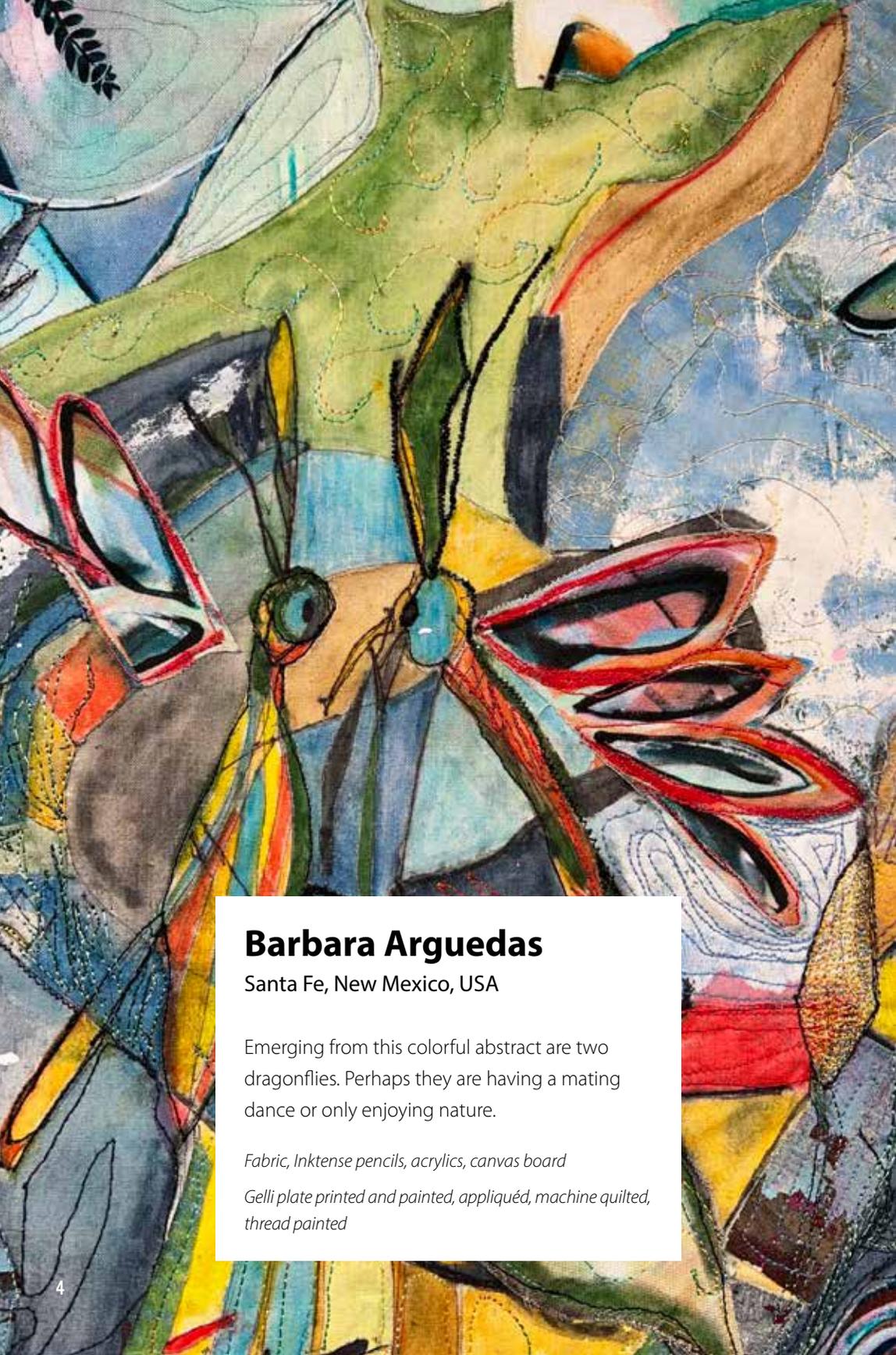
Raw edge appliqué, thread painted, ink stippled



Hidden In the Crowd

42 x 40 inches | 107 x 102 cm | 2024

Photo by Brian Arensen



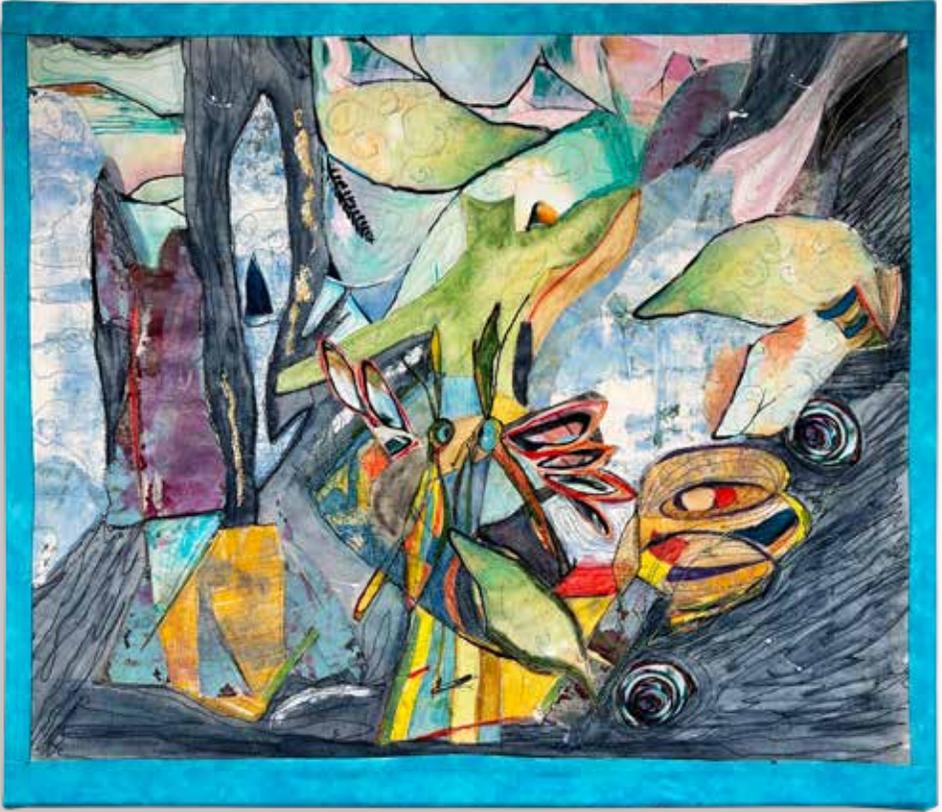
Barbara Arguedas

Santa Fe, New Mexico, USA

Emerging from this colorful abstract are two dragonflies. Perhaps they are having a mating dance or only enjoying nature.

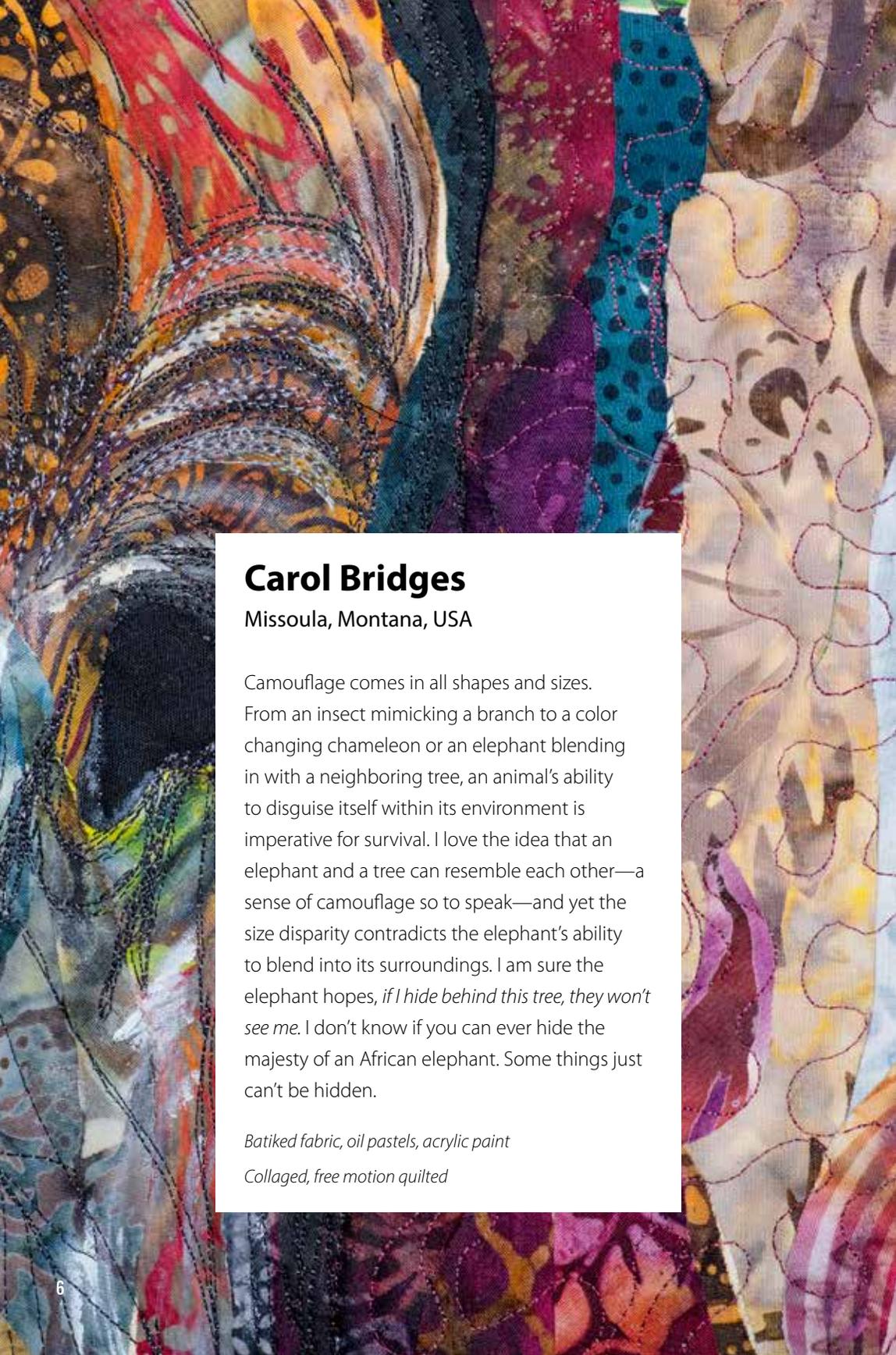
Fabric, Ink-tense pencils, acrylics, canvas board

Gelli plate printed and painted, appliqué, machine quilted, thread painted



Colorful Drama

20 x 24 inches | 51 x 61 cm | 2023



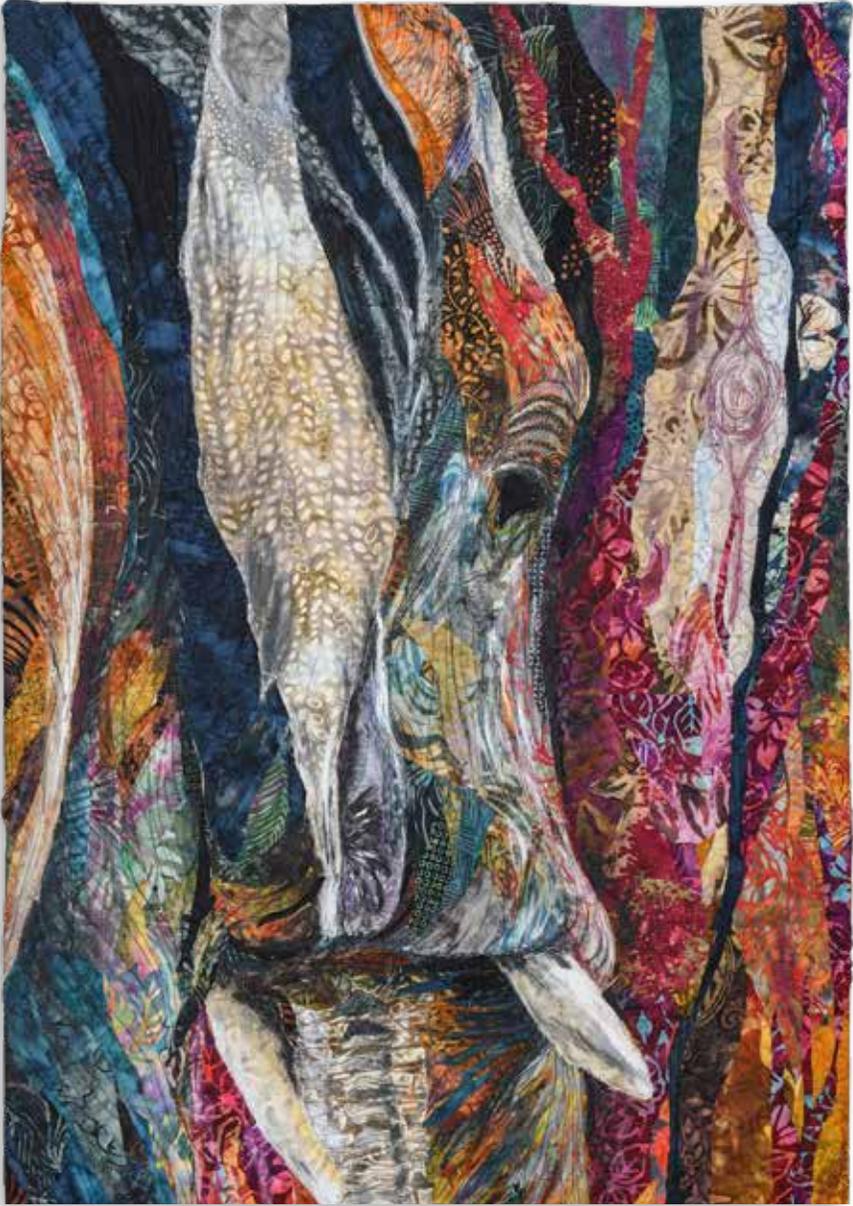
Carol Bridges

Missoula, Montana, USA

Camouflage comes in all shapes and sizes. From an insect mimicking a branch to a color changing chameleon or an elephant blending in with a neighboring tree, an animal's ability to disguise itself within its environment is imperative for survival. I love the idea that an elephant and a tree can resemble each other—a sense of camouflage so to speak—and yet the size disparity contradicts the elephant's ability to blend into its surroundings. I am sure the elephant hopes, *if I hide behind this tree, they won't see me*. I don't know if you can ever hide the majesty of an African elephant. Some things just can't be hidden.

Batiked fabric, oil pastels, acrylic paint

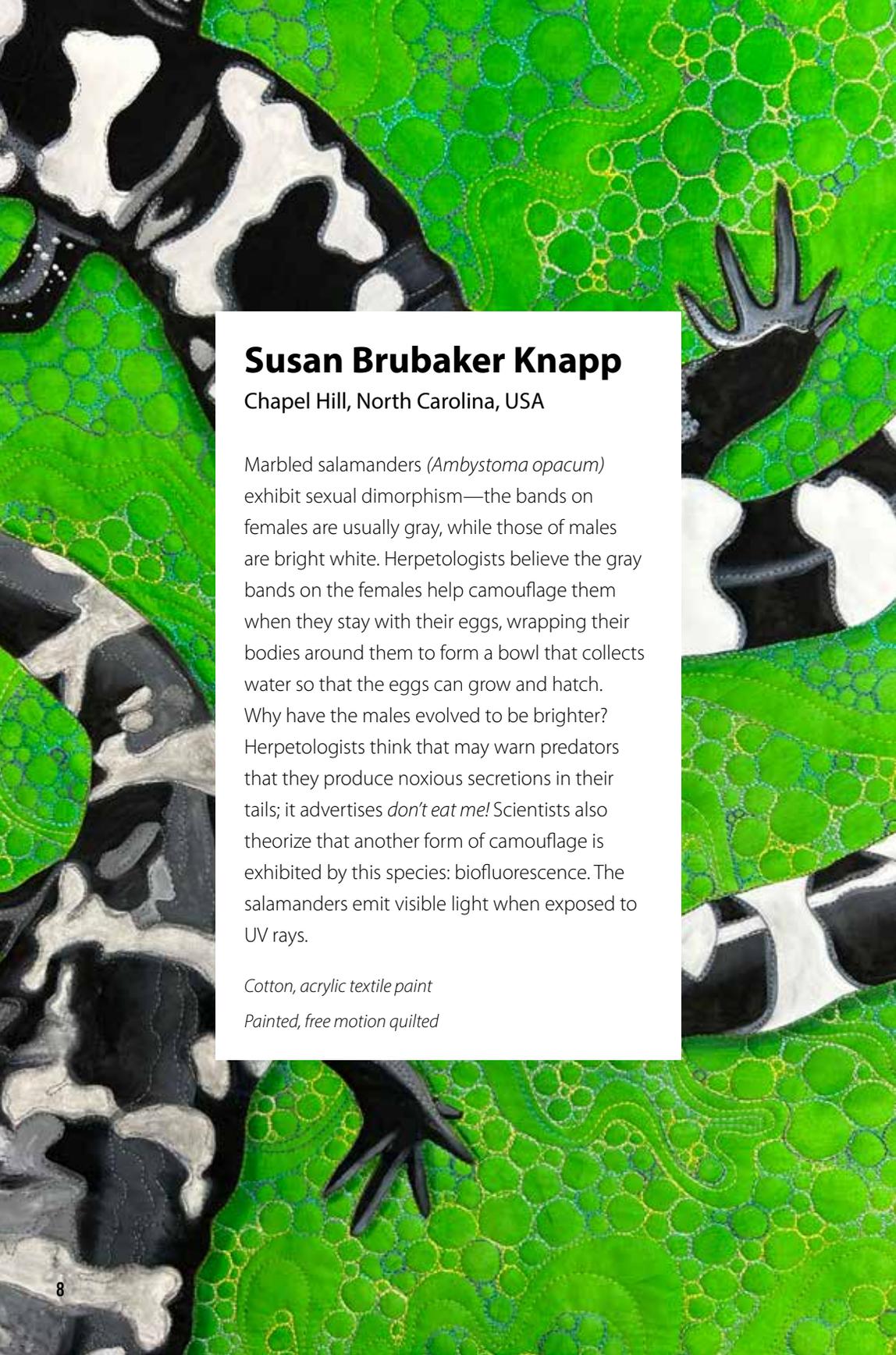
Collaged, free motion quilted



I Spy an Elephant

31 x 19 inches | 79 x 48 cm | 2023

Photo by Open Lens by Pamela



Susan Brubaker Knapp

Chapel Hill, North Carolina, USA

Marbled salamanders (*Ambystoma opacum*) exhibit sexual dimorphism—the bands on females are usually gray, while those of males are bright white. Herpetologists believe the gray bands on the females help camouflage them when they stay with their eggs, wrapping their bodies around them to form a bowl that collects water so that the eggs can grow and hatch. Why have the males evolved to be brighter? Herpetologists think that may warn predators that they produce noxious secretions in their tails; it advertises *don't eat me!* Scientists also theorize that another form of camouflage is exhibited by this species: biofluorescence. The salamanders emit visible light when exposed to UV rays.

Cotton, acrylic textile paint

Painted, free motion quilted



Marbled Salamanders

30 x 30 inches | 76 x 76 cm | 2023



Laurie J. Bucher

Rancho Palos Verdes, California, USA

Inspired by the *Washed Ashore* exhibit at my local botanic gardens, this piece is made from trash collected on the beach and camouflaged into art. *Lost and Found* is a section of a fish sculpture that's like an I Spy game. Can you find the toothbrush? The lighters? Chapstick? How many bottle caps can you locate?

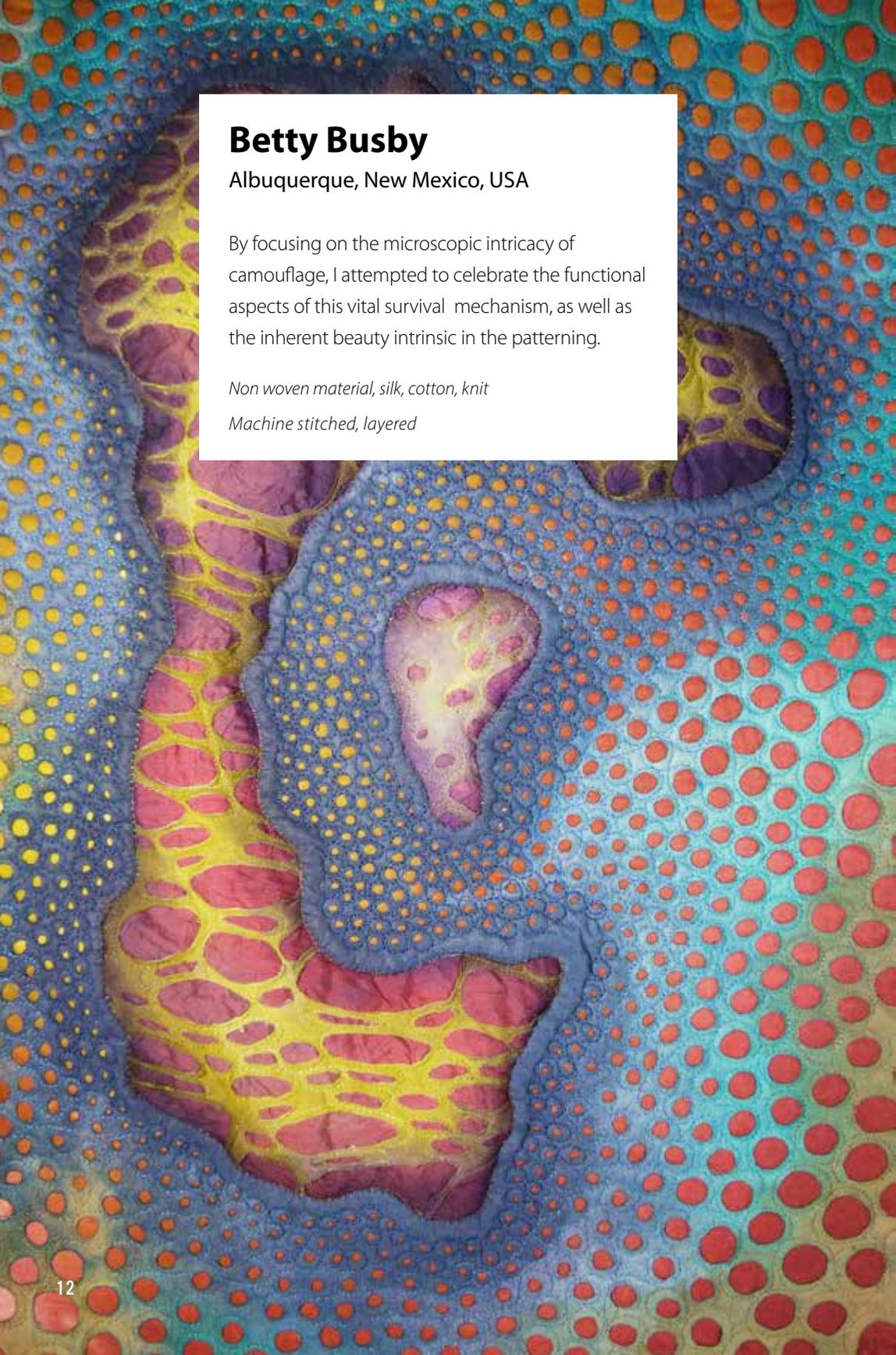
Cotton, silk scraps, found objects

Digitally printed, sewn, machine quilted



Lost and Found

33 x 36 inches | 84 x 91 cm | 2023



Betty Busby

Albuquerque, New Mexico, USA

By focusing on the microscopic intricacy of camouflage, I attempted to celebrate the functional aspects of this vital survival mechanism, as well as the inherent beauty intrinsic in the patterning.

Non woven material, silk, cotton, knit

Machine stitched, layered



Island

61 x 38 inches | 155 x 97 cm | 2014



Shin-hee Chin

McPherson, Kansas, USA

Camouflage, initially a method for concealment, can be transformed into a pure art form when its functionality is set aside. In this context, I explore its visual and expressive qualities, manipulating design elements like colors and shapes to create aesthetically pleasing patterns. By divorcing it from its original utilitarian function, camouflage becomes a canvas for artistic exploration.

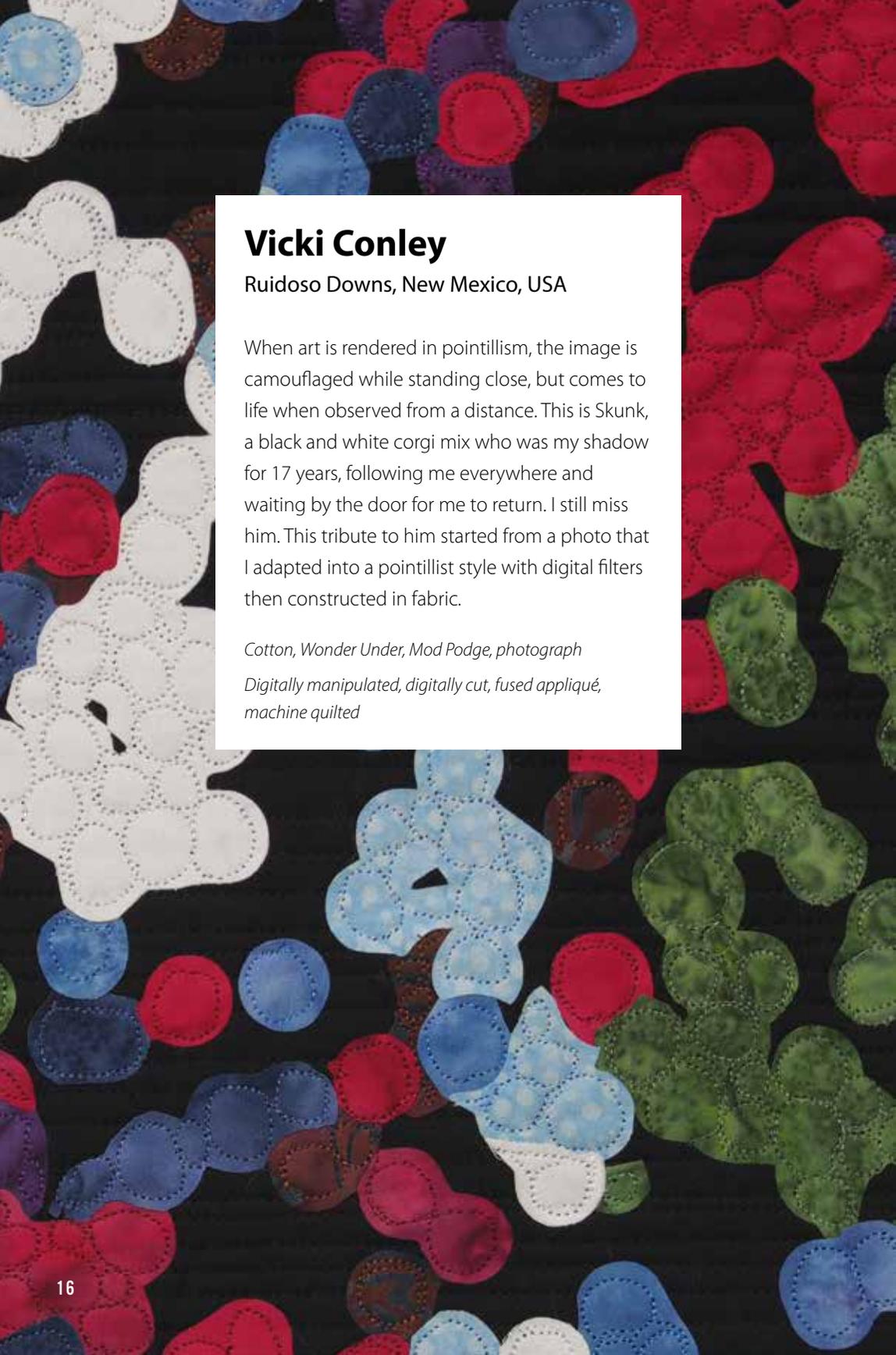
Perle cotton, artist's own recycled quilt

Random woven and stitched, hand stitched



Poetic Camouflage

38 x 21 inches | 97 x 53 cm | 2024



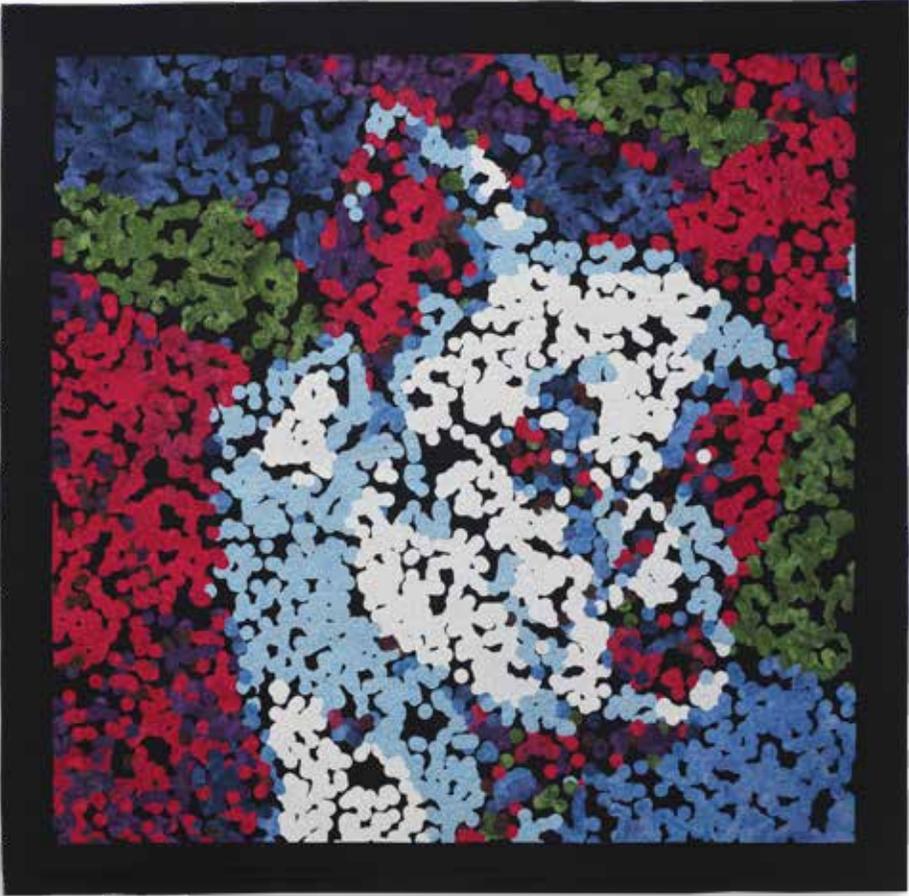
Vicki Conley

Ruidoso Downs, New Mexico, USA

When art is rendered in pointillism, the image is camouflaged while standing close, but comes to life when observed from a distance. This is Skunk, a black and white corgi mix who was my shadow for 17 years, following me everywhere and waiting by the door for me to return. I still miss him. This tribute to him started from a photo that I adapted into a pointillist style with digital filters then constructed in fabric.

Cotton, Wonder Under, Mod Podge, photograph

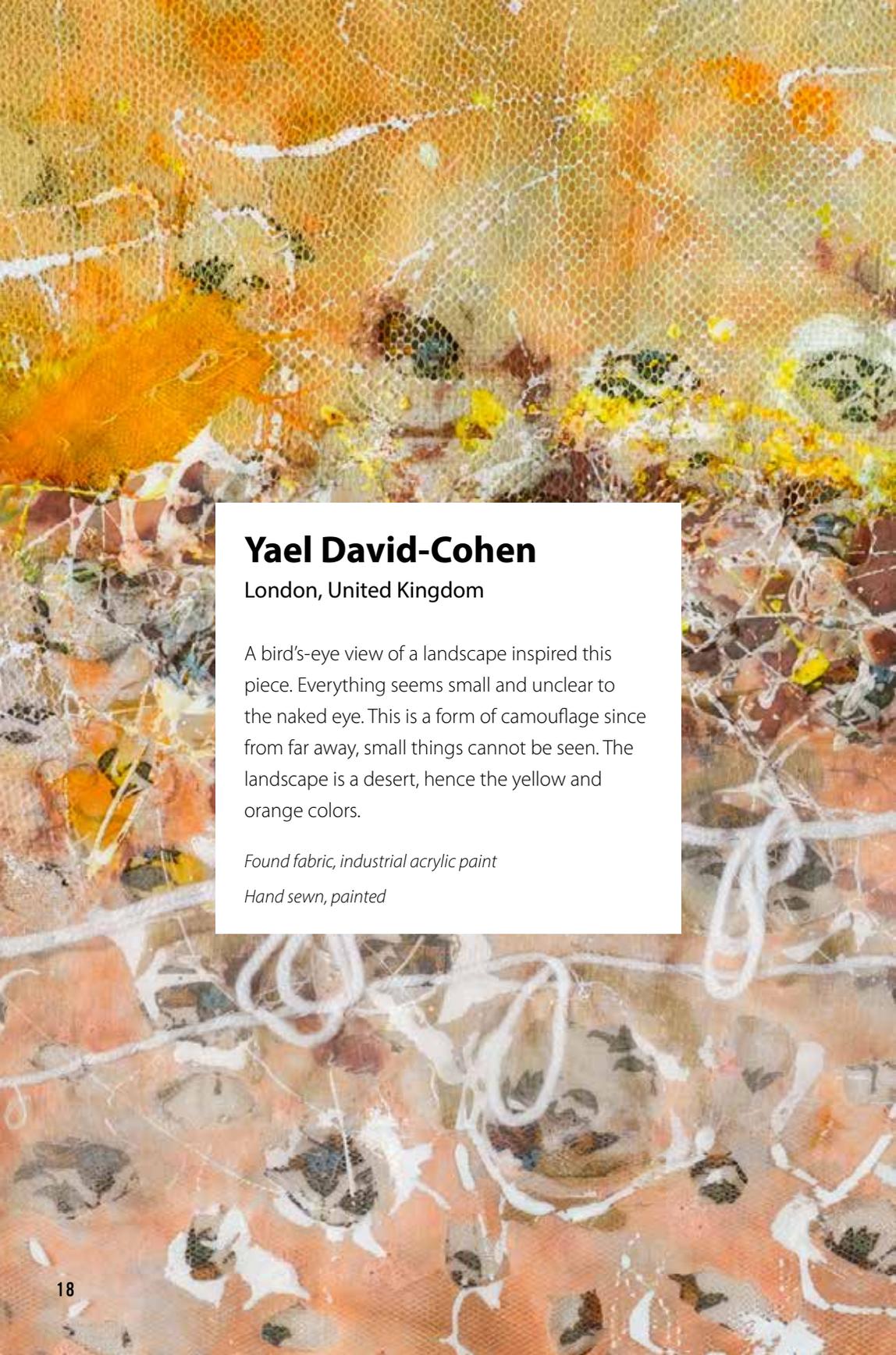
*Digitally manipulated, digitally cut, fused appliqué,
machine quilted*



Dog Gone

42 x 43 inches | 107 x 109 cm | 2023

Photo by Doug Conley



Yael David-Cohen

London, United Kingdom

A bird's-eye view of a landscape inspired this piece. Everything seems small and unclear to the naked eye. This is a form of camouflage since from far away, small things cannot be seen. The landscape is a desert, hence the yellow and orange colors.

Found fabric, industrial acrylic paint

Hand sewn, painted



Camouflage

36 x 57 inches | 91 x 145 cm | 2022

Photo by Max Alexander



Janet Ruth Davis

Alamosa, Colorado, USA

Twilight. Colors fade and appear as black and white as the butterflies rise to the sky. The patchwork on the wings camouflages the butterflies into their surroundings. Markings of light and dark color make it hard for predators to identify their prey. Some butterflies fly in large groups, blending them together as one.

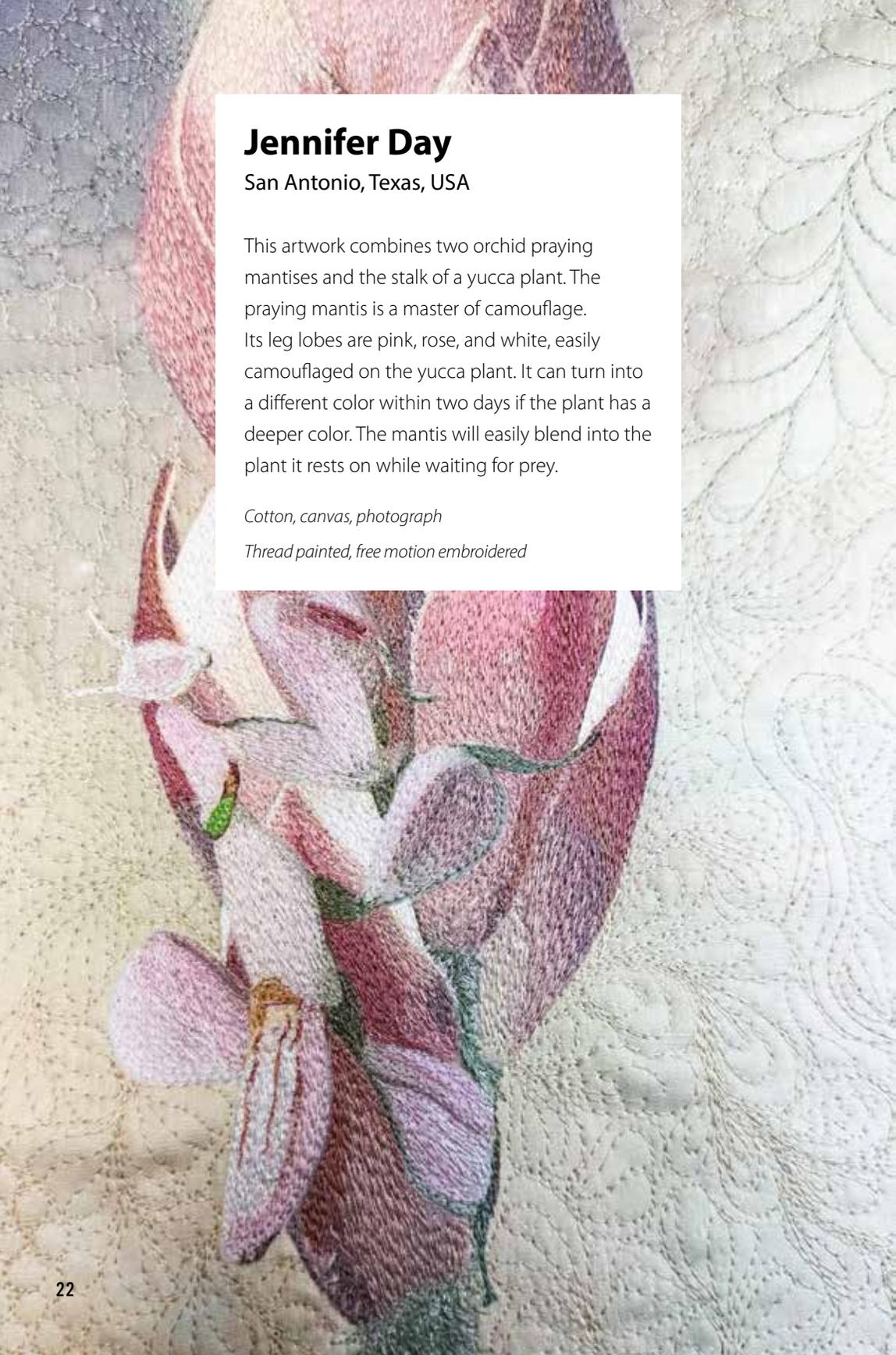
Cotton, Inktense watercolor pencils, Inka Gold paint

Drawn, painted, machine quilted



Twilight Flight

32 x 32 inches | 81 x 81 cm | 2024



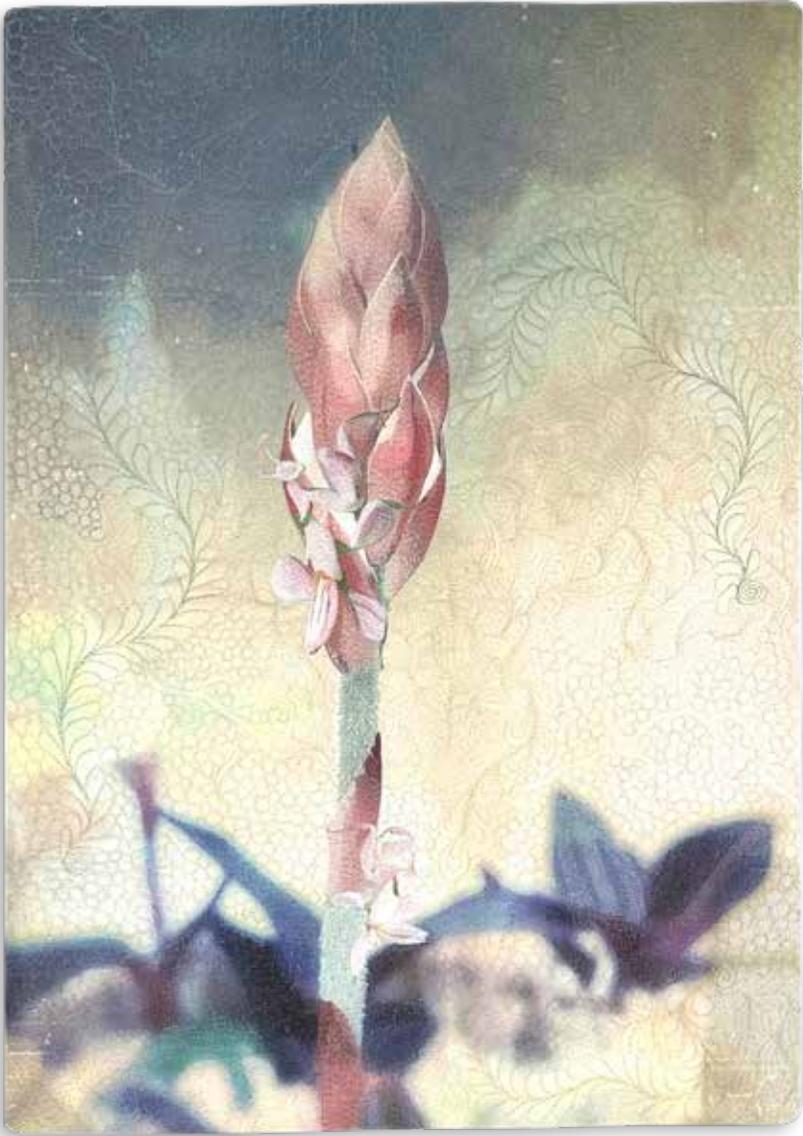
Jennifer Day

San Antonio, Texas, USA

This artwork combines two orchid praying mantises and the stalk of a yucca plant. The praying mantis is a master of camouflage. Its leg lobes are pink, rose, and white, easily camouflaged on the yucca plant. It can turn into a different color within two days if the plant has a deeper color. The mantis will easily blend into the plant it rests on while waiting for prey.

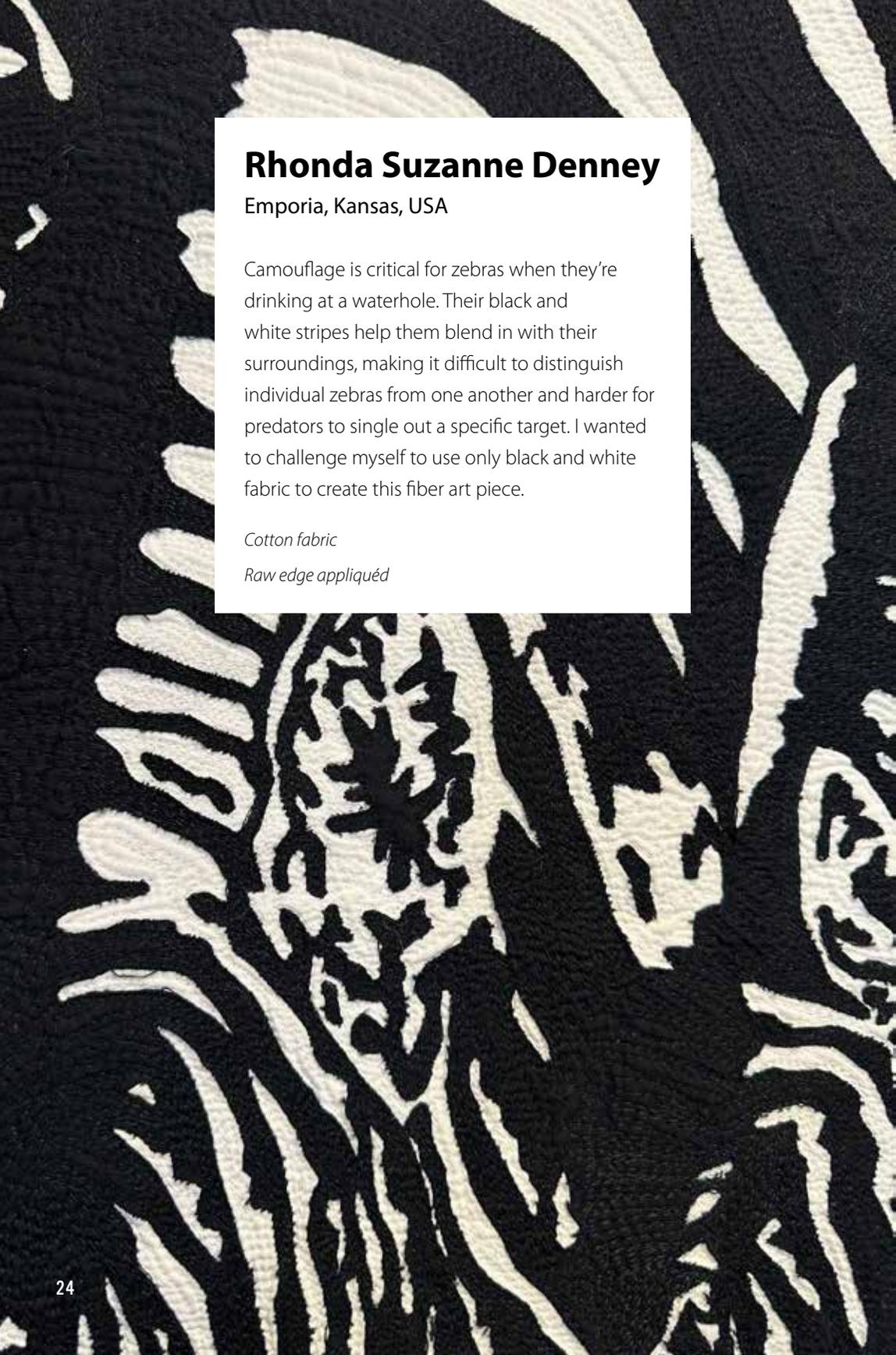
Cotton, canvas, photograph

Thread painted, free motion embroidered



Orchid Praying Mantis

33 x 24 inches | 84 x 61 cm | 2024



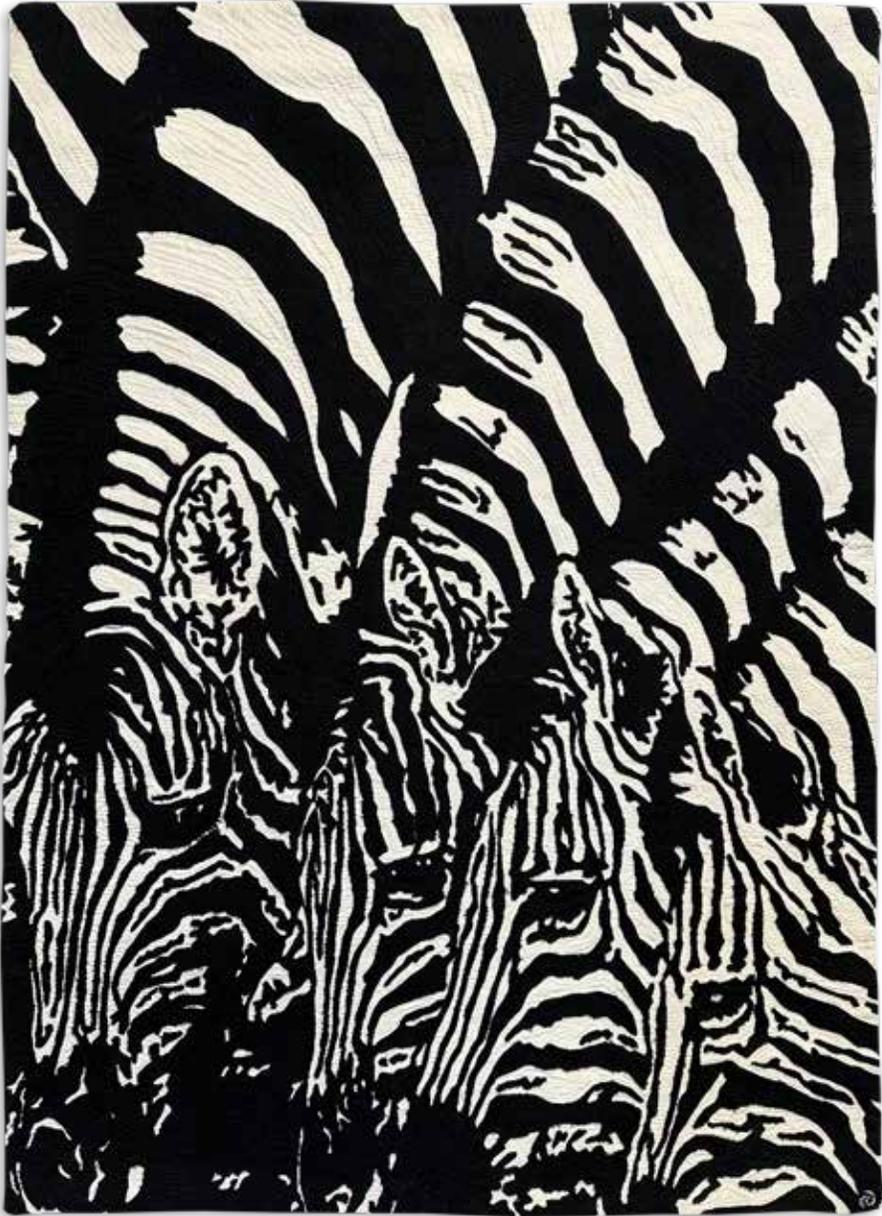
Rhonda Suzanne Denney

Emporia, Kansas, USA

Camouflage is critical for zebras when they're drinking at a waterhole. Their black and white stripes help them blend in with their surroundings, making it difficult to distinguish individual zebras from one another and harder for predators to single out a specific target. I wanted to challenge myself to use only black and white fabric to create this fiber art piece.

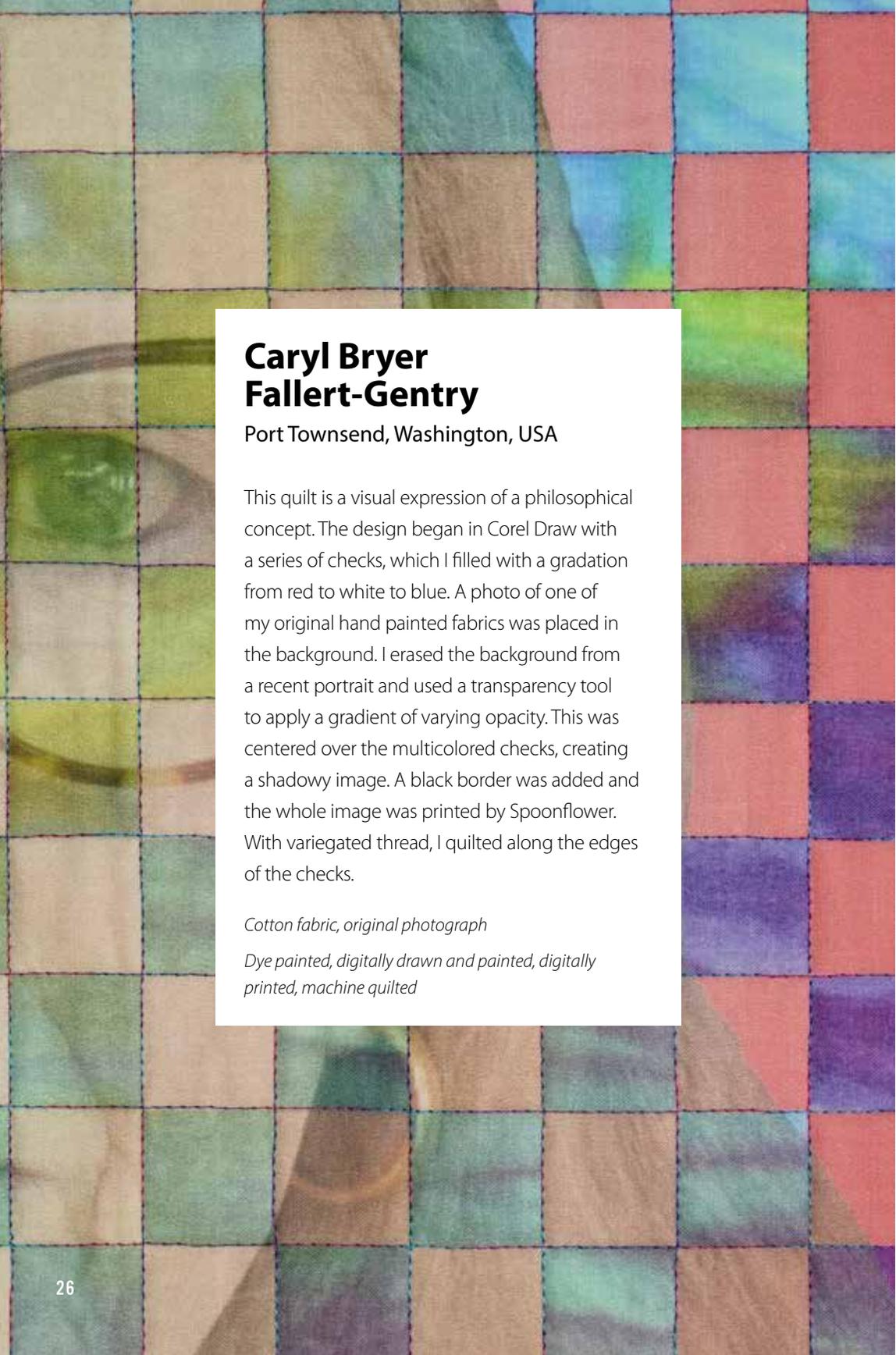
Cotton fabric

Raw edge appliqué



Waterhole Camouflage

29 x 21 inches | 74 x 53 cm | 2015



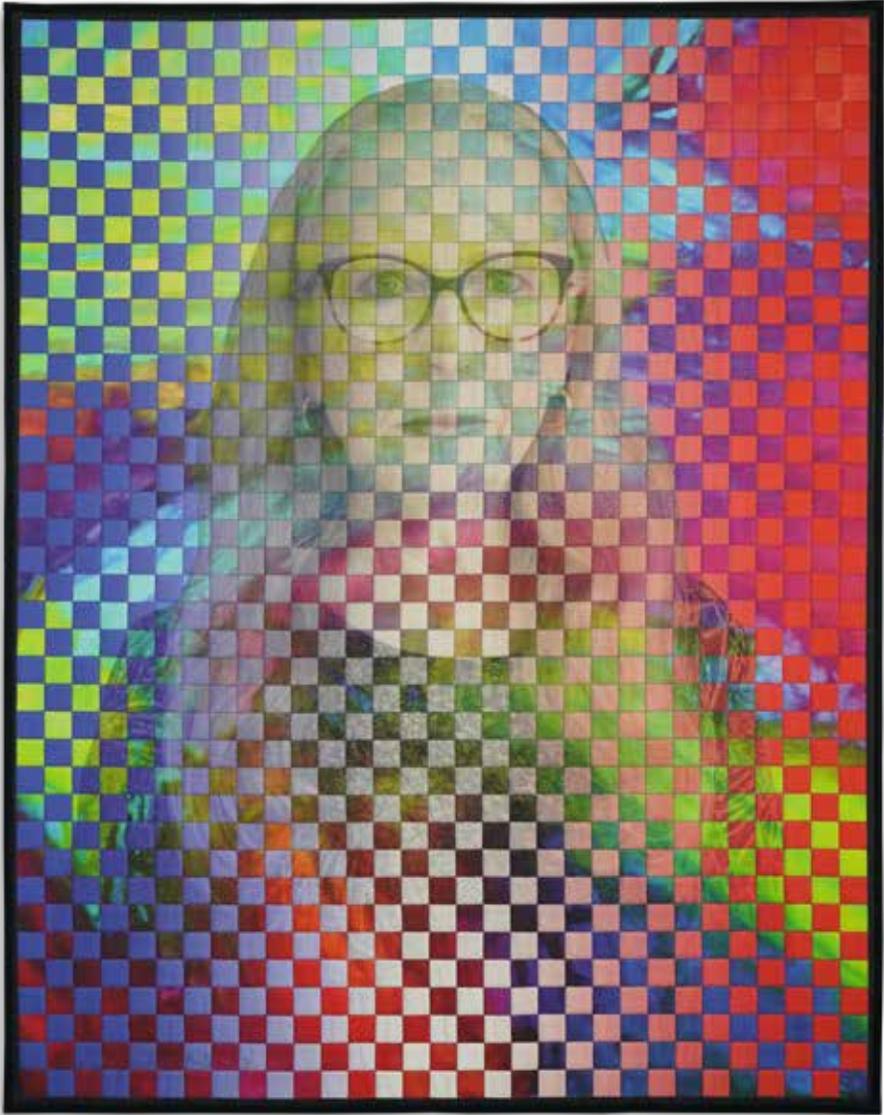
Caryl Bryer Fallert-Gentry

Port Townsend, Washington, USA

This quilt is a visual expression of a philosophical concept. The design began in Corel Draw with a series of checks, which I filled with a gradation from red to white to blue. A photo of one of my original hand painted fabrics was placed in the background. I erased the background from a recent portrait and used a transparency tool to apply a gradient of varying opacity. This was centered over the multicolored checks, creating a shadowy image. A black border was added and the whole image was printed by Spoonflower. With variegated thread, I quilted along the edges of the checks.

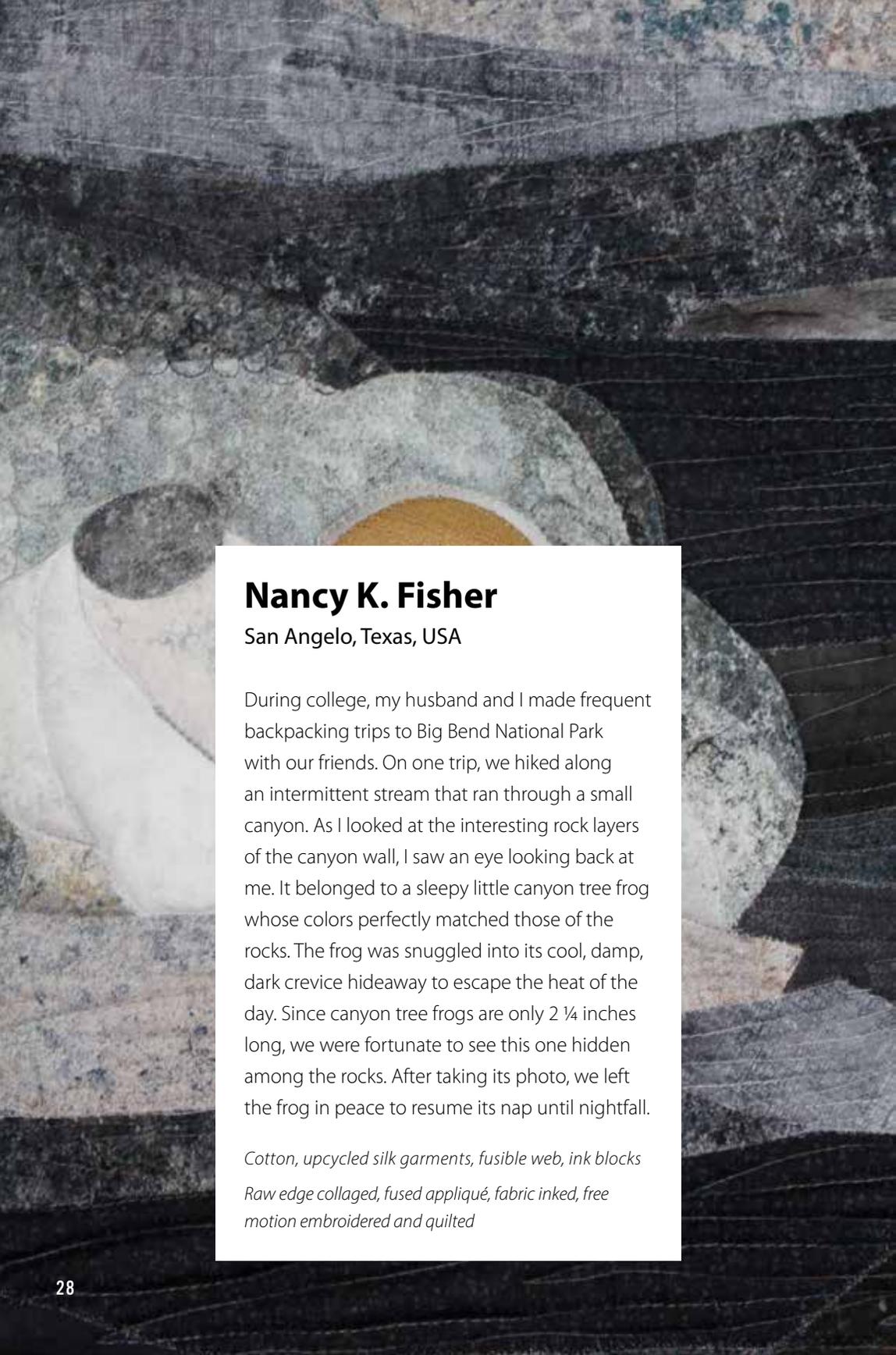
Cotton fabric, original photograph

Dye painted, digitally drawn and painted, digitally printed, machine quilted



Personal Transparency

41 x 33 inches | 104 x 84 cm | 2023



Nancy K. Fisher

San Angelo, Texas, USA

During college, my husband and I made frequent backpacking trips to Big Bend National Park with our friends. On one trip, we hiked along an intermittent stream that ran through a small canyon. As I looked at the interesting rock layers of the canyon wall, I saw an eye looking back at me. It belonged to a sleepy little canyon tree frog whose colors perfectly matched those of the rocks. The frog was snuggled into its cool, damp, dark crevice hideaway to escape the heat of the day. Since canyon tree frogs are only 2 ¼ inches long, we were fortunate to see this one hidden among the rocks. After taking its photo, we left the frog in peace to resume its nap until nightfall.

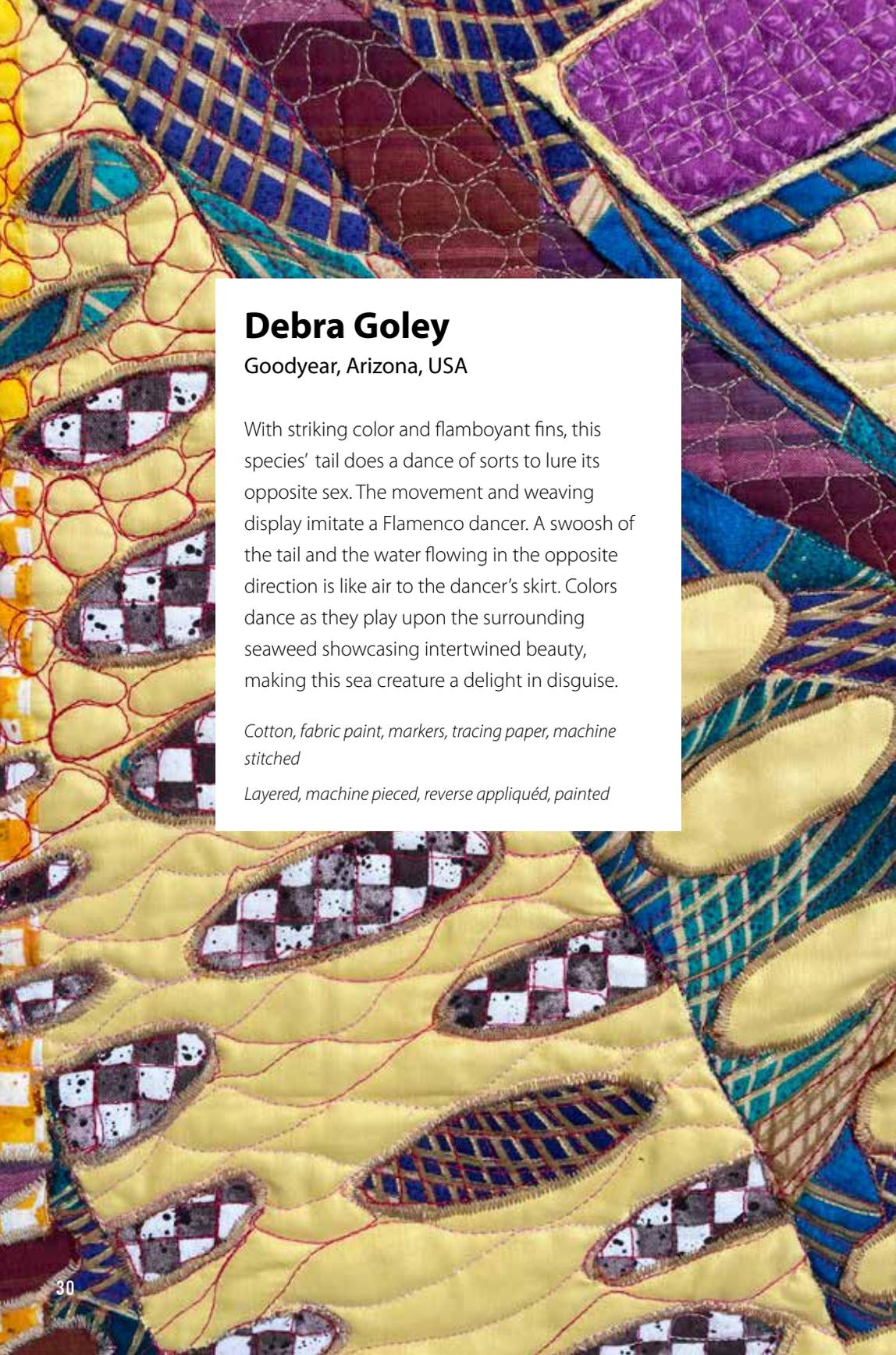
*Cotton, upcycled silk garments, fusible web, ink blocks
Raw edge collaged, fused appliqué, fabric inked, free
motion embroidered and quilted*



The (Canyon) Walls Have Eyes

25 x 39 inches | 64 x 99 cm | 2024

Photo by Lyndal Fisher



Debra Goley

Goodyear, Arizona, USA

With striking color and flamboyant fins, this species' tail does a dance of sorts to lure its opposite sex. The movement and weaving display imitate a Flamenco dancer. A swoosh of the tail and the water flowing in the opposite direction is like air to the dancer's skirt. Colors dance as they play upon the surrounding seaweed showcasing intertwined beauty, making this sea creature a delight in disguise.

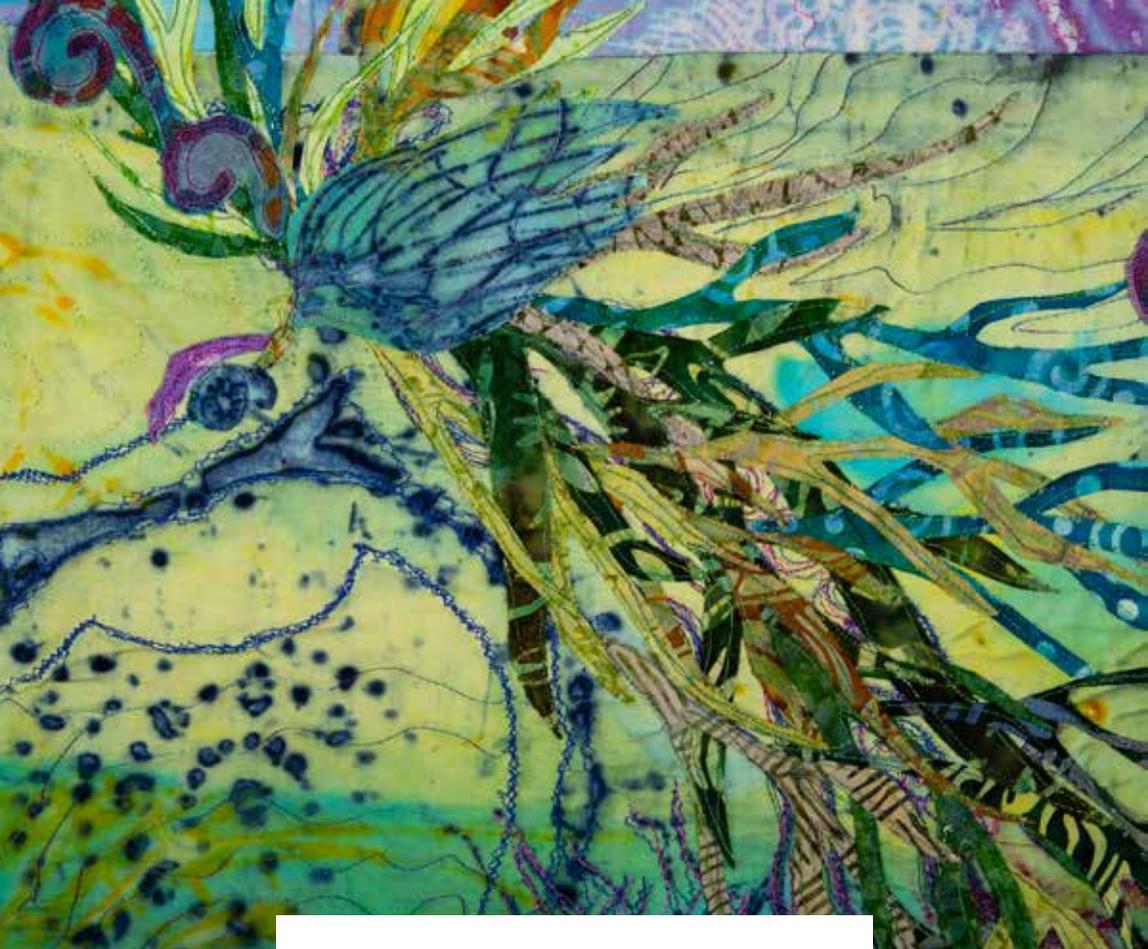
Cotton, fabric paint, markers, tracing paper, machine stitched

Layered, machine pieced, reverse appliquéd, painted



Flamenco Dance

42 x 36 inches | 107 x 91 cm | 2023



Susie Goodman

Bloomington, Indiana, USA

When looking at a piece of my hand-dyed fabric, I envisioned a creature resembling a seahorse, some fish, and even a crab. I sketched with my sewing machine to bring them to life. The peaceful underwater environment is the perfect place for them to coexist. Hidden in plain sight, the creatures are well camouflaged. Their transparency delights me.

Cotton, hand dyed fabrics, painted fabrics, commercial batiks, fusible interfacing

Raw edge appliqué, pieced, thread painted, decorative stitched, free motion quilted



Hidden Harmony

34 x 26 inches | 86 x 66 cm | 2024

Photo by Ostrander Photography



Kim Keller

Grand Junction, Colorado, USA

The Snowy Owl, a natural master of camouflage, is in decline. Although most of its time is spent in desolate areas with little human contact, climate change is a threat to its prey and its environment.

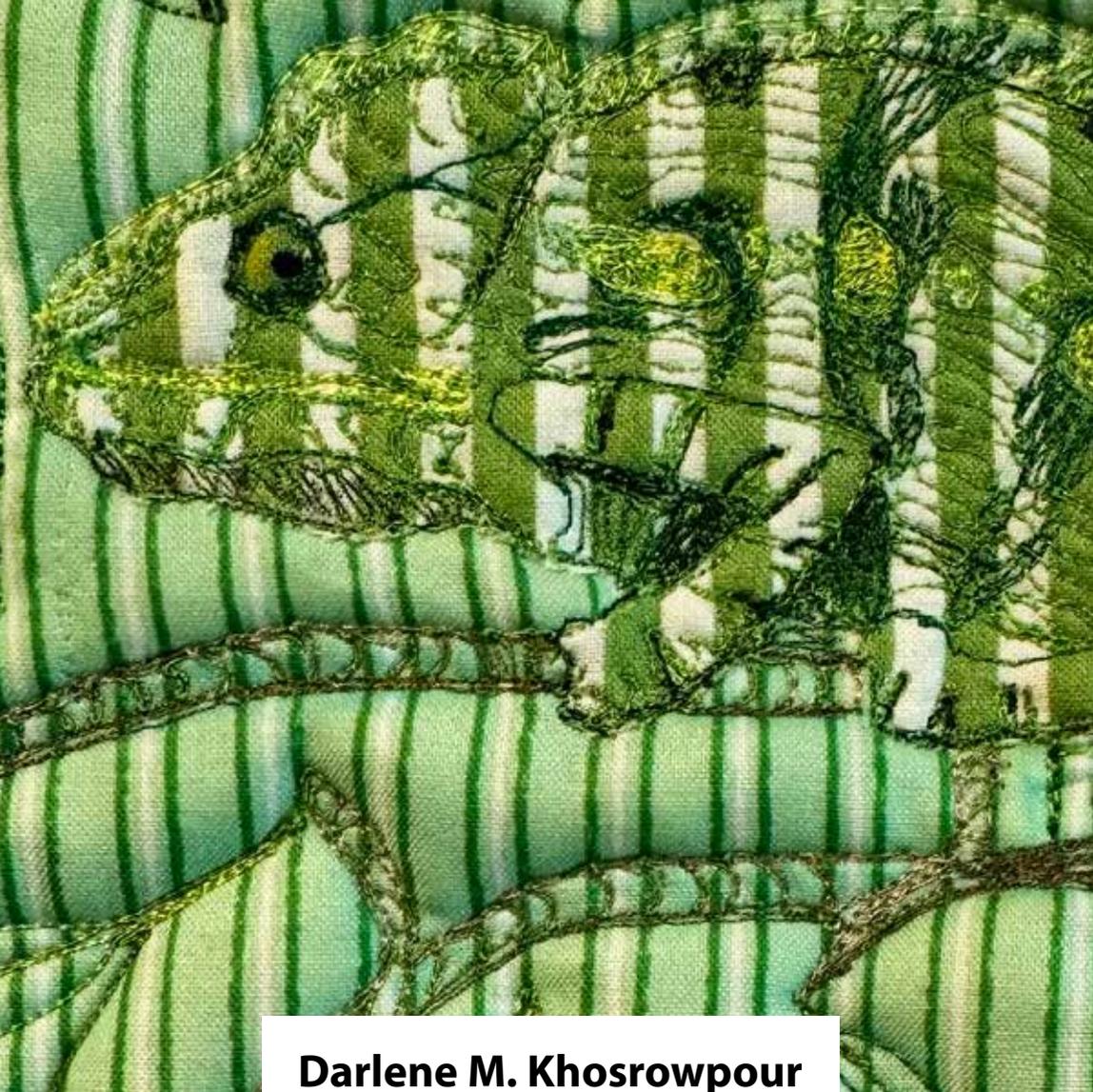
Hobotai silk, organza

Raw edge appliquéed, cyanotype printed, layered, free motion quilted



Snowy Owl

30 x 24 inches | 76 x 61 cm | 2023



Darlene M. Khosrowpour

Pflugerville, Texas, USA

Do you see him? Isn't he cute blending in with a striped environment? A chameleon has a bad rap, says this shy little guy. He blends in with his surroundings so easily, but the stripes come out when he's feeling aggressive. Chameleons are quite moody.

Fabric

Machine pieced, machine quilted



Earning my Stripes

12 x 12 inches | 30 x 30 cm | 2024



Margaret Knepper

Melbourne, Florida, USA

Sometimes people need to wear camouflage to help nature. By the 1940s, habitat loss and hunting had almost caused the whooping crane to become extinct. Whooping crane chicks bond with the first big object they see after they hatch. Costume-rearing cranes was a technique developed in 1985. A full-length crane costume hides the human form to ensure that the captive-reared chicks know they are whooping cranes when they are released in the wild. Costume-rearing has helped successfully establish two separate populations of whooping cranes. When I see the crane costume, it makes me laugh, and Gary Larson (The Far Side American cartoonist) takes over my brain and drawing hand.

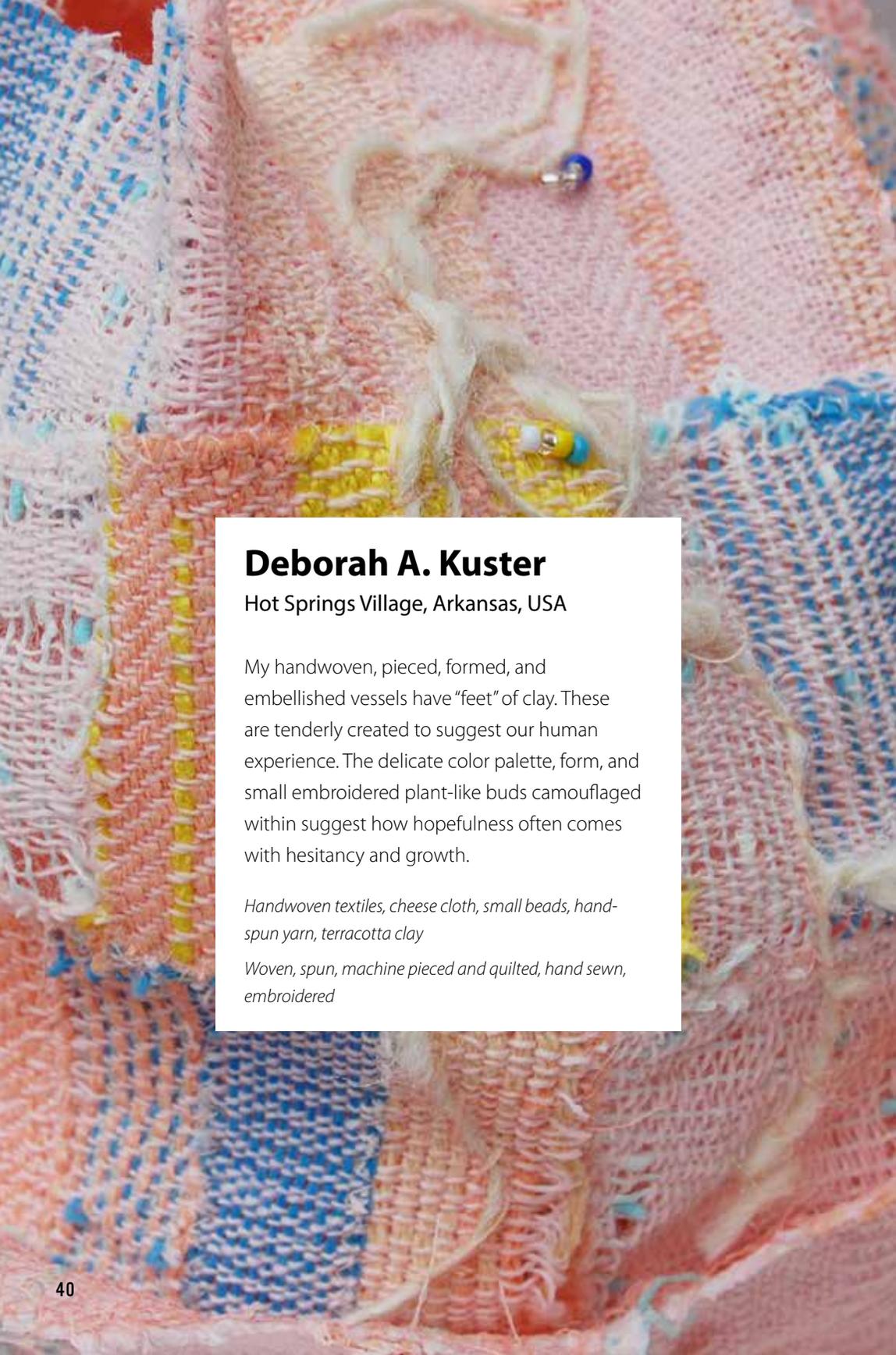
Cotton fabric

Drawn, printed, quilted



Dude!

10 x 15 inches | 25 x 38 cm | 2023



Deborah A. Kuster

Hot Springs Village, Arkansas, USA

My handwoven, pieced, formed, and embellished vessels have “feet” of clay. These are tenderly created to suggest our human experience. The delicate color palette, form, and small embroidered plant-like buds camouflaged within suggest how hopefulness often comes with hesitancy and growth.

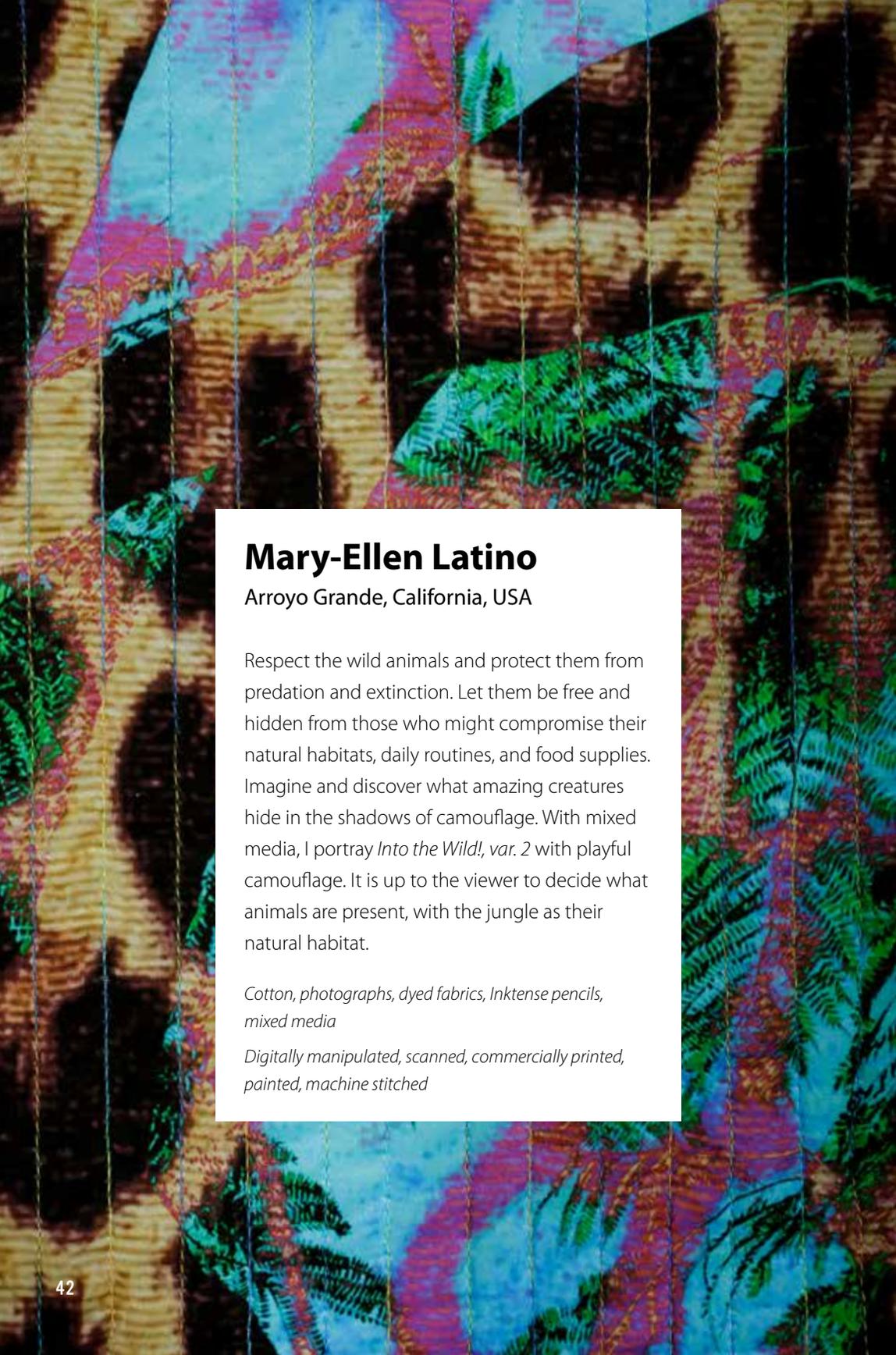
Handwoven textiles, cheese cloth, small beads, hand-spun yarn, terracotta clay

Woven, spun, machine pieced and quilted, hand sewn, embroidered



Hopeful

9 x 8 x 8 inches | 23 x 20 x 20 cm | 2018



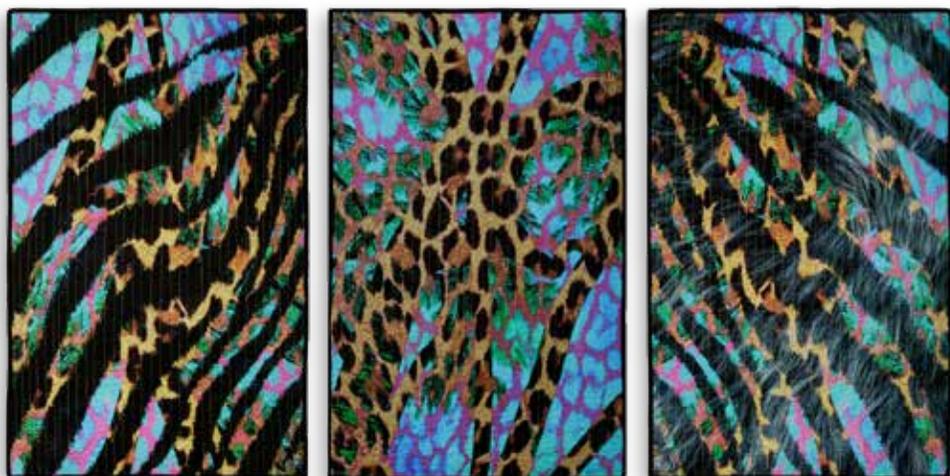
Mary-Ellen Latino

Arroyo Grande, California, USA

Respect the wild animals and protect them from predation and extinction. Let them be free and hidden from those who might compromise their natural habitats, daily routines, and food supplies. Imagine and discover what amazing creatures hide in the shadows of camouflage. With mixed media, I portray *Into the Wild!*, var. 2 with playful camouflage. It is up to the viewer to decide what animals are present, with the jungle as their natural habitat.

*Cotton, photographs, dyed fabrics, Inktense pencils,
mixed media*

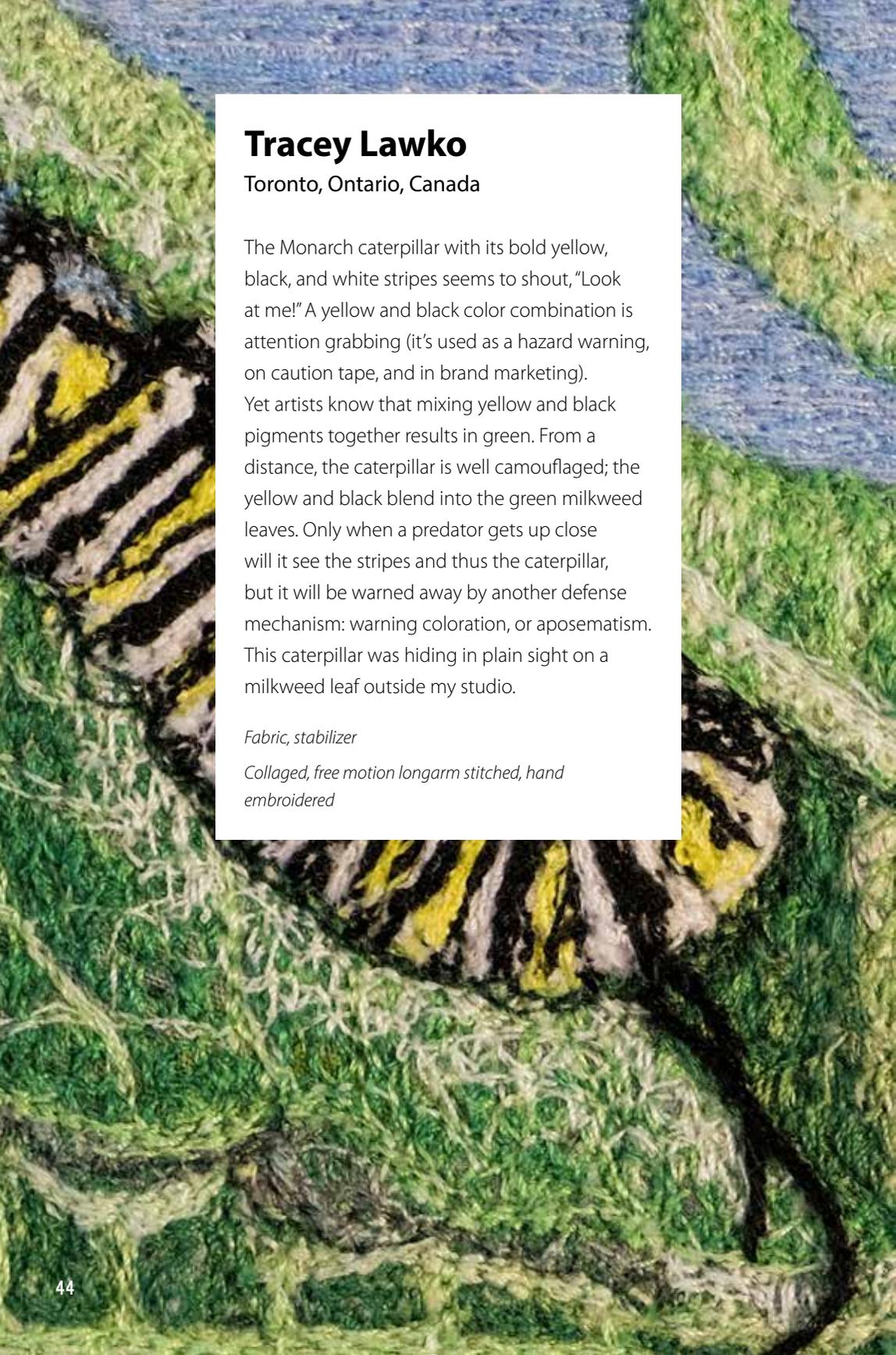
*Digitally manipulated, scanned, commercially printed,
painted, machine stitched*



Into the Wild!, var. 2

35 x 66 inches | 89 x 168 cm | 2021

Photo by Forrest Doud



Tracey Lawko

Toronto, Ontario, Canada

The Monarch caterpillar with its bold yellow, black, and white stripes seems to shout, "Look at me!" A yellow and black color combination is attention grabbing (it's used as a hazard warning, on caution tape, and in brand marketing). Yet artists know that mixing yellow and black pigments together results in green. From a distance, the caterpillar is well camouflaged; the yellow and black blend into the green milkweed leaves. Only when a predator gets up close will it see the stripes and thus the caterpillar, but it will be warned away by another defense mechanism: warning coloration, or aposematism. This caterpillar was hiding in plain sight on a milkweed leaf outside my studio.

Fabric, stabilizer

Collaged, free motion longarm stitched, hand embroidered



Threatened

12 x 17 inches | 30 x 43 cm | 2021

Photo by Peter Blaiklock



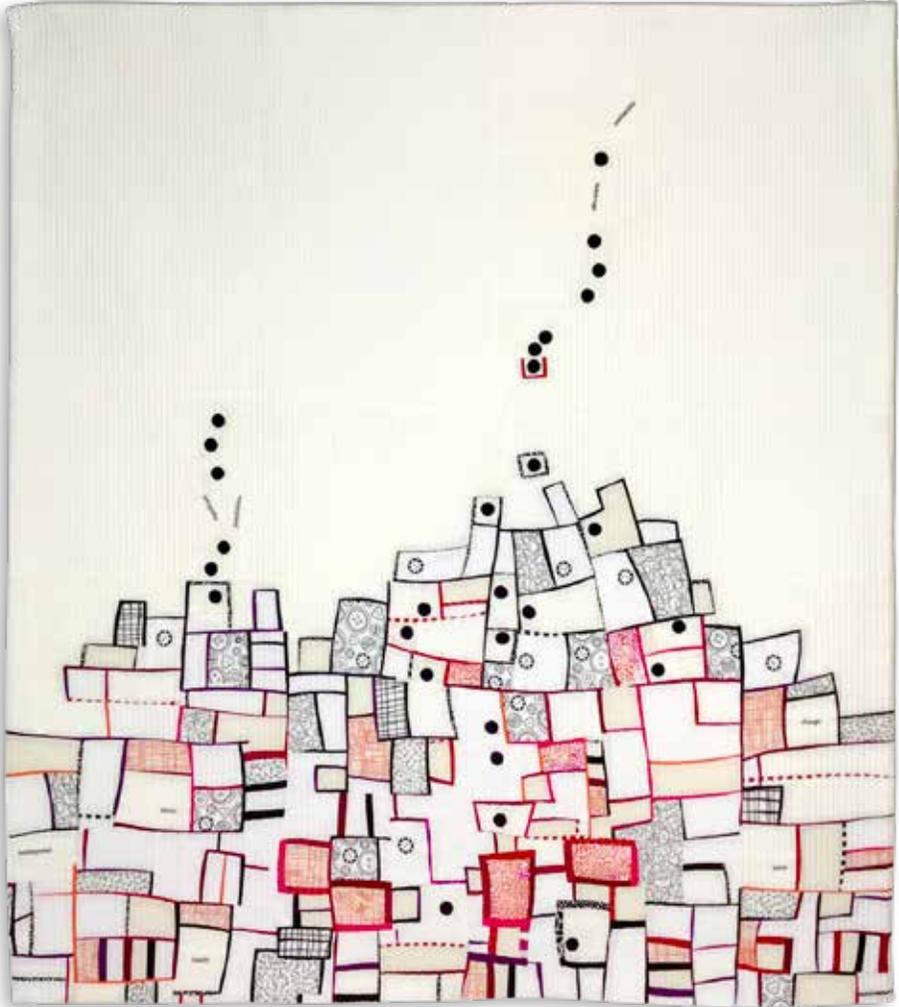
Paola Machetta

Trieste, Italy

How would you behave if you had a mixed identity, such as that of a black and white dot (pardon, a black and white button) appearing in this quilt? Would you act like the black dots, who are wandering around, exploring opportunities, and searching for a gate to break free? Or would you rather look for safety, hiding within the crowd and pressed inside a box, among all the other buttons that look quite similar you? Ok, let's take another point of view. Let's join the observer, who can easily spot the dot. The human brain is wired to connect the dots and to go straight to the point. So...what's the point of this treasure hunt? To find 'em all! Until the last point. Play the game and search for a "point"!

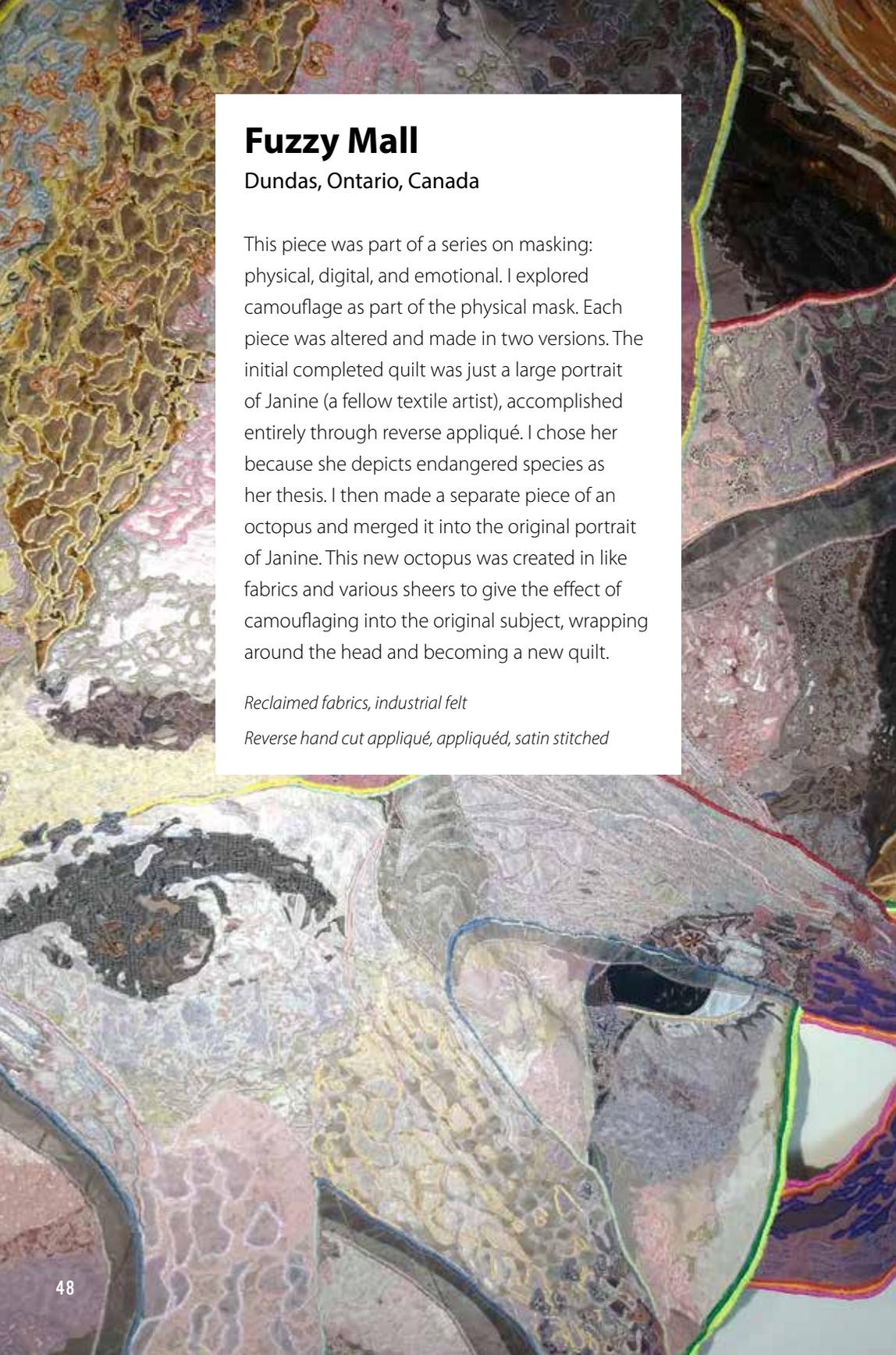
Cotton fabric

Machine pieced, improvisationally pieced, longarm machine quilted, contract quilted



Spot the Dot

40 x 35 inches | 102 x 89 cm | 2023



Fuzzy Mall

Dundas, Ontario, Canada

This piece was part of a series on masking: physical, digital, and emotional. I explored camouflage as part of the physical mask. Each piece was altered and made in two versions. The initial completed quilt was just a large portrait of Janine (a fellow textile artist), accomplished entirely through reverse appliqué. I chose her because she depicts endangered species as her thesis. I then made a separate piece of an octopus and merged it into the original portrait of Janine. This new octopus was created in like fabrics and various sheers to give the effect of camouflaging into the original subject, wrapping around the head and becoming a new quilt.

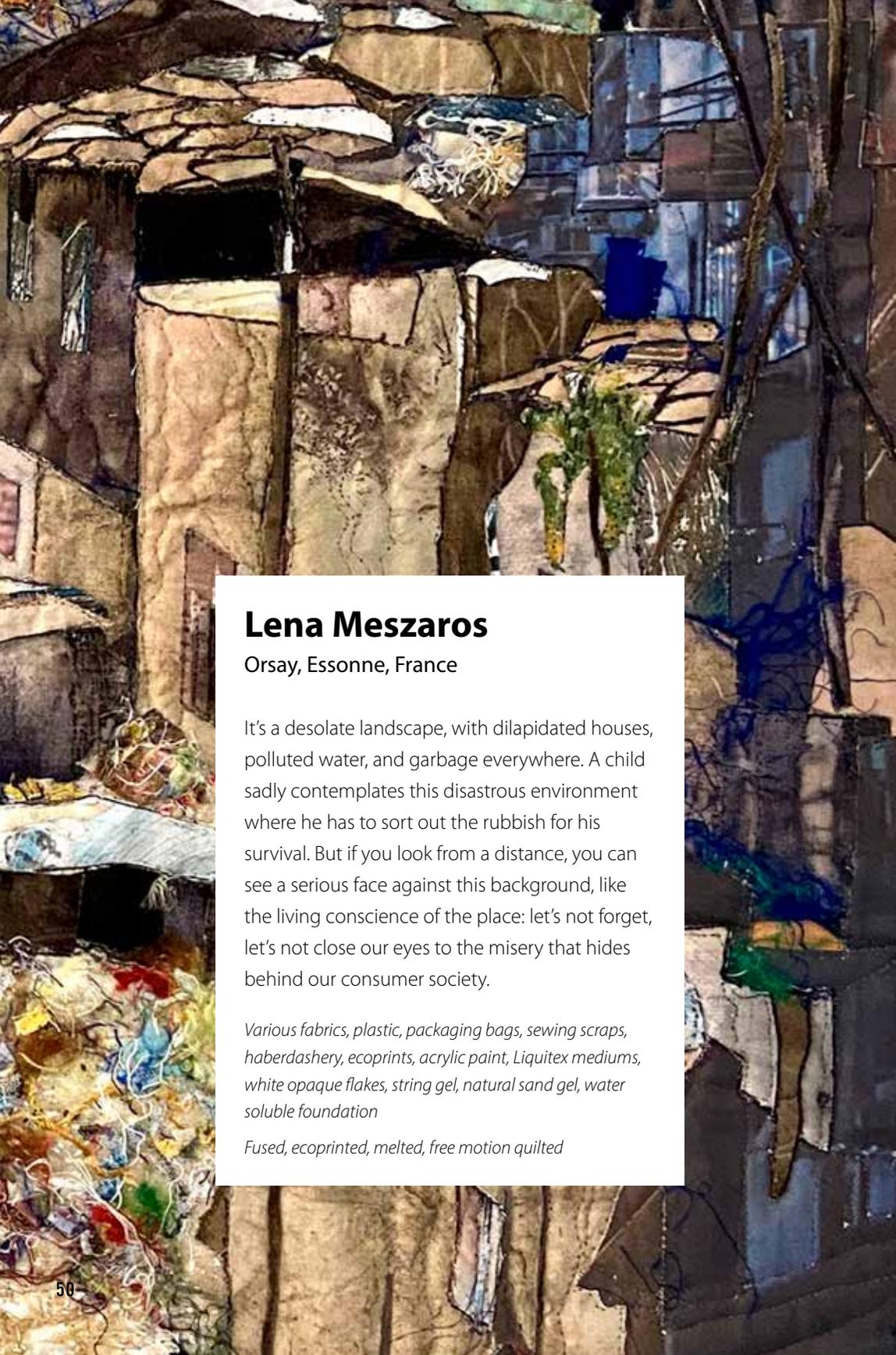
Reclaimed fabrics, industrial felt

Reverse hand cut appliqué, appliqué, satin stitched



Janine Heschel2 (Octo Camo)

89 x 71 inches | 226 x 180 cm | 2019



Lena Meszaros

Orsay, Essonne, France

It's a desolate landscape, with dilapidated houses, polluted water, and garbage everywhere. A child sadly contemplates this disastrous environment where he has to sort out the rubbish for his survival. But if you look from a distance, you can see a serious face against this background, like the living conscience of the place: let's not forget, let's not close our eyes to the misery that hides behind our consumer society.

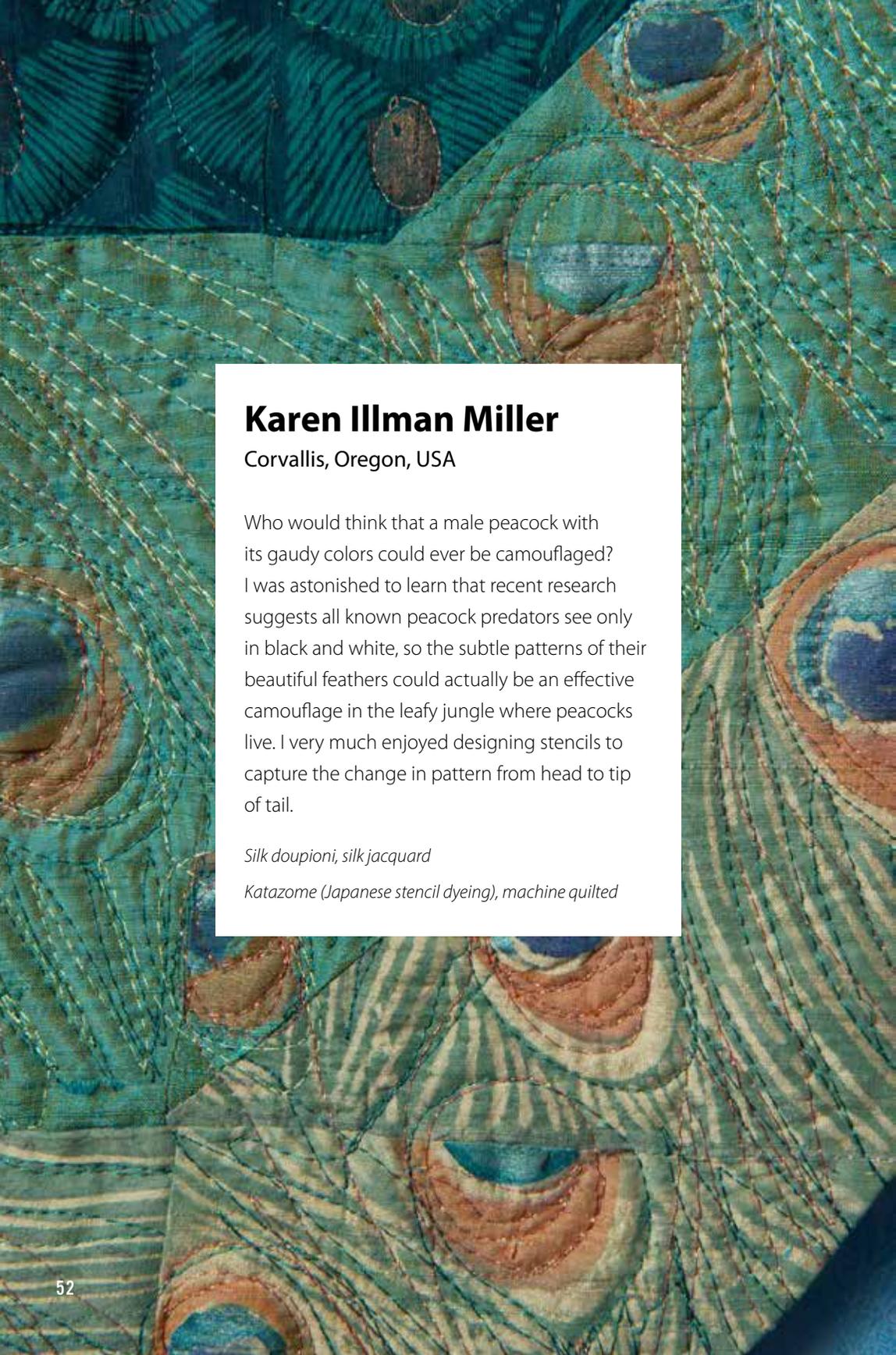
Various fabrics, plastic, packaging bags, sewing scraps, haberdashery, ecoprints, acrylic paint, Liquitex mediums, white opaque flakes, string gel, natural sand gel, water soluble foundation

Fused, ecoprinted, melted, free motion quilted



Don't Close Your Eyes

28 x 26 inches | 71 x 66 cm | 2024



Karen Illman Miller

Corvallis, Oregon, USA

Who would think that a male peacock with its gaudy colors could ever be camouflaged? I was astonished to learn that recent research suggests all known peacock predators see only in black and white, so the subtle patterns of their beautiful feathers could actually be an effective camouflage in the leafy jungle where peacocks live. I very much enjoyed designing stencils to capture the change in pattern from head to tip of tail.

Silk doupioni, silk jacquard

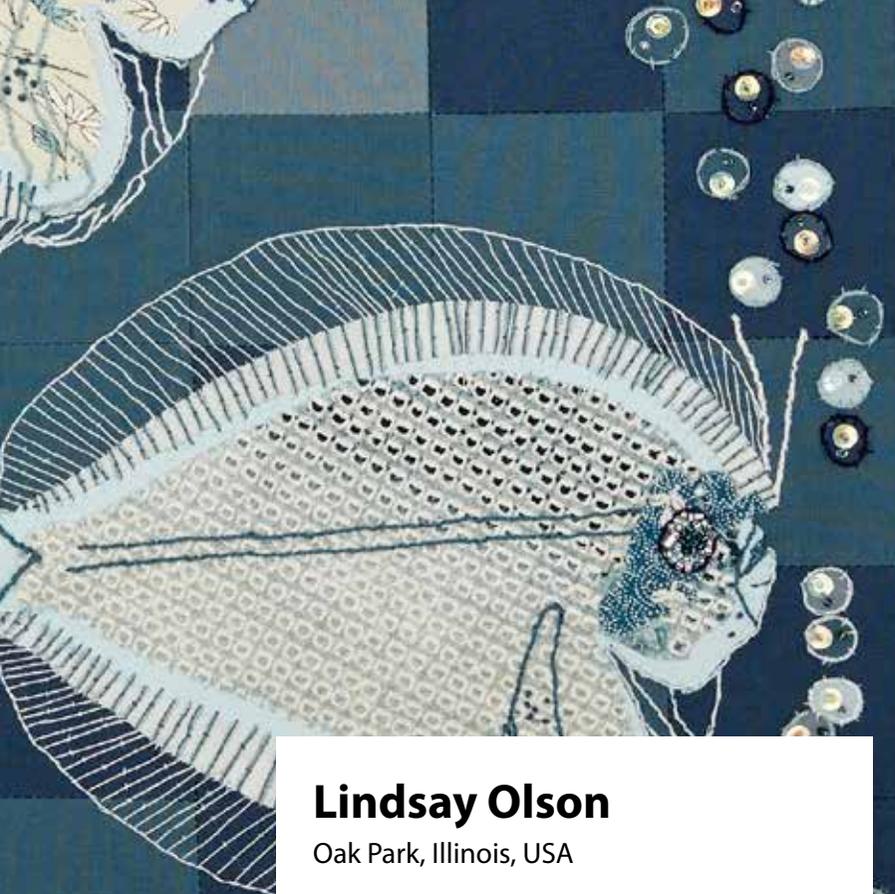
Katazome (Japanese stencil dyeing), machine quilted



Peacock Coat

56 x 62 x 2 inches | 142 x 157 x 5 cm | 2005

Photo by Hoddick Photography



Lindsay Olson

Oak Park, Illinois, USA

This artwork makes visible the invisible denizens, the plankton. They are part of a diverse group of ocean drifters (fish larvae, squids, phytoplankton, copepods, crustaceans, salps, and jellyfish) that occupy the top 200 meters of the ocean. Zooplankton form the foundation of the entire food chain for the world's oceans. These life forms use a number of strategies to survive predation. Their bioluminescence confuses predators, and they have adaptive colorations that hide them from predators overhead and underneath. Most importantly, they feed during the hours of sunset and sunrise.

Cotton, antique silk kimonos, embroidery floss, beads, covered board

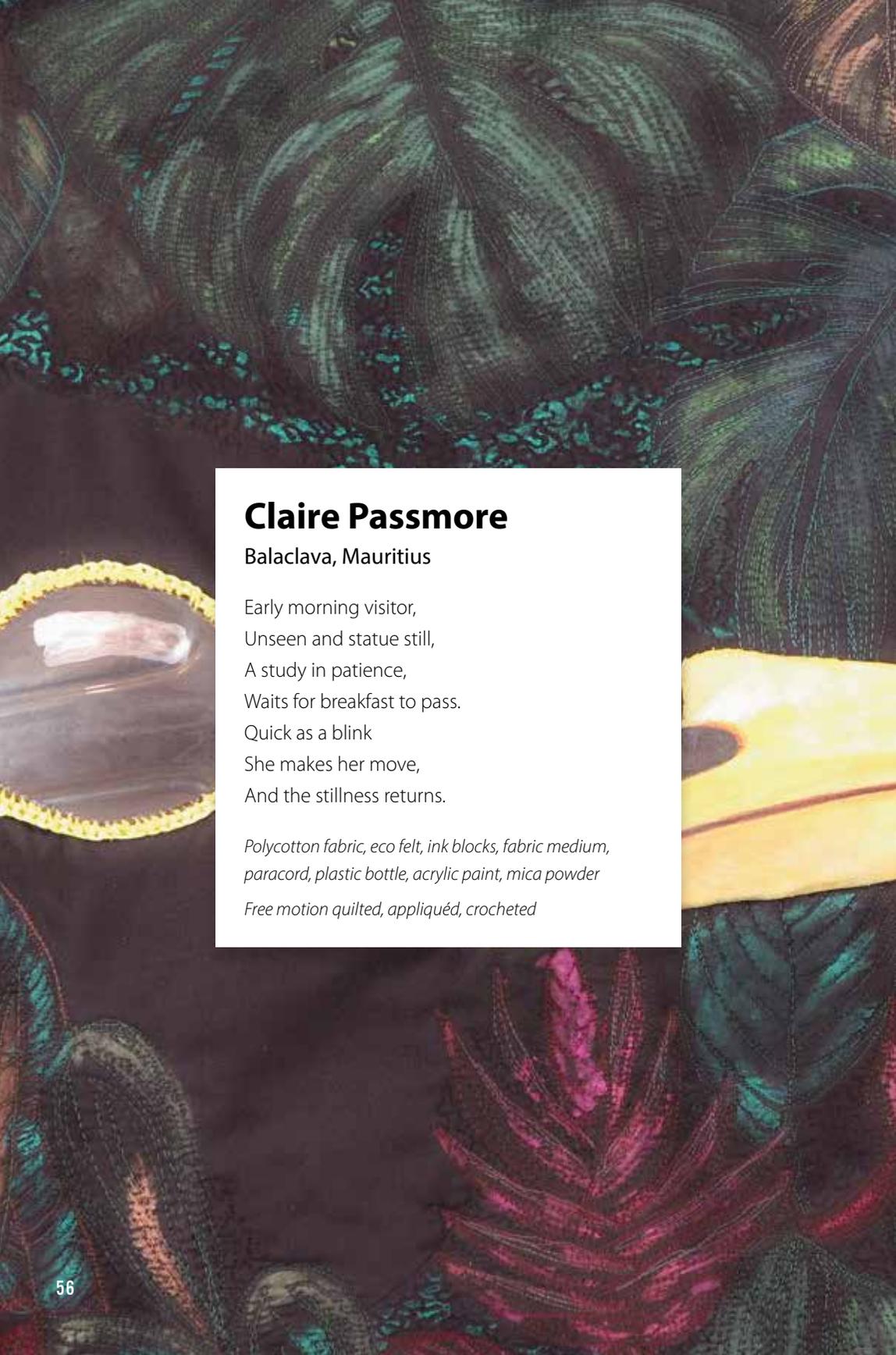
Pieced, embroidered, collaged, beaded



Bothus

18 x 18 inches | 46 x 46 cm | 2022

Photo by Cindy Trim



Claire Passmore

Balacava, Mauritius

Early morning visitor,
Unseen and statue still,
A study in patience,
Waits for breakfast to pass.
Quick as a blink
She makes her move,
And the stillness returns.

*Polycotton fabric, eco felt, ink blocks, fabric medium,
paracord, plastic bottle, acrylic paint, mica powder*

Free motion quilted, appliquéd, crocheted



Watching and Waiting

39 x 51 inches | 99 x 130 cm | 2024



Amanda Preston Araujo

Durango, Colorado, USA

My artwork portrays nature's delicate equilibrium, featuring a Blue Cayman Iguana seamlessly blending into its verdant jungle habitat. Using vivid textiles and raw edge appliqué, I illustrate the iguana poised to indulge in a resplendent hibiscus bloom. Frozen in fabric, the iguana's stealthy guise and the flower's vibrant bloom demonstrate the intricate interplay of existence.

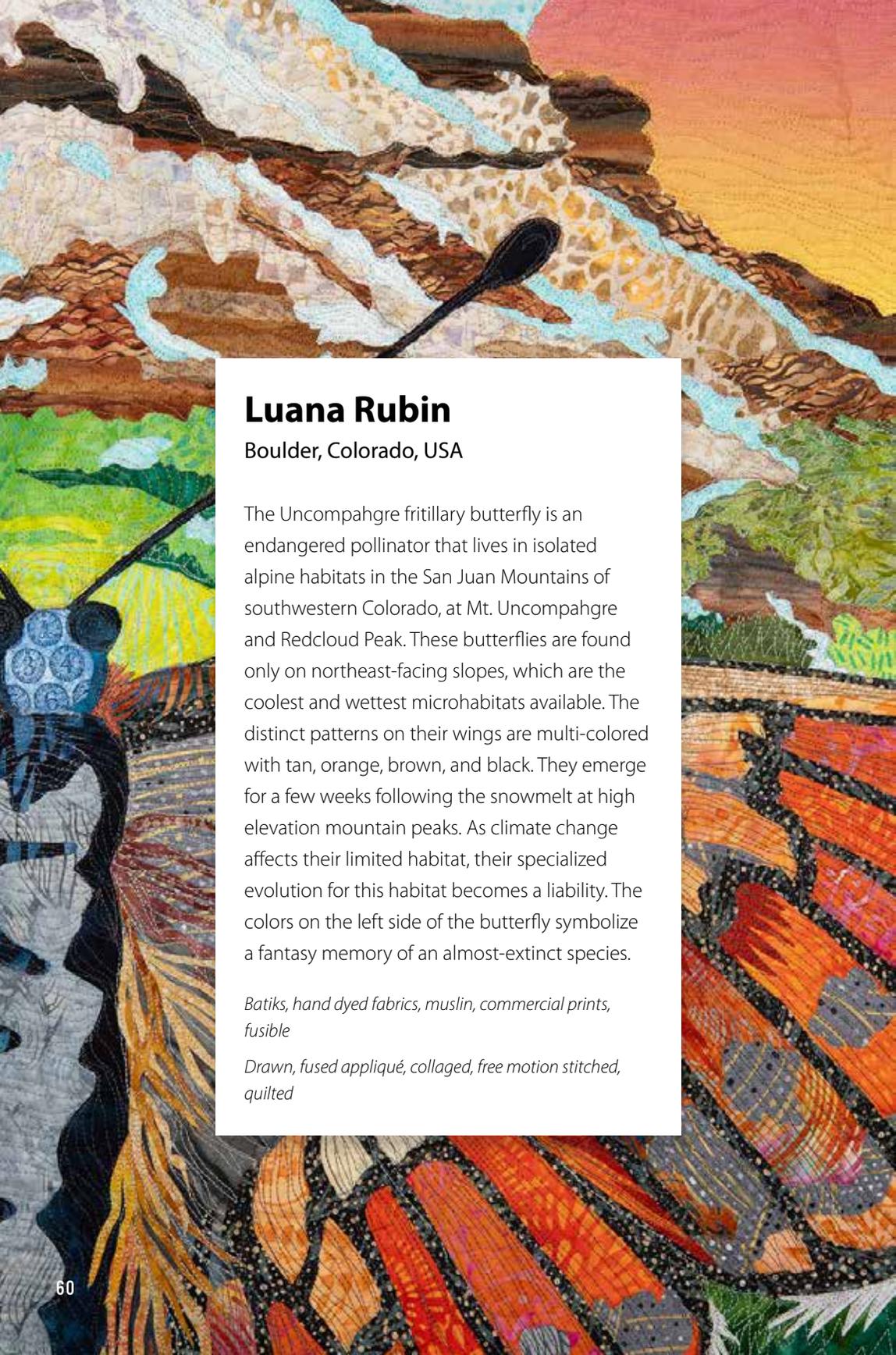
Fabric

Raw edge appliqué



Blue Cayman Iguana

29 x 33 inches | 74 x 84 cm | 2024



Luana Rubin

Boulder, Colorado, USA

The Uncompahgre fritillary butterfly is an endangered pollinator that lives in isolated alpine habitats in the San Juan Mountains of southwestern Colorado, at Mt. Uncompahgre and Redcloud Peak. These butterflies are found only on northeast-facing slopes, which are the coolest and wettest microhabitats available. The distinct patterns on their wings are multi-colored with tan, orange, brown, and black. They emerge for a few weeks following the snowmelt at high elevation mountain peaks. As climate change affects their limited habitat, their specialized evolution for this habitat becomes a liability. The colors on the left side of the butterfly symbolize a fantasy memory of an almost-extinct species.

Batiks, hand dyed fabrics, muslin, commercial prints, fusible

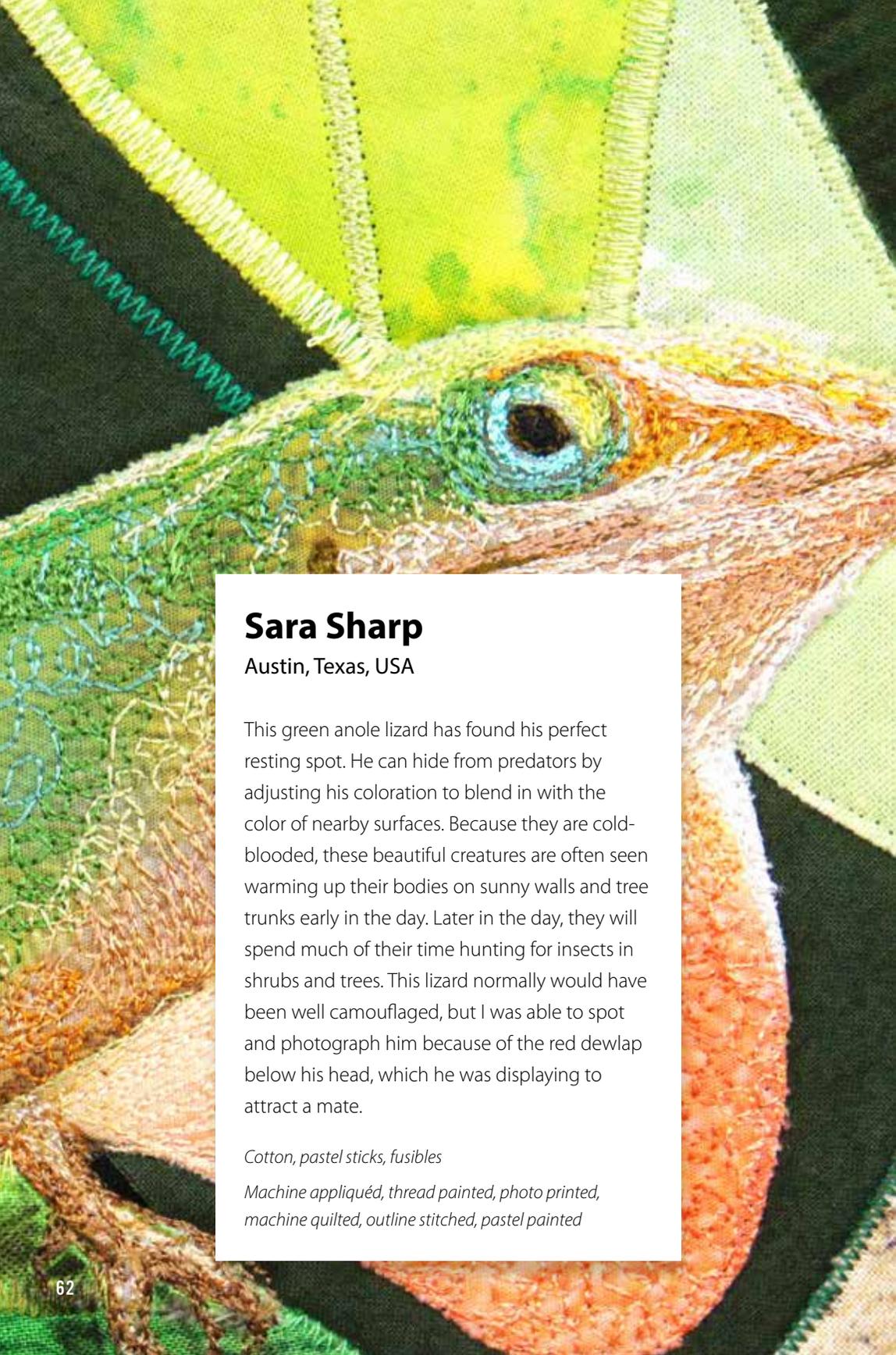
Drawn, fused appliqué, collaged, free motion stitched, quilted



Uncompahgre Fritillary - An Endangered Pollinator

42 x 60 inches | 107 x 152 cm | 2023

Photo by Kevin Harkins



Sara Sharp

Austin, Texas, USA

This green anole lizard has found his perfect resting spot. He can hide from predators by adjusting his coloration to blend in with the color of nearby surfaces. Because they are cold-blooded, these beautiful creatures are often seen warming up their bodies on sunny walls and tree trunks early in the day. Later in the day, they will spend much of their time hunting for insects in shrubs and trees. This lizard normally would have been well camouflaged, but I was able to spot and photograph him because of the red dewlap below his head, which he was displaying to attract a mate.

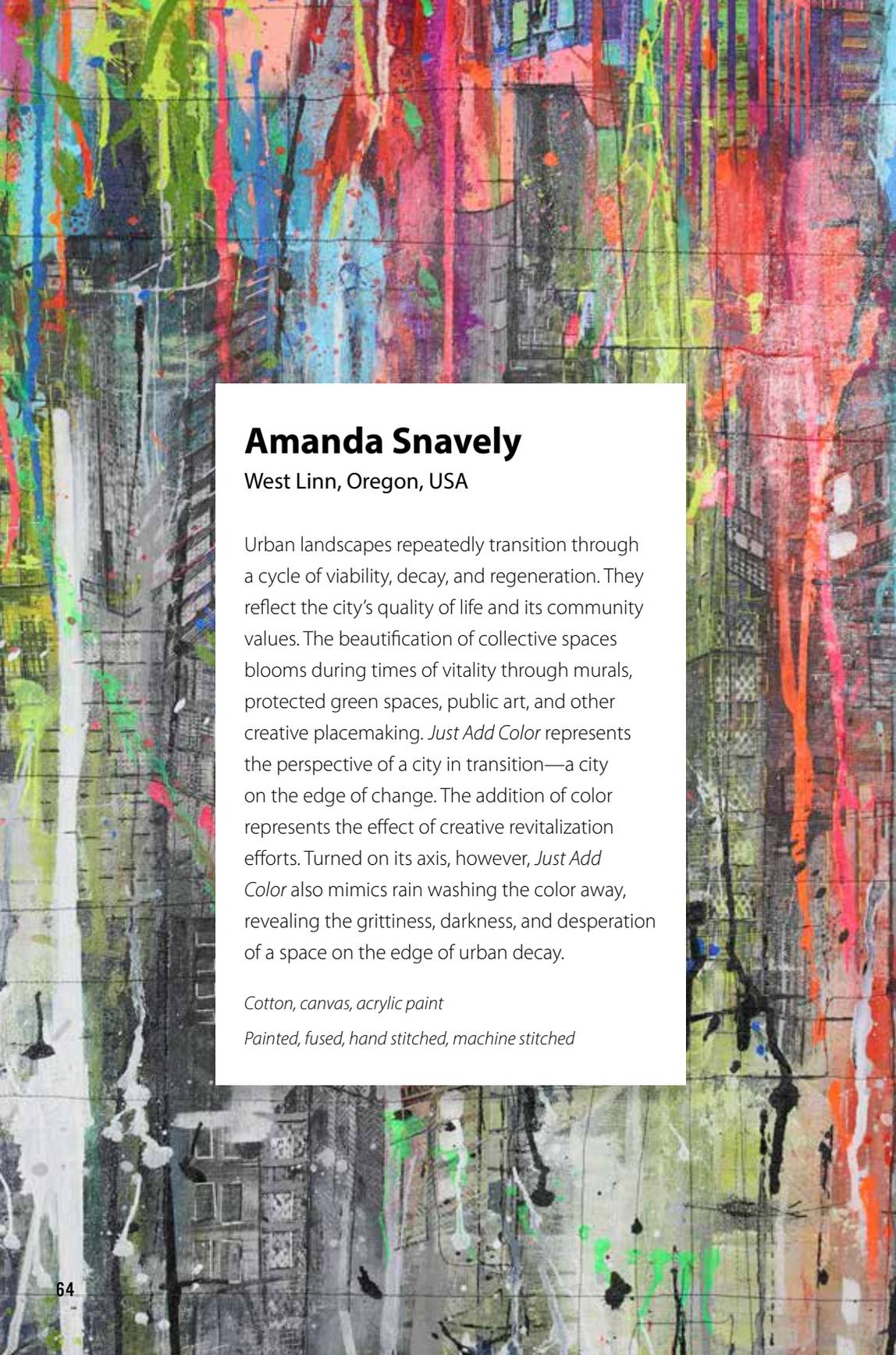
Cotton, pastel sticks, fusibles

Machine appliquéd, thread painted, photo printed, machine quilted, outline stitched, pastel painted



His Leafy Refuge

27 x 26 inches | 69 x 66 cm | 2022



Amanda Snavely

West Linn, Oregon, USA

Urban landscapes repeatedly transition through a cycle of viability, decay, and regeneration. They reflect the city's quality of life and its community values. The beautification of collective spaces blooms during times of vitality through murals, protected green spaces, public art, and other creative placemaking. *Just Add Color* represents the perspective of a city in transition—a city on the edge of change. The addition of color represents the effect of creative revitalization efforts. Turned on its axis, however, *Just Add Color* also mimics rain washing the color away, revealing the grittiness, darkness, and desperation of a space on the edge of urban decay.

Cotton, canvas, acrylic paint

Painted, fused, hand stitched, machine stitched



Just Add Color

93 x 34 inches | 236 x 86 cm | 2019

Photo by Sam Garnett



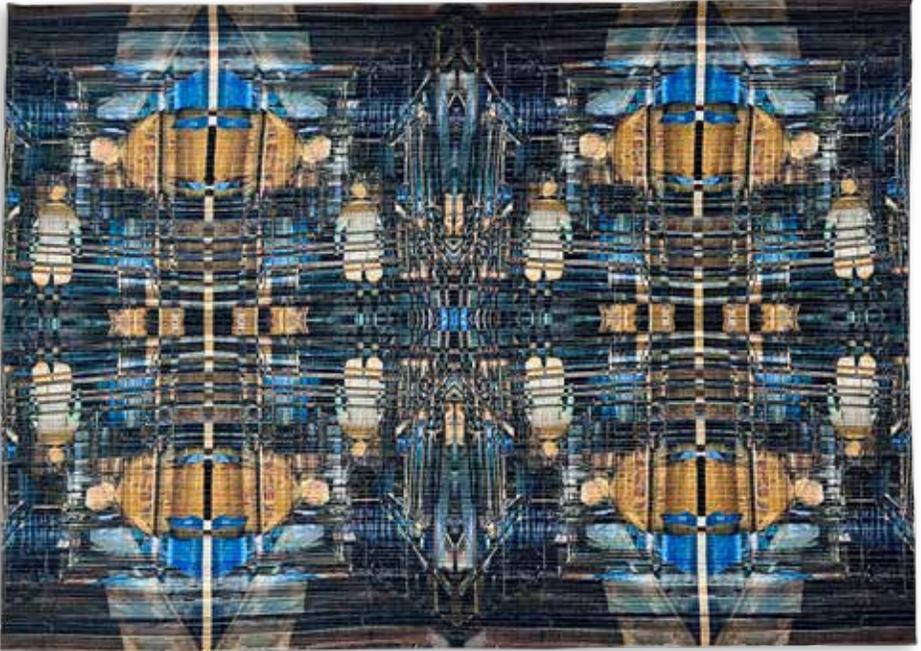
Maggie Vanderweit

Guelph, Ontario, Canada

Many phases of the construction of our home offered crazy, interesting angles and perspectives, and long views through partially built walls. Digital technology using repeats and mirroring created even more patterns—the scene became abstracted and all the lines and textures were magnified. My husband was walking through the space and his image got lost in the digital manipulations.

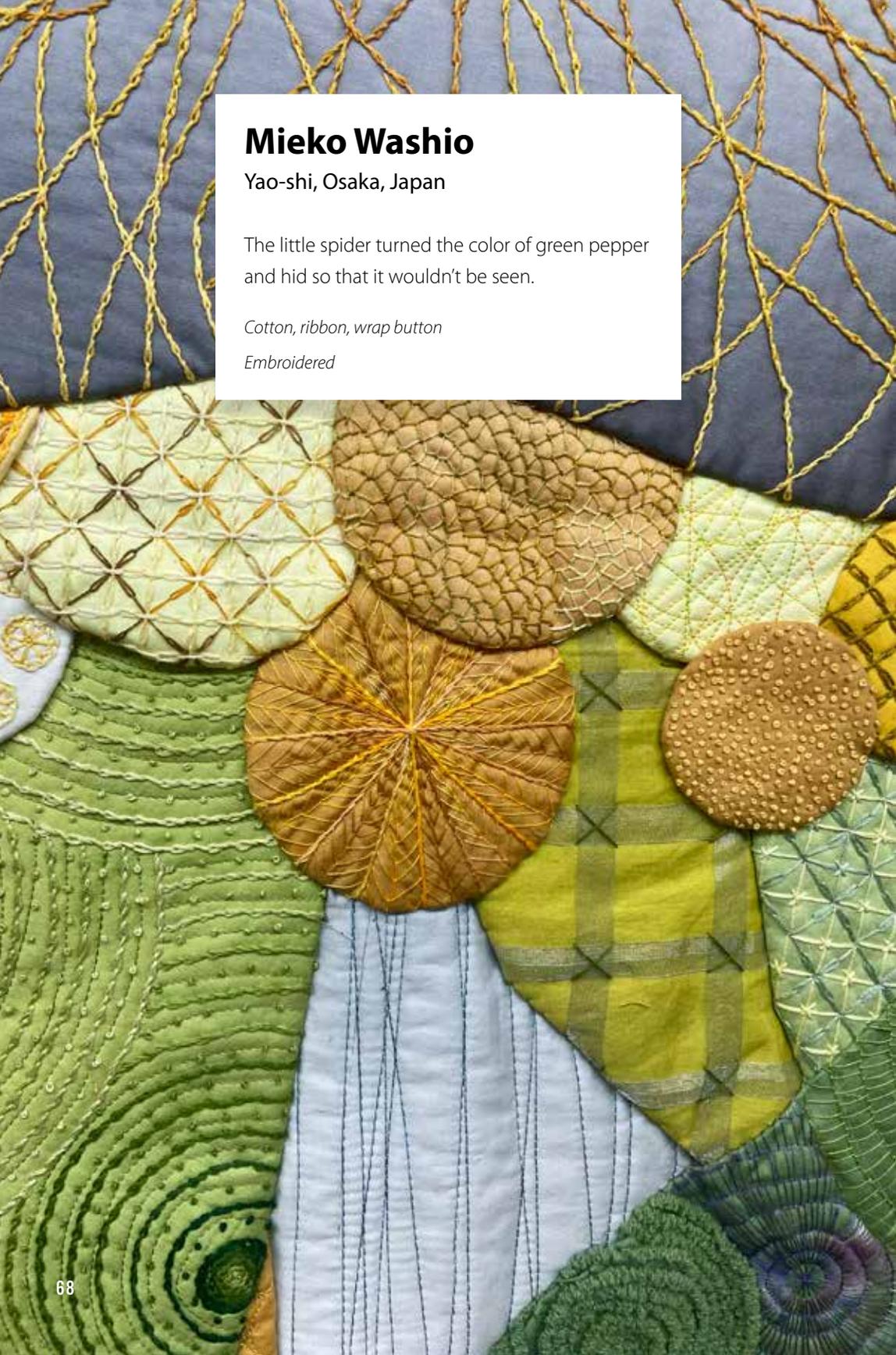
Cotton fabrics

Digitally manipulated, commercially printed



Walking Into Crestwood

50 x 72 inches | 127 x 183 cm | 2023



Mieko Washio

Yao-shi, Osaka, Japan

The little spider turned the color of green pepper and hid so that it wouldn't be seen.

Cotton, ribbon, wrap button

Embroidered



Green Pepper and Gecko

62 x 45 inches | 157 x 114 cm | 2023



Lisa Yahne

Fort Worth, Texas, USA

This began as a simple bargello quilt with my favorite batiks, but as I walked past it each day, I thought it still needed something. So I added a patchwork leopard hiding within the rows. And then some tall grass.

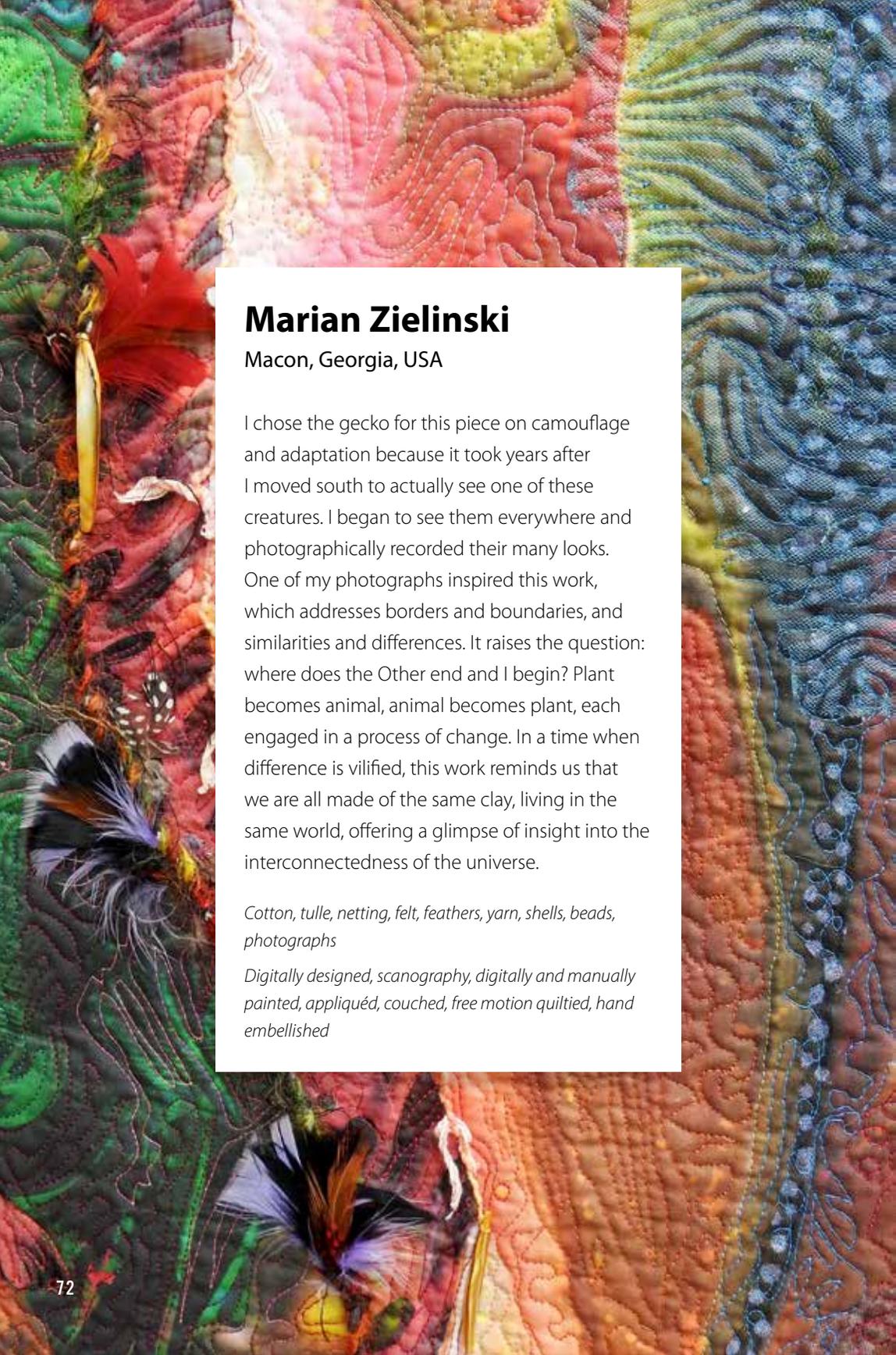
Cotton batiks, Kaffe Fassett fabrics

Bargello, raw edge appliquéd, pieced, free motion stitched, machine quilted



In Plain Sight

46 x 39 inches | 117 x 99 cm | 2023



Marian Zielinski

Macon, Georgia, USA

I chose the gecko for this piece on camouflage and adaptation because it took years after I moved south to actually see one of these creatures. I began to see them everywhere and photographically recorded their many looks. One of my photographs inspired this work, which addresses borders and boundaries, and similarities and differences. It raises the question: where does the Other end and I begin? Plant becomes animal, animal becomes plant, each engaged in a process of change. In a time when difference is vilified, this work reminds us that we are all made of the same clay, living in the same world, offering a glimpse of insight into the interconnectedness of the universe.

Cotton, tulle, netting, felt, feathers, yarn, shells, beads, photographs

Digitally designed, scanography, digitally and manually painted, appliqué, couched, free motion quilted, hand embellished



Mutual Life of the Universe

35 x 41 inches | 89 x 104 cm | 2019

Juror's Statement

Camouflage, like many terms arising from the realm of the natural world, can provide diverse approaches for visual interpretation. Taken outdoors, it is an attribute of survival—a skill for hunting and hiding. In works of art, it can be applied to hide and to reveal, rewarding the patience and curiosity of the viewer. As metaphor, it well describes the human artistry of self defense and protection. And in the hushed and static space of camouflage lurks another special feature: the element of surprise.

For someone whose world is firmly rooted in the visual realm, I still found myself relying a great deal on the statements that accompanied the images. Why? Because upon first glance, many entries seemed to defy any definition of camouflage. But I was well rewarded. Some artists pursued the subject with a smile and wink, and others with thoughtful takes that stretched it almost to the breaking point. Many statements revealed a clear love and intimate knowledge of the subject portrayed.

Particularly intriguing were works that used camouflage as an analogy for personal challenges—how we hide and how we unveil. Explorations with abstraction, pattern, and scientific imagery yielded stunning results. A few played with the surface itself as a canvas for camouflage. Touches of wit and humor added some sparkle.

I most appreciate how the images in *Camouflage* connect with a unique and sensitive point of view. And although we normally associate camouflage with stillness and silence, I was struck by marks of wild and colourful energy, tempered and enhanced by very fine workmanship. It was an honor and privilege to jury this art exhibition.

-Lorraine Roy

Raised in rural Southern Ontario, Canada, Lorraine Roy completed an Honours B.Sc. in Horticultural Science before opting for a professional career in art textiles. Kindled by an early love of hand-embroidery, she eventually learned to "paint" with fabric using her sewing machine. All her work explores connections between art, science, and nature. She draws inspiration from the biology, mythology, and cultural impact of trees—classic symbols of our connection with the natural world.

Lorraine continues to acquire new knowledge and insights about trees in order to better address and convey our mutual rich and complex kinship. Although mainly self-taught, she has exhibited and presented widely across Canada and the USA, and is the recipient of several provincial and federal grants.

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**](http://www.saqa.com).

