

HIVE PROJECT

THE GROUP

New Image* was founded in 1980 by artists interested in expanding the artistic range of the quilt medium. The group has led the field in achievements and innovations. In addition to making their own work and exhibiting together, members have made several collaborations that have been exhibited locally and nationally in such exhibitions as *Quilt National '95* in Athens, OH, and the Museum of American Quilters Society in Paducah, KY. The group has been the subject of study by the American Quilt Study Group (*Uncoverings 1997*, Vol. 18 of the Research Papers of the AQSG), *Art/Quilt Magazine* and in *Motherwork: Art and Quilts* by Diane De Vul, a Ph.D. thesis on material culture comparing traditional and art quilt groups.

THE ARTISTS

Patricia Autenrieth began exhibiting as a painter but switched to the quilt medium in 1985. She has shown in group and solo exhibits locally, nationally and internationally including the Corcoran Gallery of Art and the Renwick Gallery in Washington, DC, in *Quilt National '93* and '03, Athens, OH, in *Visions: QuiltArt* (1996) and *Quilt Expressions* (1998) in San Diego, CA and at Connell Gallery in Atlanta, GA. She has written articles for *Art/Quilt Magazine* and her work is reproduced in many publications including Robert Shaw's *The Art Quilt*. She received a project grant from the Prince George's (Maryland) Arts Council in 1996 and two Individual Artist Awards from the Maryland State Arts Council, in 1996 and 2000.

Jeanne Benson is a quiltmaker, teacher, and author. She has exhibited as a solo artist and in invitational exhibitions. Her work has been juried into national shows including *Quilt National'05*, the State Department's *Arts-in-Embassies Program* and in two Smithsonian Institute Exhibition Services (SITES) exhibits. She has taught techniques and design in quilting since 1983 and for The Smithsonian Associates since 1988. Her book, *The Art and Technique of Appliqué* was published in 1991. In 1997 she received an Individual Artist Award from the Maryland State Arts Council and her work is in many private collections.

Formerly a graphic designer, **Ardyth Davis** began working in fiber in 1975. She has exhibited seven times in the biennial show, *Quilt National*, winning their Award of Excellence in 1985 and has shown in *Fiberart International 2001*, Pittsburgh, PA; *Crossover Quilts* at the Pennsylvania School of Art and Design, Lancaster, PA; *Elements* at San Jose Museum of Quilts and Textiles, San Jose, CA; and *Full Deck Art Quilts*, at the Renwick Gallery in Washington, DC. She received a NEA/MAF Fellowship in 1989 as well as Second Prize-Crafts in the 1990 Virginia Prizes for the Visual Arts. Public collections include the Renwick Gallery, Dartmouth College, IBM, Xerox and Marriott Corporations; Kaiser Permanente Health South, Howard Hughes Medical Institute, and Levi Strass & Co. Her work appears in *The Art Quilt* by Robert Shaw and *The Best in Contemporary Quilts* edited by Dawn Cusick.

Michele Duell's career as a fiber artist began at age five, when she fashioned doll clothes out of old socks. She has exhibited nationally and internationally and has been awarded Juror's Choice in *Tactile Architecture* 1994 and 1995 and Second Place, Professional Wall Quilt Division, at the American Quilter's Society Show in 1994. Her work has been published in *Art/Quilt Magazine*, *Quilter's Newsletter Magazine*, *Traditional Quiltmaker*, *American Quilter*, and *Log Cabins: New Quilts from Old Traditions*. Her work is in public and private collections.

Amanda Ford is a self-taught fiber artist. Her work has exhibited in numerous national shows such as *Quilt National '05*, *Tactile Architecture*, *Quiltfest USA*, American Quilter's Society, and Friends of Fiber Arts International. Her Judaic pieces have been featured in The Breman Jewish Heritage Museum, Atlanta, GA, The Yeshiva University Museum, NY, and her commissions hang throughout the United States and include The Jewish Theological Semi-

*No relation to the New Image painting movement in the 1980's

nary. Her work has appeared on the cover of *Parade Magazine* and in *Silk Quilts*, by Hanne Vibeke De Koning-Stapel. Also an accomplished author and teacher, she has written articles for *Traditional Quilter* and *American Quilter*.

A graduate of The Pratt Institute in New York, **Lesly-Claire Greenberg**, has exhibited quilts and wearable art internationally. Her work has been in many shows and galleries including Museum of American Folk Art, New York, Museum of American Quilt Society, Kentucky, and Arrowmount School of Art in Tennessee. Her work is also included in numerous books, publications and private collections. She lectures and conducts workshops nationally.

Catherine Kleeman is a self-taught fiber artist who has exhibited work nationally and internationally, including *Quilt National '05*, Athens, OH; *Hanging By A Thread*, Flagstaff, AZ; American Quilter's Society Show, Paducah, KY; *Art Quilts at the Sedgwick* in Philadelphia; the Aullwood Audubon show, Dayton, OH; and the International Quilt Festival in Houston. She has won many awards for her work, including Individual Artist Awards from the Maryland State Arts Council in 2001 and 2002. Her quilts have appeared in several magazines, and she has written for *The Professional Quilter*. Her work is in numerous private collections.

Dominie Nash is primarily self-taught as a quilt/surface design artist. She has been making art quilts since 1985 and has exhibited in many juried, invitational and solo exhibits, including *Quilt National '93, '95, '99* and '03 in Athens, OH; *Full Deck Art Quilts*, at the Renwick Gallery, Washington, DC, *Art Quilts at the Sedgwick*, Philadelphia, PA; *Quilt 21* at the Brush Gallery in Lowell MA, and *Paper/Fiber 22* in Iowa City, IA. She has received several grants from the Montgomery County, Maryland, Arts Council. Her work is included in the collection of the Renwick Gallery and in publications such as *The Art Quilt* by Robert Shaw.

Sue Pierce has been exploring the collage aspects of art quilts for 20 years, with the collection of interesting patterned fabrics and vintage textiles as an important part of the process. The results reflect a witty sensibility and have won her place in numerous international exhibitions and collections, including *Quilt National '05*, Athens, OH; *Oxymorons* at the Museum of the American Quilting Society, *Piecing the Quilt of Life* at the South Carolina State Museum, *Women of Taste* at the Oakland Museum of Art, Oakland, CA and the Renwick Gallery Washington, DC. Pierce curated and organized *Full Deck Art Quilts*, a 1993 landmark survey of the state of art quilting. Her work also appears in *The Art Quilt* by Robert Shaw.

Richmond, VA artist **Linda Tilton** is known for many quilt innovations, among them three-dimensional quilts and quilting with metal. Her work has been exhibited locally and nationally in group and solo shows including *Form and Expression* in Houston, TX, *Tactile Architecture* at the Decatur House in Washington, DC and the James River Gallery in Richmond, VA. She is a member of Richmond Craftsman's Guild and the Art Services Network, among other groups, and she has managed the Potomac Craftsmen Gallery in Alexandria, VA. She has won numerous awards and her work is in many private collections.

Michele Vernon is a quilt artist residing in Virginia. She has been fabricating art quilts since 1988. While training as a graphic designer she developed an interest in fabric as a medium and a lifelong fascination with maps and town planning. Michele's work has been exhibited at *Quilt National '97*, in Athens, OH, *Visions: Quilt Expressions* (1998) in San Diego, CA and at the Smithsonian's Renwick Gallery and has appeared in several publications including *Art Quilts: Playing With a Full Deck*.

ARTISTS' STATEMENTS

Patricia Autenrieth "I chose to use my signature polka dots in a simple palette and a traditional repeated block format combining domestic images with quilting outlines of traditional piecing patterns. I wanted the polka dots to function in the whole project the way they function in my own work, as a kind of organized background noise to be interpreted, alternately, as comical and ominous, and not as a grouping with a more distinctive presence since my concept controlled how everyone else organized their designs. The *Hive Project* put me outside of my comfort zone because I had to accept all ideas and treat them as equals."

Jeanne Benson "I like clean lines, simple statements, and clear graphics and strive for these in my work. The group had already begun the *Hive Project* when I joined on. The project's title led me directly to Grandmother's Flower Garden (honeycomb) of quilt tradition and the hexagon. This piece is a dialogue about a geometric shape that moves effortlessly between the art of nature and the art of the American quilt."

Ardyth Davis "For the *Hive Project* I continued experimenting with shapes and pattern derived from pleating cloth. Using cotton and acrylic paint was a different direction for me, as was making 64 variations of one idea. Discovering a new way of working opened up ways to use pleating and patterning together, and I have already used the technique in new work. Very exciting to do the work, even more exciting to see all 768 squares together."

Michele Duell "I like big. I like to make a statement. I like to try new things and enjoy taking risks. The *Hive Project* combined all of those elements. The roots of my contribution are in a small black and white study done in 1993, translated here into a celebration of redness. [I used] my own hand-dyed red fabric to execute the whole concept."

Amanda Ford "The *Hive Project* provided some very complicated design problems that made it one of my more challenging and therefore rewarding pieces. One, how to combine with and complement a larger whole; two, still maintain my own style and integrity; and three, how to deal with its massive size. I wanted my idea to be able to sweep the viewer through unrelated units without confusion since the concept had the potential to create chaos to some viewers. I chose to solve these problems by designing a contiguous piece that even when cut up would be recognizable as belonging to its whole. Then, I trusted the other artist, believing that her process, like mine, would bring us together."

Lesly-Claire Greenberg "Somewhere the idea presented itself that my previous directions were actually plaids, and I could, using this simple plan, create a large plaid alternating over and under... The process of completing the squares with each block passing through my hands more than six times bonded me indelibly on the project. I felt more like an artist wielding brush than a seamstress with needle. There had been a closeness missing between me and my work... The completed project *Hive* is much grander than I could have imagined. *Hive* is at once mathematical, quiltlike and the extreme collaboration."

Catherine Kleeman "I joined the *Hive Project* two years after the project had been completed and I was excited to be included in such an impressive undertaking. Much of my work focuses on the circle shape and I wanted to continue that theme here. I constructed, then sliced and reconstructed energetic circles, and placed them against complementary backgrounds in blocks that were similar in design but unique in fabric assemblage. Working on many blocks with repeating designs reminded me of traditional quilt making but with each block individually finished and able to stand on its own, this task was nothing like tradition."

Dominie Nash "Color is the most important element in my work; the number 64 triggered an association with boxes of 64 crayons which I coveted as a child; now I could buy a box and use those colors in my work. The leaves, collected from my garden, represent another passion which is reflected in much of my work. In the *Hive*, many dis-

parate artistic concerns interlace successfully to form a powerful visual whole; this is the fascination of the project for me.”

Sue Pierce “My concept was to present fragments of household textiles like precious artifacts. The work became a series of 64 variations on a theme as I collected new and vintage domestic linens, savoring their history and cultural implications. I found myself putting many faces of domesticity on a pedestal. The work was surprisingly satisfying. I never worried about how mine would fit into the *Hive Project*, but saw it more as an individual exhibit within a gallery of delights.”

Linda Tilton “All in all, it was marvelous to be a part of something in which the whole is decidedly greater than the sum of the parts. I’m so glad that I persevered. I learned a thousand practical and technical things that I’ll be able to use as long as I quilt. And a thousand coping mechanisms that will hold me in good stead whenever I ‘suffer the slings and arrows of outrageous fortune.”

Michele Vernon “I loved working on the *Hive Project*. I continued my use of map imagery with a series of roads across the entire surface. The roads lead into the adjacent works forming a connection. The theme of connection is central to the *Hive* and the people who worked on it together. My recent series is called Intersections. To me *Hive* is a super intersection.”

HIVE PROJECT

FACT SHEET

Running feet

Variable, 90 running feet for the entire work, to reduced versions of 79, 67 or a minimum of 56 running feet

Sale Price

\$250,000.00

Insurance value

Appraised at \$78,500.00

Conditions for loan

Suggested minimum 6 week exhibition period, rental fee to be determined

Exhibition must be displayed in an enclosed, limited access gallery

High security must be provided

No smoking, eating or drinking in the exhibition area

Shipping

Two wood crates, each containing 6 - 14" sq cardboard boxes, individually and uniformly labeled

Art transport trucking

Contents of show

One work by 12 artists, 768 - 12" quilted squares, in 12 groupings of 64, individually and uniformly numbered, labeled and packed.

Presentation

See illustration for specifications. Additional information will be provided.

Lighting

Exhibition space must have light controls able to maintain light levels at 10 footcandles or less.

No natural lighting is permitted in exhibition space.

Estimated time needed for installation

60 hours (3 people for 12 hours, 2 people for another 12 hours); template will be provided

Related activities

Lectures by artist/organizer on other New Image collaborations

Lectures by Diane DeVaul, from her Ph. D. thesis, *Motherwork: Art and Quilts*, a study of New Image group and a traditional quilting group

Assistance available to secure New Image artist participation during exhibition.

Educational materials for docent groups.

Consultation and assistance available regarding all aspects of the exhibition.

Clear instructions regarding receipt, unpacking, installation, exhibition, de-installing and shipping.

Support materials

Color slides of each grouping

Color film transparencies (8.5" x 11") of each grouping for installation planning

Contact

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