

Exhibition Guide

# **Working with the Muse**

**February 29 – April 19, 2020**

**Members of the Studio Art Quilt Associates**

**Jurors: Deborah Boschert & Charlene McClelland**

Founded in 1989, SAQA members challenge the boundaries of art and change perceptions about contemporary fiber arts. With over 3,600 members, including artists, teachers, collectors, gallery owners, curators, and corporate sponsors, their mission is to promote the “art quilt.” Artists in this exhibition take inspiration from inspiration itself. Many artists, writers, musicians, and even scientists look to a “muse” as the source of their creativity or genius. Some artists find a muse by exploring their own innate creativity, while others seek experiences or stories to inspire. This exhibition features SAQA members working with their own unique muses.

*Generous support for this exhibition is provided by Karen Lefkowitz and Al Neyman*

Alice Magorian

***Bohdi Leaf***

2019

28" x 21"

hand dyed and commercial fabrics, textile paint, thread  
\$600

I feel inspired by the experience of interconnectedness.

To quote Zen teacher Thich Nhat Hanh:

"..... when we look deeply into a leaf, we can see many things. We can see the plant, we can see the sunshine, we can see the clouds, we can see the earth. When we utter the word leaf, we have to be aware that a leaf is made of non-leaf elements. If we remove the non-leaf elements, such as the sunshine, the clouds and the soil, there will be no leaf left. So, it is with our bodies and ourselves. We're not the same as, nor are we separate from, other beings. We're connected to everything, and everything is alive."

Andrea Finch

***Oak Leaves III Bur Oak in Green***

2019

40" x 16"

Cotton, silk, recycled upholstery fabric samples, wood, canvas, glass beads  
\$989

My muse has always been Nature. The leaf series evolved from my general interest in trees and my new intense interest in oaks. My parents were moving out of the home I grew up in, which is surrounded by large oak trees; Swamp Chestnut, Red, White & Pin Oaks. As a collector of all types of fabric, decorators and furniture stores supply me with a wide assortment of fabric. Using 'recycled' fabrics that would have ended up in the trash and the restrictions of a small piece of fabric that I cannot replace makes the work more exciting to me. Wanting to add movement to my quilts I began to study falling leaves which continues to intrigue me. This is the third in the series, the negative space has become more important as the series progresses. I want to educate people about all the wonderful reasons to grow oaks; long lived, food for animals, shade, and all the interesting leaf shapes.

Andrea Finch

***Magnolia Grandiflora IV***

2019

48" x 25"

cotton, polyester, acrylic, wool, vinyl, aluminum wire, polyester stuffing, cotton batting, wood framed canvas, polyester & cotton thread.

\$978

My muse has always been Nature, it is where I go to regenerate. The prehistoric Magnolia with the contrast between the soft smoothness of the petals and hard sharpness of the seed pod left at the end of the season has captivated me for some time. The Magnolia series started with a small quilted 'sketch' as I returned to quilting after years of photography. Beading was the only surface design. The next one began with the lovely deep green and suede like leaves and grew in size. The most mundane fabrics can come alive when embellished with thread as in the vinyl of the leaves. The curled carpels on the center structure of the flowers have intrigued me as my work begun to rise off the surface becoming more sculptural. As the size of the work has increased it has become more abstract as I edited the flower down to its essential elements. After years of fermentation, three once separate parts of my life, photography, quilting and botany; now come together in my quilts.

Barbara Dahlberg

***Patience, Perseverance, Play***

2018

28" x 34"

hand dyed and commercial fabrics, cotton and silk threads, colored pencil

\$850

The squirrels in our yard drive my husband crazy, eating the birdseed, making a mess. I, on the other hand, find them inspirational. We hung a birdhouse made by a local Scout, adorned with a cat face meant to scare off the squirrels. Undaunted, mama squirrel proceeded to chew the hole until it was big enough to squeeze her body through, and thanks to her perseverance, now has a cozy home. Her mate, I presume, likes to sit on a branch above, patiently keeping guard. I haven't yet seen any babies but this is how I imagine them playing.

Barbara Eisenstein  
***Journey of Design Principles***

2019  
36" x 20"  
Hand dyed fabrics, wire strips, cotton trims  
\$650

Inspirations for work are transferred into fabric. The collage, layer and blend elements of the design using commercial cottons, batiks, sheers and fabrics that I have hand dyed. My work has dimensionality, detail and shading from ornamental stitching and applied yarns and other embellishments. I am not confined by the edges of my work. Some of my quilts have elements that extend beyond the limits of the edge as my vision and muse dictate.

Barbara Eisenstein  
***Purple Canyon***

2014  
19" x 26"  
Hand dyed and commercial cottons, shear fabrics  
\$450

Inspirations are transferred into fabric using raw edge applique. I collage, layer and blend elements of the design using commercial fabrics, sheers and hand dyed fabrics. My work has dimensionality, detail and shading from ornamental stitching, applied yarns and other embellishments. I am not confined by the edges of my work. Some of my quilts have elements that extend beyond the limits of the edge as my muse dictates.

Catherine Kleeman  
***Snowed In***

2016  
29" x 45"  
Artist dyed and painted cotton fabrics  
\$3,250

Nature inspires me. When it snowed and snowed until we were snowed in, there was nothing left to do but make a quilt.

Barbara Matthews  
***City Corner at Night***

2019  
32" x 30"  
Cotton fabric, polyester stabilizer, Ultrasuede, paint  
\$525

I am inspired by the resilience of humans to prevail in times of pain and despair, even when these times appear insignificant and invisible to the world. As a result, we can survive and grow in wisdom and grace. In essence, each life is one of personal heroism. Despite being populated by large numbers of people, cities can be very lonely. "City Corner at Night" depicts that challenge of loneliness on the human spirit. The light reduces some of the darkness.

Barbara Matthews  
***Metamorphosis by Fire***

2019  
38" x 27"  
Cotton fabric, polyester stabilizer, Ultrasuede, paint  
\$625

I am inspired by the resilience of humans to prevail in times of pain and despair, even when these times appear insignificant and invisible to the world. As a result, we can survive and grow in wisdom and grace. In essence, each life is one of personal heroism. "Metamorphosis by Fire" depicts the ability of humans to survive after experiencing hardships including ones that cause us to change in some way.

Catherine Kleeman  
***Grey Dawn***

2017  
29" x 45"  
Artist dyed and painted cotton fabrics  
\$2,950

Nature inspires me. Landforms, flora and fauna, colors, shapes, even the weather. Winter weather can be beautiful with bright blue skies and shining white snow. It can also be wet and grey. This piece speaks to grey winter mornings that you just know are foretelling a miserable wet and cold day. It is a good day to sit by the fire and read a good book.

Cindy Grisdela  
***Homage to Matisse***

2019  
41" x 32"  
Cotton fabric, batting, variegated thread  
\$2,250

I'm inspired by color, shape and texture. The color is the first step, putting fabrics together the way a painter might use paint. I cut my shapes freehand with my rotary cutter, engaging in a direct dialogue with my materials. Next, the texture in the vertical stitching lines adds dimension and tactile energy to the piece. The colors and shapes in this piece reminded me of the cutouts of Henri Matisse, which I visit often at the National Gallery, hence the name.

Dale Ashera-Davis  
***Inner Muse***

2019  
39" x 27"  
African & commercial cottons, dupioni silk, metallic threads  
\$500

Inner Muse began life as a way to use some older materials from my fabric collection. As I pieced together the top, my Muse directed me to stencil a face in the upper left-hand corner. The face made the piece come alive!

Dale Ashera-Davis  
***Wild Woman Gets the Muse***

2019  
26" x 27"  
commercial and hand dyed cottons, assorted fibers  
\$500

I decided to move from my usual bright colours to a darker palate, but this Muse just had to come out and show herself. All materials are commercial cottons with machine quilting and hand embroidered accents.  
She truly deserved her Wild Woman name!

Dianne Miller Wolman  
***Renaissance Lace:  
Deconstructed and Recreated***

2019  
25" x 25"  
silk and cotton fabrics, linen tapes, polyester batting, various threads  
\$700

I am fascinated by historic and contemporary forms of needlework and textiles from cultures around the world and enjoy experimenting with them in a new context. My 3-year course in embroidery at the London College of Fashion focused on British stitchery, but also examined embroidery and lace making around Europe. This Renaissance lace is an example of needle lace techniques of the 19th century that used recently invented, machine-made linen tapes to mimic the more time-consuming lace making of 17th century Italy. I incorporated pieces of traditional Renaissance lace from an antique tablecloth and updated it with a 20th -21st century image and design I created and stitched by hand in the center. World peace and nuclear disarmament were perhaps not issues that earlier lace makers dealt with, but they would recognize the techniques I used today.

Dianne Miller Wolman  
***Whose Sari Now***

2020  
38" x 37"  
Silk, cotton and polyester fabrics, batting, cotton thread, glass shishas

This piece incorporates strips from discarded Indian saris. Their colors are so joyous that I wanted to just enjoy them and play with the pieces, incorporating hand embroidery and traditional shisha mirrors. The design reflects a playful approach contained within a formal structure and is hand embroidered and machine quilted. Contemporary and historic textiles and needlework techniques from around the world inspire me with endless ideas for fiber art pieces. They also guide and enrich my travels. I enjoy studying an old textile and imagining who made it, the context in which they lived and how they learned their art. I am often tempted to start from their basic techniques or forms and adapt them to a contemporary design.

Dominie Nash

### **Big Leaf 39**

2015

44" x 35"

cotton, silk, organza, water-soluble media, acrylic medium

\$2,000

I have long been fascinated with and inspired by the shape and structure of leaves of all kinds, and by their amazing variety. They have appeared in my work in many contexts for a very long time. In 2006 I came across some unusually large leaves . I printed fabric with them and this was the start of a new series, to which I keep returning over the years. In the resulting works, the leaves take center stage, enhanced by accidental patterns created by the printing tools, variable amounts of paint, etc. The stitching echoes the vein patterns of the leaves, or the spaces around them. The relationships between the leaves comprise an important element of the composition.

Dominie Nash

### **Big Leaf 42**

2018

42" x 34"

cotton, silk, organza, water-soluble media, acrylic medium

\$2,000

I have long been fascinated with and inspired by the shape and structure of leaves of all kinds, and by their amazing variety. They have appeared in my work in many contexts for a very long time. In 2006 I came across some unusually large leaves . I printed fabric with them and this was the start of a new series, to which I keep returning over the years. In the resulting works, the leaves take center stage, enhanced by accidental patterns created by the printing tools, variable amounts of paint, etc. The stitching echoes the vein patterns of the leaves, or the spaces around them. The relationships between the leaves comprise an important element of the composition.

Donna Radner

### ***Earth Water & Stone #3***

2017

43" x 27"

Hand dyed cottons, cotton batting, variegated quilting thread

\$1,500

Nature in its many forms is my muse. I am particularly inspired by inanimate forms of nature like rocks and canyons, but also by the effects of weather and the passage of time on these objects. In this quilt, I have been inspired to use hand dyed fabrics to simulate the effects of water on stone in an abstract interpretation, using the techniques of fused collage, pleated sections of hand dyed fabric, machine piecing and appliqué, and machine quilting.

Donna Radner

### ***The Light Within #4***

2017

34" x 30"

Hand dyed cottons, cotton batting, variegated quilting thread

\$1,500

The natural world continues to be my muse. I am particularly inspired by inanimate forms of nature like rocks and canyons, but also by the effects of weather and the passage of time on these objects. The surging movement of waves hitting rocks excites me physically and spiritually, while the vastness of canyons and the spiritual feeling of light hitting their striations and turning them into glowing colors moves me emotionally as well. The power of tree trunks that have survived the forces of storms and winds also speaks to me of survival through the storms of life. Both images that I have submitted show the effects of light, or time and water, on rocks or canyons. Using the techniques of fused collage, pleated sections of hand dyed fabric, machine piecing and appliqué, and machine quilting I have created abstract interpretations of these natural wonders.

Elizabeth Davison

### ***The Red Spot***

2019

46" x 28"

hand dyed cotton, Dupioni silk, Perle cotton thread, polyester ribbon

\$500

The inspiration for my work comes from a variety of sources, primarily nature, and the built environment. My work is both realistic and abstract. I am lucky to live in a region with many art museums and galleries, so I have learned a great deal from seeing the exhibits. I also belong to several guilds and find the workshops and the work of others very important to my growth as an artist. I have studied with many teachers, and have been most influenced by Judith Trager, Rosalie Dace, Sue Benner, Carol Soderlund and Cynthia Corbin. My work has been exhibited internationally and nationally through SAQA and the International Quilt Festival at Houston, and many regional shows in the Washington Area. I am a member of the Potomac Fiber Arts Gallery at the Torpedo Factory in Alexandria, VA. My studio is in the Artists & Makers Studios complex in Rockville, MD.

Estelle Porter

### ***Celebration***

2018

25" x 21"

cotton fabrics and batting, decorative threads, fabric paint, *Shiva Paintstiks*

\$1800

Reconnection with my father's Greek birthplace, the Island of Kythera has become a recurring theme in my work resulting in two series. This is from a series that combined my ongoing experiments in surface techniques and materials with Greek classical themes. Celebration began with a sun printed center panel constructed with an assortment of recycled paper ephemera combined with vase stencils I created. Additional hand cut figurative shapes were stamped in the border areas and embellished with Shiva Paintstiks rubbed over found textures. As the piece evolved it became a celebration of Greek music and art calling for a joyous octopus raising his arms in response.

Estelle Porter

### ***Elegance***

2018

27" x 22"

cotton fabrics and batting, decorative threads, glass beads, decorative ribbon trim, fabric paint, *Shiva Paintstiks*

\$1800

"Elegance" is a work in a series inspired by trips to Athens, Greece, and my father's birthplace, the beautiful island of Kythera. After an absence of nearly forty years I reconnected with my roots and was surprised by a strong sense of "going home." Although much had changed, the essential beauty remained. For the past few years I have explored surface design techniques often using classical Greek imagery inspired by my travel. These images, including a 14th century B.C. Mycenaean octopus themed vase, were created using hand cut stencils and Shiva Paintstiks. The two lower vases were stamped with a hand cut stamp. The formality of these shapes seemed to dictate a formal symmetrical presentation.

Floris Flam

### ***A Distant Light***

2019

21" x 38"

Hand dyed cotton, cotton batting

\$1,100

I have sewn since childhood and have been a quilter for 30 years, a dyer for 15. My wall hangings are inspired by the geometry of the world around me. They are abstract, but often suggest architecture, influenced by my having grown up in New York City and my travels.

I love color, visual texture, and spatial ambiguity. I work intuitively and interactively, generally starting from a palette of colors rather than from a sketch. I machine quilt my work to add texture, reinforce the composition, and provide a further layer of interest. I hope the viewer can enjoy the work as a whole from a distance and discover new delights when they come closer.

Floris Flam  
**Windows 5**

2015  
16" x 15"  
Hand dyed cotton, wool batting  
\$325

I have sewn since childhood and have been a quilter for 30 years, a dyer for 15. My wall hangings are inspired by the geometry of the world around me. They are abstract, but often suggest architecture, influenced by my having grown up in New York City and my travels.

I love color, visual texture, and spatial ambiguity. I work intuitively and interactively, generally starting from a palette of colors rather than from a sketch. I machine quilt my work to add texture, reinforce the composition, and provide a further layer of interest. I hope the viewer can enjoy the work as a whole from a distance and discover new delights when they come closer.

Julia Gaff  
**DAWN BEGINS**

2016  
21" x 21"  
torn cotton sheet, thickened fabric dyes, paint  
NFS

Dawn Begins is a very special memory, first preserved in a photo taken by my daughter Kathryn Friedman on our trip to an elephant sanctuary in Bali. Little miss Dawn is about a year old. She is playful and loving and more than a handful for her family and managers. Because of her size, we had to stay separated from her, but could pat her and connect with our eyes. She loves attention. And Mischief! In our brief visit with her, Dawn threw around piles of hay, stopped repeatedly for patting and our affection, pestered her big sister to go swimming, and eventually got her way. With Big Sis to protect her, she got in the water, swam around and made bubbles and played with floating debris and lots of other things. When she got tired and she was too pooped to stand, Big Sis gently worked to right her. She'd rest about 30 seconds then was off again for another round of water play. Dawn Begins was constructed in 2016 with technics that include dye-painting learned from Hollis Chatelain.

Helen Blumen  
**Star Light Star Bright**

2019  
46" x 46"  
Silk and cotton brocades  
\$500

Travel is my muse.

"Star Light Star Bright" results from a mash-up of cultures, a combining of my experiences from international and U.S. travel. I am inspired to create by the excitement and disruption of travel. I am inspired by the designs and the fabrics and the threads that I see when I am away from home. I think of my quilts as souvenirs, reminding me of my experiences with other places and people. In this quilt, the star is constructed from silk brocade fabrics acquired during a trip to Assam, a province in northern India. The cotton brocade fabric background was acquired in Burkina Faso, in Africa. The quilting is modern American. But look again, there's kantha stitching.

Julia Gaff  
**AH, SPRING**

2019  
21" x 31"  
Commercial cottons and quilting scraps, fusible backing, invisible thread, paint  
\$750

AH, SPRING came about during a September 2019 trip to Oregon. Because I planned to stay 11 days, I was worried about sewing withdrawal - an agonizing disease known to most quilters. But, happily, I'd been lucky enough to take a class with Danny Amazonas in August and learn his techniques for making Orbs. That meant I could take along some pre-fused fabric scraps and have a portable and interesting project in Oregon, no sewing machine needed.

I'd already made a quilt with the celestial Orbs taught in class, so I searched for alternatives. When I tried flowers AH, SPRING just jumped to life. I love the Amazonas technique, using prepared scraps and relying on shades of color to shape little bits of fabric into recognizable images. So, this muse was easy to hear and I was quick to respond.

Karen Amelia Brown

***At Water's Edge***

2017

24" x 19"

Cotton fabrics, hand dyed and commercial, cotton threads and batting

\$700

The place where ocean and earth meet is a magical space, with its own name - the littoral zone. It is a place of wonder, hosting unique creatures. It is a place where beautiful shapes and lines are created by the continual movement and flow of water and sand. It is a place where I can sit and watch or walk and feel the movements for hours. It is a place that fills me with the awesomeness of creation. In this quilt, the littoral zone is depicted by the multi-colored pieces of fabric that touch both water and sand.

Karen Amelia Brown

***One Wild and Precious Life***

2017

22" x 19"

cotton fabrics, commercial and hand painted, cotton threads and batting, gold leaf and gold paint

\$525

This quilt is a tribute to Mary Oliver's poem, "The Summer Day." She uses words to paint images and to summon new ways of thinking about what is in front of us. Reading poetry aloud brings the words front and center and touches my spirit more intimately. The closing line of her poem, The Summer Day, is "Tell me, what will you do with your one wild and precious life." This quilt uses a paraphrase of her words, but the inspiration is the same. That line is a wake-up call to remind me to stay focused on my work and to be mindful of my purpose. It is too easy for hours and days to get lost in busyness. Seeing this quilt on my wall reminds me to listen and make use of my 'one wild and precious life.'

Katherine Wilson

***Prayer Warriors***

2019

36" x 22"

Fiber

Cotton batiks, commercial prints and solids

NFS

"Prayer Warriors" is an exploration of the links between my art and gratefulness for those women in my life who have prayed for me. My elders, particularly the "mothers", continue to be a source of inspiration and motivation for my art because I know that all of my achievements have been their prayerful desires. Part of my life blessings are a result of many Black women, both past and present, praying for me.

Kay Campbell

***Kissed by Spring***

2017

29" x 31"

Embellished painted, dyed, and commercial fabric

\$475

"For now, the winter is past, the rain is over and gone. The flowers appear on earth; the time of singing has come." Song of Solomon 2:11-12. Life returns to the earth in spring nurtured by the warming sun, tender breezes, and decorated by diamonds of dew. Paying attention to earth's simplest gifts, like dewdrops on new blades of grass, opens your eyes, your heart, your mind to the preciousness of life. Spring is a time for renewal - a time to look afresh at our world.

Kay Campbell  
***Simple Joys***

2017

44" with 11" bias cut ribbons x 29"

Upcycled fabrics, silks, threads, beads. Custom designed tiles

\$500

Take time to look. Our world is filled with elements of joy. The smallest elements bring the most frequent smiles. Take the time to find joy in your own yard. Can you rake the sassafras leaves without looking for two alike? Can you turn a fallen branch and not delight in the scurrying lizard? Do you see the whirligig in the spinning maple seedpod? Smile at the croaking frogs? Who wouldn't be inspired to create in this ever-changing world? Take time. Take Joy. Many thanks to artist Robert Strasser, Frederick, MD, for designing and crafting the tiles.

Lana Dragon  
***Passages***

2019

46" x 32"

Commercial and hand dyed cotton fabric, silk and cotton thread, photo transfer, hand dyed nylon, ink, clear acetate

NFS

My Muse, the whole of life in nature right there, already quilted before my eyes. Enfolding fabric and thread into a quilt is like silent poetry. Quilting using silk and cotton thread, like the cook in the kitchen making her bread. Creativity is contagious as others embrace their own wonder of nature, that relationship with nature always inspires my creativity. Trekking through my fabric and photo stashes continues to be a favorite quilting preparation stage, like walking among nature at my fingertips. With a BFA, 35 years as a graphic designer, 13 years as a pottery instructor, an avid photographer have all contributed my exploration into the fabric world. The foundation of quilters throughout history has made a huge impact on my work in quilting, as I learned and struggled with hand and machine quilting. The cross over to the fabric medium has been enlightening, renewing and refreshing as I put imagery into my quilts. As I use a variety of surface design techniques for quilts, my patience has paid off in the enduring love of quilting and the fabric world. May others follow their passion within their own nature in quilting.

Linda Colsh  
***Water Works***

2017  
40" x 40"  
Cotton fabric: surface design by the artist, commercial  
digital prints of artist's altered photographs  
\$4800

Water Works examines creek flow as a path echoing topographic representations of streams as meandering lines with ultimate goals. The water flowing in our creek ultimately reaches the Chesapeake Bay, where I grew up on a small island. How flowing water changes course and sculpts the landscape. This subtle, usually quiet, but sometimes roaring revision and reform fascinates me. Relocating from city to rural country means, instead of depending on municipal water works, a deep well now brings water to our home. We can examine and respond to water with all of our 5 senses. Yet, it is the visual that is most magical: the surface reflects like a mirror, but simultaneously I see into and through the water like it was glass.

Linda Colsh  
***Water Writing***

2017  
40" x 40"  
Cotton fabric: surface design by the artist, commercial  
digital prints of artist's altered photographs  
\$4800

Drawing inspiration from the creek landscape where I walk, Water Writing explores the flow of a stream's current over and around the rocks that the water has placed in more violent times during storms. The soft, silty creek bed accepts the rocks and molds to the moving water in lines that are reminders of the surface ripples. Having grown up on an island in the Chesapeake Bay, my concern with the health of the Bay extends over more than 60 years. While now, I live many miles from the Bay, my home is definitely in the Bay's watershed and what I do where I live now can and does, in fact, impact the Bay.

Linda Strowbridge  
***Marking Change on McBride's Hill***

2019  
40" x 40"  
Commercial and hand-dyed cotton fabrics  
\$1,200

At the corner of Duckworth Street and McBride's Hill, a slapped together, splintered, over-painted plywood fence rimmed an abandoned and acutely ugly building. Weathered signs announced a planned, if delayed, redevelopment. Builders, taggers and determined weeds were bringing new life to a bleak city block. This gritty, rundown, overlooked corner was a fine example of my muse. I am fascinated by the environments we build for ourselves. I am fascinating to see how human creativity, ingenuity, toil, whimsy, stupidity, neglect and ever-changing vision continue to create and recreate the built environment. And I am fascinated by how those environments shape lives.

Linda Strowbridge  
***Splintered***

2017  
46" x 36"  
Commercial and hand-dyed cotton fabrics  
\$1150

"Splintered" was inspired by a hard-worn, plywood construction fence. Weathered, splintered, over-painted, tacked together and dotted with graffiti, it was a lively focal point in the middle of a gray and dismal demolition site. This gritty scene was a fine example of my muse. I am fascinated by the environments we build for ourselves and how they are changed by humans and the elements. I am fascinating to see how human creativity, ingenuity, toil, whimsy, stupidity, neglect and ever-changing vision continue to create and recreate the built environment. And I am fascinated by how those environments shape lives.

Linda Syverson Guild  
***The Intrigue of Interaction***

2019  
38" x 21"  
Hand dyed and commercial cottons, cotton thread,  
plastic strapping  
\$1,200

In the hierarchy of Geometry,  
two points connected make a line.  
Multiple lines make a wall.  
Multiple walls create space.  
Multiple walls intersecting result in spaces that ebb  
and flow.  
Openings in walls allow the interaction of spaces,  
that generate intrigue.

Melinda Lowy  
***Disintegrating Leaves***  
***(Constructions 10)***

2019  
35" x 35"  
Silk, polyester, cotton, upholstery fabrics; acrylic paint,  
printed silk organza  
\$1,000

Each season has its own particular beauty. Autumn  
has long been a favorite with its constantly  
changing, gorgeous colors. But what I noticed this  
year, after experiencing the deaths of both parents,  
was the beauty of disintegrating leaves. They  
appear to be extremely fragile because of their  
delicate lace-like appearance. However, despite  
that appearance, the leaves continue to exist,  
resisting storms and freezing weather and  
becoming more beautiful as they slowly  
disintegrate. My work explores combining a wide  
variety of types, textures and patterns of fabrics  
with the use of surface design techniques and open  
space as a representation of our varied and  
separate yet interconnected lives.

Misty M. Cole  
***Insight***

2019  
19" x 19"  
Cotton fabric, fusible web, cotton and rayon thread  
\$350

For the past few years, I have been collecting  
photos of Fresnel lenses during my travels to  
lighthouses and the Corning Museum of Glass. I  
love looking at the world through their lenses and  
seeing how images are changed and distorted. I  
love the challenge of trying to translate hard  
surfaces like metal, wood and glass into the soft  
medium of fabric.

Sam Milford  
***Beneath the Surface***

2019  
48" x 36" x 36"  
Repurposed silk kimonos, wool batting, embroidery  
thread, copper tubing, and wire mesh.  
\$3,300

My recent creations have been influenced by the  
work of Paul Klee, which is often intensely intimate,  
humorous, and anecdotal. In my pieces, I explore  
ways in which texture, color and form comprise a  
language to express and evoke emotion about life  
and joy, change and surprise, tell a story and  
engage the viewer. For me, addressing the aquatic  
environment as it does, my Fish Series speaks to  
multiple themes and concerns of our human  
condition and the social and political issues of our  
time. Today, acidification, temperature rise, habitat  
destruction, costal pollution, and overfishing are the  
major human produced threats to our aquatic  
environments. Most of us don't have the  
opportunity to view what swims "beneath the  
surface" so my work attempts to bring that world to  
view.

Shoshana Spiegel

***Make Us One***

2019

32" x 29"

cotton fabrics, quilting thread, and batting, metallic and cotton embroidery floss, silver-plated beads

NFS

I joined Mosaic Harmony in January of 2002 after experiencing the choir at a Martin Luther King event. I continue to be moved by the warmth and inclusivity of this interfaith, interracial, intergenerational and co-ed community and I feel joy whenever we are together practicing or performing in the Washington, DC metropolitan area.

We sing music inspired by the African-American Gospel tradition and some pieces are written by our talented director Reverend David K. North. Our mission is to promote unity through diversity, one song at a time. The mosaic of vibrant hues represents the different solid-colored scarves that the women wear over black clothing for performances. At the edges of the circle grid each color is separate, but in the center the colors converge as harmony prevails. Fittingly, we end each concert by joining the audience and singing our theme song, "Make Us One" by Carol Cymbala.

Susan Callahan

***My Muse Gives Me Wings***

2020

16" x16" x 15"

Paper, acrylic Felt. plastic beads

NFS

Is the muse the material or is the muse telling you what you want to do with the materials. I was gifted a giant roll of sugar packet paper. I love sugar. Is my love the muse here, sugar does give me wings! I often think sugar is my drug. I struggle with an afternoon cookie, chocolate or an ice cream. Sugar promotes cavities if we are not careful, or packs on pounds! Sugar is my muse, sugar is my drug, sugar gives me wings. Working in 3D is a first. As was working with paper of acrylic felt.