

Exhibitions

Festival of Quilts, NEC Birmingham, 19th – 22nd August

The Festival of Quilts was amazing this year and its popularity is borne out by the number of overseas visitors, coming from all over Europe, America, Japan, Australia – even Iceland. As usual it was a brilliant show, well attended and with superior exhibitions.

Susan Denton has long been a favourite and her work is often concerned with landscape. She encapsulates the experience of walking the land, often including unusual perspective and viewpoints. This piece 'Two for Joy' includes lettering – the old rhyme about the magpies – together with abstracted versions of the birds.



The 4th European Quilt Triennial

This exhibition featured 47 quilts from 14 countries. An international jury made the final selection from 228 entries.

I was delighted to see that Olga Norris, a WoW contributor, had won the 'Innovation in Quilting' prize for 'The Yellow Room: Resignation', shown right.

The entrance to this exhibition space was spectacular, as you can see overleaf.





The Murmansk Art, Craft Centre

Bernina sponsored this Russian group who produced amazing work and were very interesting to talk to. Taking as their inspiration the work of renowned Russian artist Anotoli Sergienko, the group showed amazing vibrant textiles in their show, titled 'Reflections of Love'. It was hard to choose which ones to show you but here is a detail right: 'Lapp – Bearing Mermaid' by Tatiana Mihajlovna.

Bernina commissioned the quilts shown and all were made on Bernina sewing machines. It was great to see this exhibition and full marks to Bernina for encouraging the artists and bringing them to Birmingham.



The Contemporary Quilt Group

The Contemporary Quilt Group brought us a wonderful selection of journal quilts. Journal quilts are always popular as, due to their size, they seem so much more achievable.

I was particularly impressed by the way the journal quilts were displayed, see right. This method of containing them within a narrow black framework unified the work and made it easier to view.

My favourite was the one by Liz Drake, see below.



The individual artists' exhibitions were also good, with lots of variety. Effie Galletly's was called 'A Sense of Place' and her particular place is the Hebridean islands, off the west coast of Scotland. Using a traditional method of piecing and hand quilting, Effie really gives a feeling of the place. You could swear that you could feel the wind in your hair.



DeAnne Hartwell-Jones brought us 'From Wales with Love' – see right.

DeAnne describes herself as a very traditional quilter, working by hand over papers.

She says, 'The design, colour and finish of each quilt are all inside my head with no designs on paper. This is the challenge.' I really love this quote (below) from DeAnne that accompanies her catalogue entry:

The greatest use of a life is to spend it on something that outlasts it.



Pauline Burbidge always shows immaculate work, often based on the landscape around her home in the Scottish borders.

Her Quiltline range is such a good idea – quilts with a practical application designed for interiors – but it is her art quilts, with their sparse, atmospheric qualities that really appeal.

Having had a quilt in the big quilt show at London's Victoria & Albert Museum, Pauline said that it had a big response with visitors to the show, with many asking her about it there.

I had the good fortune to sit by her at the Gala dinner and we had a deep discussion on the likely effect on the quilting world that the V&A exposure gave. Too early to tell yet but we shall see.



As you can tell, all the invited exhibitions were wonderful and I wish there were space to bring you more.

The individual entries for the many competition categories were also outstanding this year. I'm sure that the winners will soon be on the Quilters Guild site www.quiltersguild.org.uk



Here are a couple of pieces that really appealed to me.

Dorothy Crossley's shrine 'Love Conquers All' - see right - was in the Quilt Creations category and represents expressions of idealised love through tattoos and tokens

'Blackberry Jam, Jelly and Juice' by Sheena Hughes (see below) was a prizewinner in the Art Quilts section.



Finally – to end with humour from Susan Shie's American Life exhibit, here is Obamaland #1, The inauguration.

The background text includes every word of his inauguration speech.



I was at the show, wearing both my WoW and 'd4daisy books' hats and I had the greatest time meeting lots of wowies and signing up some new ones. It was so lovely to hear how much everyone enjoys Workshop on the Web. The books went well too and I had asked all our authors to lend work for the display – see below. It was amazing how well all the colours co-ordinated.

The lovely piece of work from Jean Draper, right, will be in the book she is writing for us. This should be published next year so we're giving plenty of notice!

My new book with Isobel Hall will be out next month so if you want to go on the 'let-me-know list' (and have a chance to win one of my sketch books) go to www.d4daisy.com and follow the links.



I can't leave the show without mentioning the 'Roses from the Heart' feature, an Australian initiative which celebrates the lives of all the convict women and tells their story through the making of a bonnet for each one. Massed together, they looked amazing but individual attention was needed to enjoy the workmanship. Find out more at the site of the originator www.christinahenri.com.au

Maggie Grey



The Bravo Exhibition,

The Red House Museum, Christchurch, Dorset

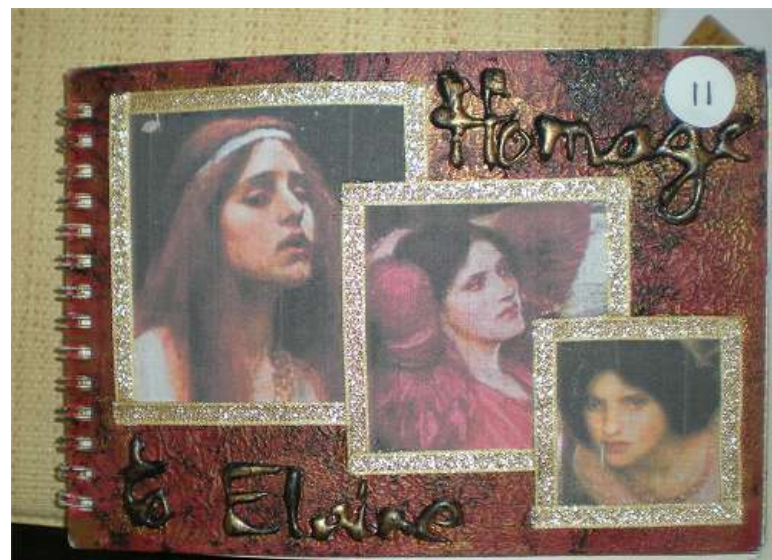
I do love an exhibition where the viewer has a bit of work to do – in this case some puzzles to solve. Who was the woman depicted? We found famous, inspirational, mythological, historical and many more – some well-known, some known only to those who had stitched them – by converting an old bra.

The answers were available in the form of a catalogue but most were so cleverly crafted that the solution was soon apparent – as you'll see on the following pages.

The bra on the right is a more general dedication: *Cupcakes for the Cook* by Jenny Jealous.

The exhibition of 'Art Bras' was brilliantly organised by Kate Paterson to raise money for Breakthrough Breast Cancer, a wonderful charity that WoW always supports at shows.

The quality of stitching was very high, the designs good and the ideas even better. Some of the design work was shown in sketchbooks accompanying the exhibition. Kate's *Lady of Shallot* is shown here.



The ideas for inspiration ranged from the poet Jenny Joseph, (she of the, *When I am old I shall wear purple...* poem) to Nefertiti (no sniggering at the back) and Charlie Dimmock the gardener. That last one is surely type casting!

On the next few pages, you'll see some of my favourites. I haven't named the inspiring lady but will do so in the next issue. However I'm sure you'll guess.

How many will you get right?

Made by Jane Miller



Made by Hazel Smith



Made by Alison Holt



Made by Fran Taylor

This might not be what you think!



Made by Maureen Clark



Made by Sylvia Peaty

Great idea, isn't it? The bras are on show again, 21 October – 1 November at the Peacock Gallery, Upton House, Poole, Dorset BH17 7BJ. Contact Kate Paterson on 01202 572593 or www.peacockgallery.org.uk. There will be even more bras on show.

