

A FULL SPECTRUM OF ART QUILTS

Teacher's Guide

CAC CARNEGIE ARTS CENTER
250 N. Broadway Turlock | 209-632-5761

Table of Contents

About the Carnegie Arts Center

Carnegie Arts Center History 2
Museum Etiquette 3

About the Field Trip

Field Trip Content 4
Visual & Performing Arts Content Standards 5
What to Expect on the Day of Your Field Trip 8
CAC Field Trip Social Story 9
Suggested Classroom Activity 14
Post Field Trip Activities 16
Field Trip Evaluation Form 19

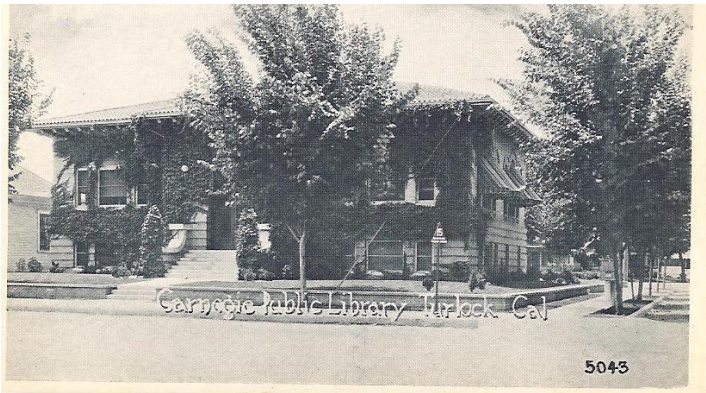
About the Exhibition

About the Exhibition 21
Glossary of Art Terms 33

© Carnegie Arts Center Foundation, Turlock

Images © the artist

CAC
CARNEGIE ARTS CENTER



Carnegie Arts Center History

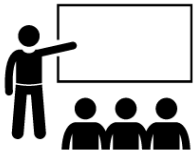
The historic Carnegie Library opened in 1916, one of more than 1,600 libraries built by Andrew Carnegie across the U.S. It served as the City of Turlock's library until 1968 and has been used as an arts center since 1979. In November 2005 a fire destroyed everything but its outside walls. The City of Turlock and the Carnegie Arts Center Foundation soon joined together to rebuild and expand the facility. Opening in September 2011, the renovated Carnegie Arts Center is now operated entirely by the Foundation as a private, nonprofit. When you are walking to the gallery look for the scorch marks left by the fire.





CAC
CARNEGIE ARTS CENTER

Museum Etiquette



DO listen to the Docent's instructions



DO raise your hand



DO use your inside voice



DO walk instead of run



DO NOT touch the artwork



DO NOT lean on the walls or pedestals



DO NOT use your phone inside the Gallery or Art Studio



DO NOT bring food or drinks into the Gallery

CAC
CARNEGIE ARTS CENTER

Field Trip Content



Sue Siefkin, *Eyeful of Iris*, textile

On view in the CAC's Ferrari Gallery this Fall is the exhibition ***Prism Play: A Full Spectrum of Art Quilts.*** In this exhibition of 62 works created by members of the Northern California/Northern Nevada region of Studio Art Quilt Associates (SAQA), viewers will be immersed in the flow of a color wheel. Each work—all created in the same size—is monochromatic in design but unique in theme, subject, and construction. Presented together, they create a vibrant spectrum unveiling the world of color that artists throughout the ages have explored.



Anne Burns Johnson, *Pardon, Vincent,*

The CAC is offering teachers and students the opportunity to see these museum-quality works in person. Trained docents will be available to lead tours Mondays through Fridays from **September 21 through December 18, 2026**



Kathleen McCabe, *Travel Companion,*

Each visit includes a tour of the exhibition as well as an art activity that will complement the students' gallery experience. In the gallery, we will learn about the process of creating 2D fiber art and color theory. We'll also explore how artists use color to communicate a feeling or idea. The studio art lesson will focus on the color wheel and using complementary and warm and cool colors to create fabric collages. During the field trip, we will discuss the artist's process we see in the exhibition artwork and look for similarities and differences in the students' own creations.

The program has been developed with content appropriate for 2nd through 8h grades. Adjustmets can be made for older grades.

CAC
CARNEGIE ARTS CENTER

Our field trips may address the following State of California Visual and Performing Arts Content Standards:

Grade Two

Cr1.1: Brainstorm to generate multiple approaches to an art or design problem.
Cr1.2: Make art or design with various art materials and tools to explore personal interests, questions, and curiosity.
Cr.2.1: Experiment with various materials and tools to explore personal interests in a work of art or design.
Cr2.2: Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.
Re 7.2: Categorize images based on expressive properties.
Re8: Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.
Re9: Used learned art vocabulary to express preferences about artwork.

Grade Three

Cr1.1: Elaborate on an imaginative idea
Cr2.1: Create personally satisfying artwork using a variety of artistic processes and materials.
Cr2.2: Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
Cr2.3: Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.
Cr3: Discuss, reflect, and add details to enhance an artwork's emerging meaning.
Pr4: Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.
Re7.1: Speculate about processes an artist uses to create a work of art.
Re 7.2: Determine messages communicated by an image.
Re8: Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Grade Four

Cr2.2: When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.
Pr5: Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats
Re 7.2: Analyze components in visual imagery that convey message.
Re8: Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Grade Five

Cr1.1: Combine ideas to generate an innovative idea for artmaking.
Cr2.2: Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
Pr4: Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.
Re7.1: Compare one's own interpretation of a work of art with the interpretation of others.
Re8: Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

Grade Six

Cr2.1: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.
Pr4: Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.
Re7.2: Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.
Re8: Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

Grade Seven

Re7.2: Analyze multiple ways that images influence specific audiences.
Re8: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages of ideas and mood conveyed.

Grade Eight

Cr1.1: Document early stages of the creative process visually and/or verbally in traditional or contemporary media.
Re7.2: Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.
Re8: Interpret art by analyzing how interaction of subject matter, characteristics of form and structure, use of media, art making approaches, and relevant contextual information contributes to understanding messages or idea and mood conveyed.

There also will be Science Content Standards that may be met with this lesson.

What to Expect on the Day of Your Field Trip



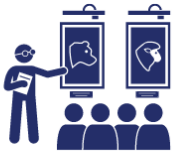
Arrive at the Carnegie Arts Center.



You will be greeted by your volunteer docents.



If you have more than 35 students, your students will be split into two groups, usually by class.



One group will start in the Gallery. There, the students will recieve a guided tour through the exhibition.



One group will start in the Studio. There, the students wil be guided through an art lesson and activity.



After 45 minutes the two groups will switch activities.



After both activities students will get back on the bus. Docents will make sure teachers will have all of the students' artwork to take home.

CAC
CARNEGIE ARTS CENTER

CAC Field Trip Social Story



I am going on a field trip to the Carnegie Arts Center with my class. The center has different kinds of art and activities for me to explore.



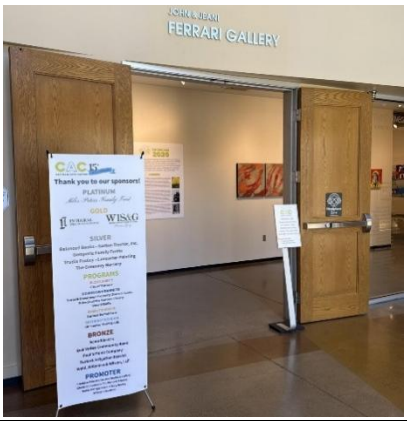
We will get on the bus and ride to the Arts Center.



When the bus parks, I will get off the bus with my class and line up outside the field trip entrance. If I arrive with a parent, I will walk with them to meet up with the class.



A docent will come outside and greet our class. I will listen to the docent's introduction and rules to make sure I have a fun and safe visit.



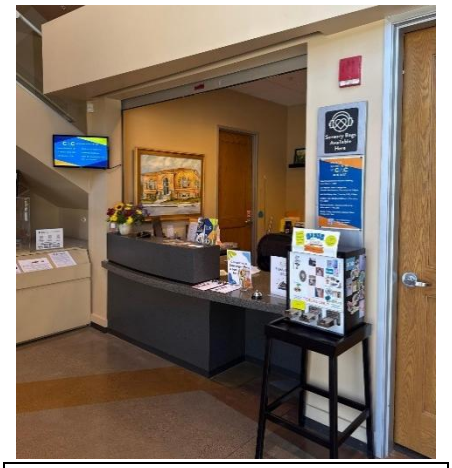


A docent will take us to the gallery or art studio for our first stop.

CAC
CARNEGIE ARTS CENTER



If I need to use the restroom, I will tell my teacher or an adult. The restrooms are on the first floor down the hall of the Art Studio.



If the tour is loud or I begin to feel sensory overload, I will tell an adult and visit the Front Desk for a sensory bag.



When I go into the gallery, I will follow the docent in line to the gallery entrance.



If I see a sign that says “Headphone Zone”, there may be loud and sudden noises.



I will grab a stool and take a seat while the docent talks about the exhibit and rules.



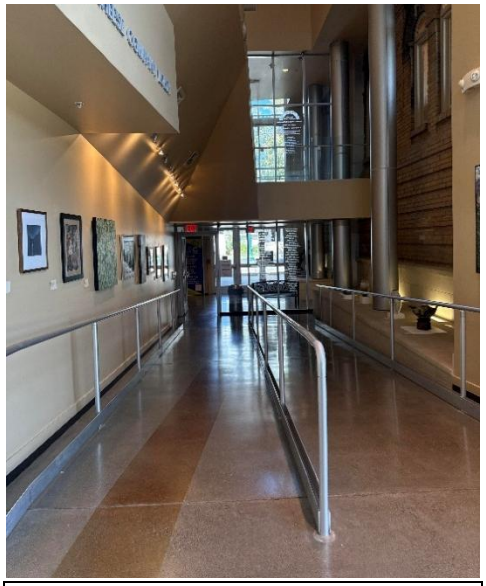
I will follow the tour and stay seated at each stop.



At the end of the tour, I will have free time to walk around and look at the art.



While we explore, I will remember not to touch the artwork and walk slowly.



After 45 minutes in the gallery, I will line up with my class and walk to the art studio.



When I go into the art studio, I will walk in and find a seat at one of the tables.



If I see a sign that says, “Headphone Zone”, there may be loud and sudden noises.



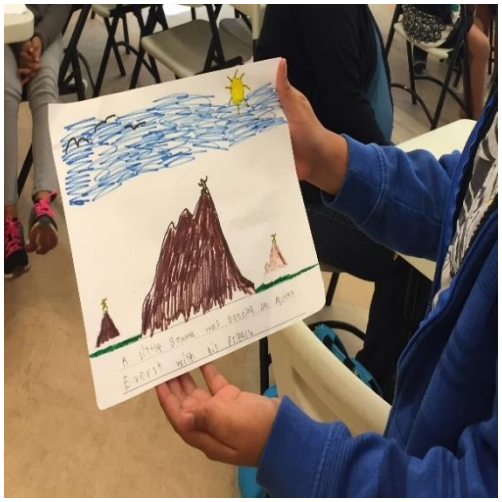
I will listen to the docent while they explain the exhibition and activity.



I will follow instructions for each part of the art project.



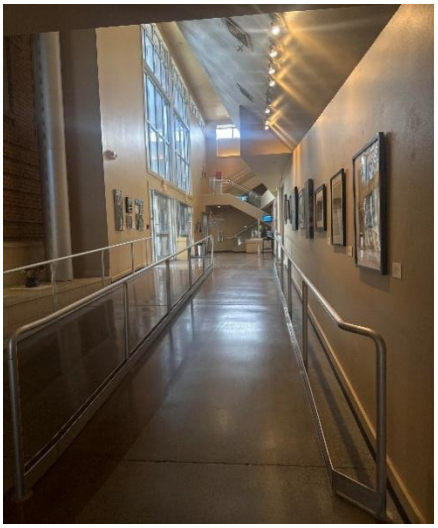
In the studio, my hands may get dirty, but I can use a wipe to clean my hands.



When I finish my art project, I will hand it to the docent who will give it to my teacher at the end of the field trip.



After 40 minutes in the studio, I will help clean up the art project.



After cleaning up, I will line up with my class and walk to the gallery.



When the field trip is over, I will line up with my class and exit through the field trip entrance. I will get on the bus and ride back to school. My teacher will bring my artwork back to school for me.

Classroom Activity: Patterns & Quilt Squares

Some quilts are made by joining squares of fabric made up of different geometric patterns together. In this activity students will create their own quilt squares that can be joined together to create a class quilt.

Time: 30-40 minutes

Vocabulary:
Quilt Square
Pattern

Materials:
Quilt Square Patterns (Use attached or your own)
9x9 Cardstock or Construction Paper Squares
Patterned and different colored Construction Paper cut into 3x3 squares
Rulers
Pencils
Glue
Scissors

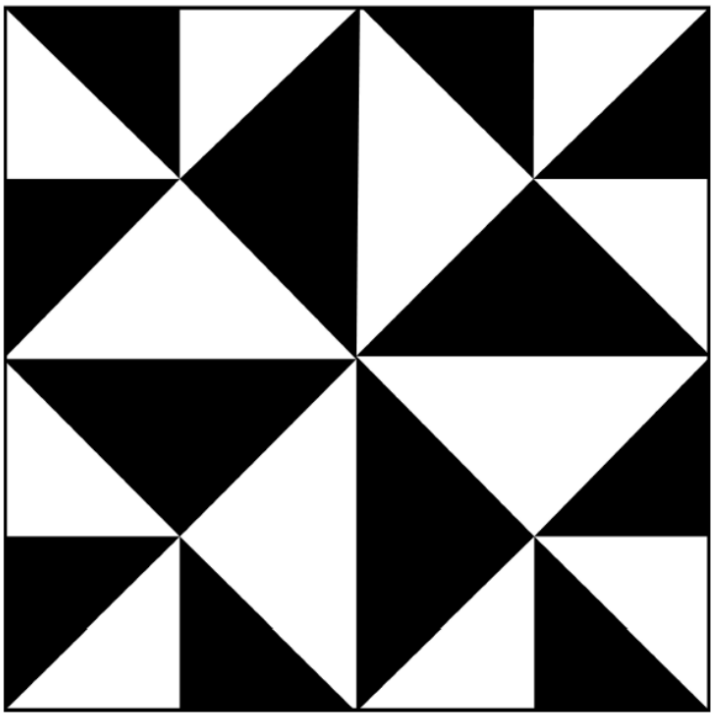
Directions:
Look at the Quilt Square patterns and discuss the different shapes that make up the pattern.

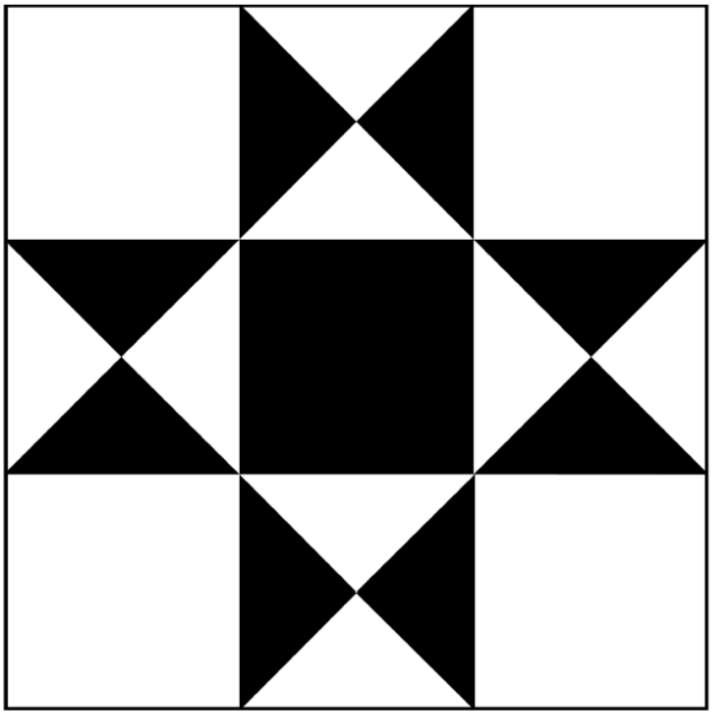
Using the 3x3 squares students plan their pattern on the 9x9 square. The smaller squares can be cut into triangles to make more interesting patterns.

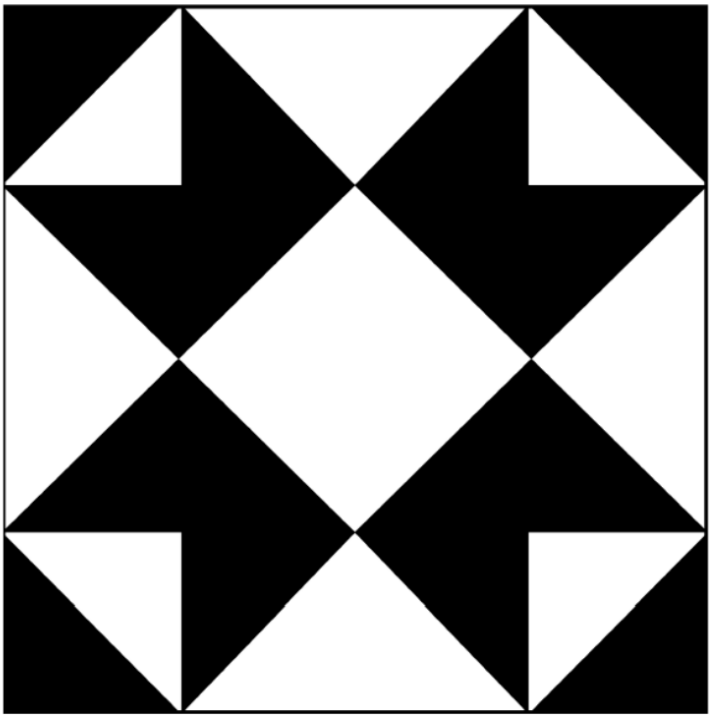
Once students have finalized their pattern have them glue it into place.

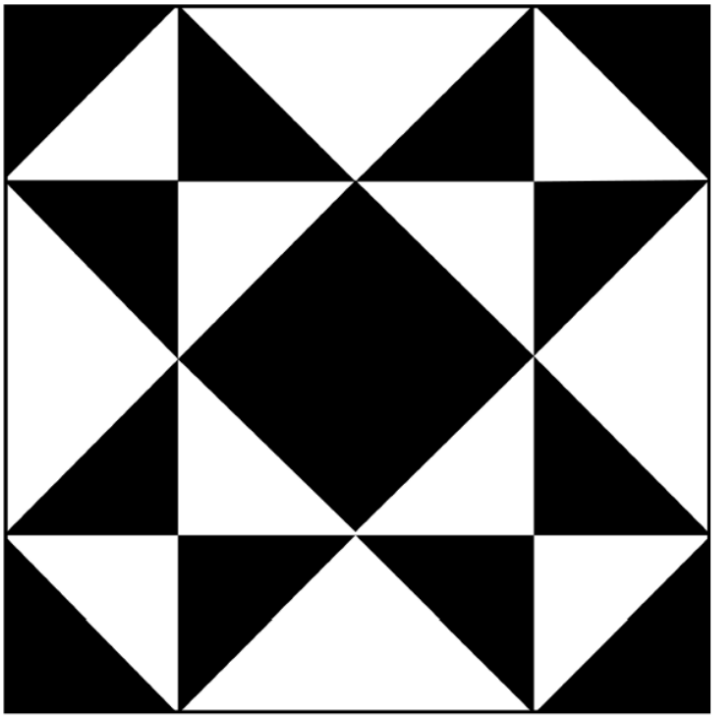
Once quilt squares are complete lay them all out on a flat surface and have students work together to plan the class quilt.

When the class quilt is all laid out tape the squares together.









Post Visit Activity #1
Thank You Letter to the Carnegie Arts Center Volunteers

Time needed: 20-30 minutes

Materials needed:
Paper, pencils, crayons, markers, or colored pencils

Vocabulary:

Collage	Warm and Cool Colors	Exhibition
Color Wheel	Overlapping	Gallery
Complementary Colors	Art Studio	Artwork
Primary Colors	Carnegie Arts Center	Volunteers
Secondary Colors	Docent	

Directions:
The CAC docents who facilitated your visit are volunteers who donate their time to learn about the exhibition and explore it with student visitors. Discuss what it means to be a volunteer and why their service is valuable.

Have your students write a thank you letter to their field trip docent volunteers (names of your field trip docents will be provided in a post field trip email).

Have students illustrate their letter.

Mail Thank You letters to:
Megan Hennes, Director of Education
Carnegie Arts Center
250 N. Broadway
Turlock, CA 95380

Example:

Dear…

Thank you for…

My favorite part of the field trip was…

I enjoyed when…

The part I remember most about the field trip was…

Sincerely…

Post-Visit Activity #2
I went to the Carnegie Arts Center and…

Time needed: 20 minutes

Materials:
Large writing surface (such as a whiteboard, chalkboard, or a large sheet of paper on a bulletin board)
Colored construction paper, scissors, markers, pencils, tape or pushpins

Directions:
Write on your large writing surface, "I went to the Carnegie Arts Center and …"

Have students write this statement on the top of a sheet of colored paper, too.

Under their statement, have each student write or draw an image of the most memorable thing they saw or did at the Arts Center.

Discuss responses as a larger group. Ask students follow-up questions such as:

- What were some similarities in experiences and memories?
- What were some differences?
- Was visiting the Arts Center a good/valuable/beneficial experience?
- Are there any must-see works of art they would recommend to family or friends visiting the exhibition at the Carnegie Arts Center?

Using tape or pushpins, post the responses onto the large surface, cutting into fun shapes or overlapping creatively. Share the response board with your school by placing it in a public area or posting on the school's social media accounts. Share a photo of the response board with the CAC.

Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...

Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...

Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...

Name: _____

Date: _____

Observations

 Today at the Museum I saw...

 This made me think...

 Now I wonder...

Evaluation Form

Thank you for bringing your students to the Carnegie Arts Center! We are striving to provide all students with a positive and memorable experience. To help us achieve this goal, please take a moment to complete this evaluation form. Please send your comments via email to megan@carnegieartsturlock.org. Thank you!

Date of Field Trip:
Name of Teacher:
School:
Grade Level:

GALLERY

Did the docent relate well to the group? **Yes/No**
Did your students feel welcome and comfortable in the gallery? **Yes/No**
Was the content of the tour presented in a clear manner? **Yes/No**
Was the material and presentation appropriate to the age group? **Yes/No**
Were the students encouraged to:

- Think critically? **Yes/No**
- Look carefully? **Yes/No**
- Participate or engage with the artwork? **Yes/No**

Could the docent have done anything differently to improve the tour? **Yes/No**
If yes, please comment:

STUDIO ACTIVITY

Did the docent successfully connect the art activity with the Gallery tour? **Yes/No**
Was the content of the lesson presented in a clear manner? **Yes/No**
Was the material and presentation appropriate to the age group? **Yes/No**
Were the students encouraged to:

- Be creative? **Yes/No**
- Use specific techniques? **Yes/No**
- Participate in the lesson? **Yes/No**

Could the docent have done anything differently to improve the lesson/activity? **Yes/No**
If yes, please comment:

Overall, did your students have a good experience on this visit? Did it meet your expectations?

What would your students say was their favorite part of the field trip?

What would your students say was their least favorite part of the field trip?

Was the field trip (content/presentation/experience) a valuable learning tool?

Would you bring other students to the CAC or recommend the experience to other teachers?

What was your overall impression of the Carnegie Arts Center?

What is the best way to inform you about future field trip opportunities? Email to you individually? Please make sure we have your email address _____
Email or flyer sent to the school/principal?
Email or flyer sent through the school district?

Please feel free to use the rest of this sheet to offer any additional comments or suggestions to help us improve for future classes. We welcome your ideas and opinions!

THE EXHIBITION

In this exhibition of works created by members of the Northern California/Northern Nevada region of Studio Art Quilt Associates (SAQA) viewers will be immersed in the flow of a color wheel. Each work—all created in the same size and within a very limited color palette—is completely unique in theme, subject, and construction. Presented together, they create a vibrant spectrum unveiling the world of color that artists throughout the ages have explored.

Curator Cara Gulati had a vision for *Prism Play*: a continuum of colorful art quilts traveling around the walls, following the flow of a color wheel, with no beginning and no end to pull the viewer in from every point in the room. She imagined a space where viewers could immerse themselves in a "color bath" while taking in the details of each unique work of art.

The leadership of the regional SAQA chapter embraced Gulati's vision and the call for exhibition entries was announced in 2021. One of the intended outcomes of this call for entries was to attract SAQA artists who had not responded to juried calls in the past. In order to encourage and support the "Prism Players," a title given to artists participating in the show, mentors volunteered to assist colleagues in need of guidance.

Guidelines for submission to *Prism Play* required that the finished artwork be 15" wide by 45" high, and that the artists would work in monochrome (single-color) palettes.
Joen Wolfrom, creator of the *Ultimate 3-in-1 Color Tool* and author of several books on color, was asked to jury the show because of her color expertise. Wolfrom's color tool cards were used as both guide and inspiration for the exhibition. In one of her books, she describes the monochromatic color scheme as "the most difficult plan to work in." She cites the importance of value—the contrast of light and dark hues—in creating a successful composition within a limited color palette.

Wolfrom selected 62 of the submitted works which incorporate a range of techniques, styles, and aesthetic approaches to the art quilt. With no required subject or theme, the color spectrum presented here also showcases a wide range of perspectives on our life and times. The artists' interpretations and the stories they tell add layers of meaning to the visual impact of the bold color that is *Prism Play: A Full Spectrum of Art Quilts.*

The Carnegie Arts Center is grateful to the SAQA team who put this exhibition together and made it possible for us to share with our audience.

FROM THE JUROR

It was an honor and a privilege to jury the exhibit, P*rism Play: A Full Spectrum of Art Quilts*, organized and sponsored by the members of the Northern California/Northern Nevada region of SAQA. As a decades-long quiltmaker and designer, I am enthralled by the many illusions that can be created in fabric through the manipulation of color, so it was with great enthusiasm that I began my quilt-selection task for this exhibit.

Prism Play is a unique exhibition of quilts, developed with a 24-step color wheel as inspiration for individual creativity. Each participating artist selected their color, developed their design, and created work with their chosen techniques and materials.

In this challenge, technique and design style had no bearing on a quilt's acceptance. Rather, each quilt needed a color focus; and the color and design choices needed to promote the flow of color across the spectrum — much like color flows around a color wheel. As I first surrounded myself with all the entries, I was spellbound. The quilts were unique in design, technically diverse, and beautifully colorful. As the 100+ entries encircled me, I could envision the work flowing beautifully around the perimeter of a hall, moving ever so subtly from one color to another.

I placed the images in a continual line around my room, moving from yellow to chartreuse, warm greens, greens, aquas, and cyan and then through the blues, violets, purple, fuchsia, and magenta hues. The various reds then move toward orange hues and the quilts featuring orange-yellows and the warm golden yellows completed the circle. I then divided the quilts into small color groups, allowing me to study each quilt closely within its own color group. All the quilts that provided good color use within their designs moved on to the next phase of jurying.

The task of arranging the quilts so that each quilt's colors flowed into the neighboring quilt's colors was the next step. After rearranging the order several times in the first two days, I set them aside. I laid out the images the following

week with fresh eyes. I mulled over placement, moving, adding, and deleting. Finally, I felt happy that each quilt included was in its best position.

Although I am happy about the quilts selected for the exhibition, I am a bit heart-broken at not being able to include several quilts that were quite amazing. Standing alone, they were beautiful works of art and would be award-winning quilts in another show. Due to the theme of this exhibition, each quilt in the show has to work in chorus with each of its neighbors, allowing the flow of color to continue its movement throughout the gallery.

It is a difficult feat to balance color within a quilt so that it promotes color movement beyond its borders. I have great admiration for all who accomplished this. I thank all of you who created a quilt for *Prism Play*. Your quilts totally awed me! I am impressed by your talent, your creativity, and your abundant technical skills.

Joen Wolfrom

THE BASICS OF COLOR

Color is one of the ways that we perceive visible light, the form of electromagnetic radiation that can be seen by the human eye. Visible light is made up of wavelengths that range from red (the longest wavelength) to violet (the shortest wavelength). Each wavelength is perceived as a different color to the human eye. When light is made up of all these colorful wavelengths, it appears white, like the light from a flashlight or light bulb.

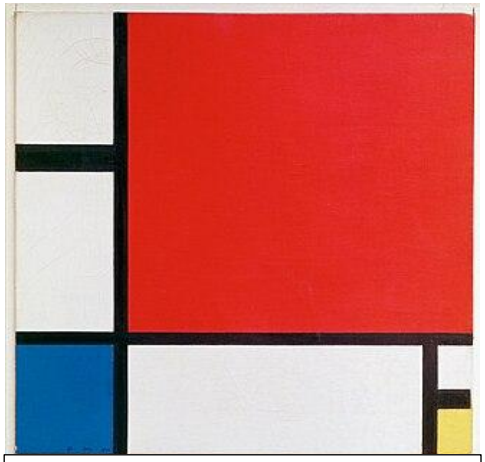
When an object comes into contact with light, it reflects some wavelengths and absorbs others; this is what allows us to perceive the object's color. For example, a red ball reflects red wavelengths but absorbs blue and green ones. If the red ball is under a green light, it would appear black because there are no red wavelengths for it to reflect.



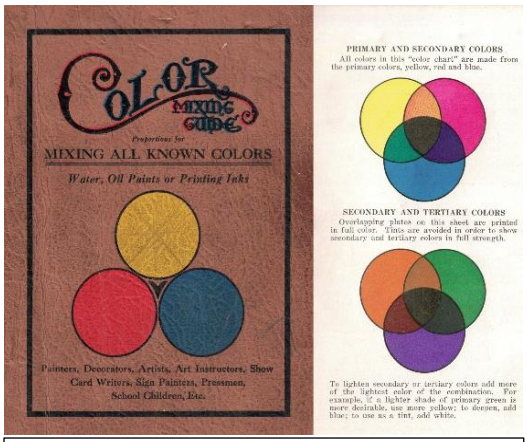
Frederick Church, *Rainy Season in the Tropics*, 1866, oil on canvas, Collection of the Fine Arts Museums of San Francisco, Museum Purchase, Mildred Anna Williams Collection

Using a prism, we can view these colorful wavelengths more clearly. A prism, made of glass or clear acrylic, is cut at specific angles; when white light enters the prism, each wavelength is bent a slightly different amount, and they exit the other side as a rainbow. A similar process creates the rainbows that we see in the sky. White light from the sun enters water droplets in the atmosphere and the droplets act like tiny prisms, bending the light and creating a rainbow.

To describe the visible light spectrum, as seen in a rainbow, the acronym ROYGBIV has been used to indicate the order in which seven colors appear: Red, Orange, Yellow, Green, Blue, Indigo, Violet. To visualize color relationships, the colors can be arranged in a circular diagram called a **color wheel.** On the wheel, we see the **primary colors** of red, yellow, and blue. These are the base colors that are not created by mixing other colors.



Piet Mondrian, *Composition II with Red, Blue & Yellow*, 1930, oil on canvas, Collection of Kunsthaus Zurich



John L. King, *Color Mixing Guide for Painters, Decorators, Artists, Art Instructors, Printing Pressmen, Showcard Writers, Sign Painters, School Children, etc.*, 1923, J.S. Ogilvie Publishing Company, New York

All the other colors in the spectrum can be created when different wavelengths of light are mixed together. When red is combined with yellow, we see orange; green is created from a mixture of yellow and blue, and purple comes from mixing blue and red. These are the **secondary colors.** Mixing primary and secondary colors creates **tertiary colors** — such as orange-red and red-orange, which will appear different because the proportion of colors in the mix changes. As you will see in the exhibition's quilts, a vast array of hues can be made with every new combination.

In *Prism Play*, each quilt has a **monochromatic** (single color) scheme, with the fabrics in each work of art reflecting light wavelengths that are all close to the same color. Displayed together, the quilts form a full spectrum color wheel with 62 shades from red to purple.

ANALOGOUS COLORS

Color is an essential part of the way we perceive the world around us, so it makes sense that we might associate colors with feelings and experiences. Artists have adopted the language of "warm" and "cool" colors to describe the way analogous colors—those close to each other on the color wheel—can be used in a composition. Warm colors (red, orange, yellow) can be seen on one side of the color wheel and cool colors (green, blue, purple) on the other.

Warm hues are often associated with energy, liveliness, heat, and, of course, with passion. Artists often rely on warm colors to suggest a heightened tempo in a composition. Red is often understood to represent an intense emotion like love or anger, orange is viewed as energetic or fresh, and yellow is associated with sunlight and happiness. The cool hues are typically perceived as calmer. We may think of water, shady trees, and pastoral spaces when we think about what cool colors represent. Green is used to represent nature, and blue is frequently associated with stillness or sadness. Artists see purple in shadows, and some people view lavender as a relaxing color because of its association with the natural calming qualities of the plant.

When one side of the color wheel dominates in a painting, it can make an impact on how we feel viewing it. Early in his career, Pablo Picasso (Spanish, 1881-1973) made a series of paintings using almost exclusively cool colors during what historians now call his "Blue Period." One such work is *Melancholy Woman* (1902), which depicts a young woman sitting alone, shoulders hunched. Her mood is conveyed by the painting's cool color scheme, made up of mainly blues and greens. As a struggling young artist, Picasso experienced poverty and loss, including the death of his dear friend and fellow artist Carles Casagemas in 1901. The color scheme in this work helps create a chilling atmosphere, an air of depression that hangs over the scene. The cool hues surrounding the woman create a feeling of stillness and suggest that she is weighed down by emotions like sadness or loneliness.



Pablo Picasso, Melancholy Woman, 1902, oil on canvas. Collection of Detroit Institute of Arts, Bequest of Robert H. Tannahill.



Georgia O'Keeffe, *Red Canna*, 1923, oil on canvas. Collection of Pennsylvania Academy of Fine Arts, The Vivian O. and Meyer P. Potamkin Collection, Bequest of Vivian O. Potamkin (© Georgia O'Keeffe Museum / Artists Rights Society (ARS), New York)

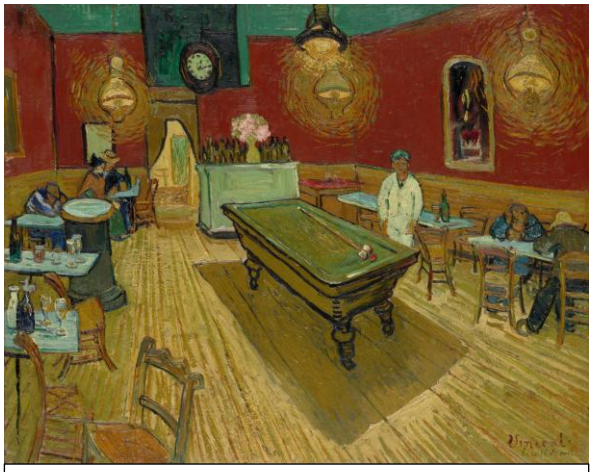
In her painting, *Red Canna* (1923), artist Georgia O'Keeffe (American, 1887-1986) depicts a canna lily flower. Using an extremely close point of view, she creates an abstracted image based on the flower's details. The vibrant red, orange, and yellow hues help build a sense of organic, energetic movement. O'Keeffe once said about her paintings "I found that I could say things with color and shapes that I couldn't say in any other way." She frequently painted flowers because she knew that everyone has feelings connected to flowers. But, as she once noted, people rarely take the time to really see a flower. "I have painted what each flower is to me and I have painted it big enough so that others would see what I see." In this painting, the rich warm colors and curving shapes create a flower that looks active and hot, almost like a flame. The use of carefully placed complementary colors (green leaves next to red petals, purple shadows against the yellow background) intensifies this warm feeling while also revealing the subject as a flower.

When examining the works in *Prism Play*, it is worth noting each artist's choice of subject or theme in relation to the monochromatic color scheme. Do artists using only warm colors choose subject matter that is different from themes depicted by artists working only with cool colors?

COMPLEMENTARY COLORS

How an artist chooses to use color can change how the viewer perceives any work. We can look at a typical color wheel and think about whether an artist chooses to use colors that are analogous (next to each other on the wheel) or complementary (opposing each other on the wheel). Works that feature analogous colors may seem more unified or settled since the colors are closely related. Complementary colors, from their positions on opposite sides of the color wheel (red/green, blue/orange, purple/yellow), can seem more at odds; when placed next to each other, both hues are intensified. Artists from a variety of time periods have used the effect of a complementary color scheme to express emotion and to create visual energy when depicting a subject or theme.

Vincent Van Gogh (Dutch, 1853-1890) used contrasting colors in his work to convey strong emotions. Van Gogh used a complementary color scheme in his painting, *The Night Café*. A green tone from the ceiling is cast over the room, appearing in all the shadows as well as in the pool table and other furniture in the room. This contrasts with the bright red walls, creating a mood of anxiety or nervous energy. About this painting, Van Gogh wrote “I have tried to express the terrible passions of humanity by means of red and green. The room is blood red and dark yellow with a green billiard table in the middle... Everywhere there is a clash and contrast of the most alien reds and greens



Vincent Van Gogh, *The Night Cafe*, 1888, oil on canvas. Collection of Yale University Art Gallery, Bequest of Stephen Carlton Clark, B.A. 1903



Joseph M.W. Turner, *Burning of the Houses of Lords & Commons, 16 October 1834*, 1835, oil on canvas. Collection of Cleveland Museum of Art, Bequest of John L. Severance

Like many artists, poets, and composers of his era, Joseph M.W. Turner (British, 1775-1851) was searching for something “sublime” to depict through his art; many of these so-called “Romantics” found it represented in the awesome powers of nature. In his landscapes he experimented with both watercolors and oil paints to find color combinations that expressed moods and emotions. The English art critic John Ruskin described Turner as the artist who could most "stirringly and truthfully measure the moods of Nature." In a painting like *Burning of the Houses of Lords and Commons, 16 October 1834*, he pairs the complementary colors of blue and orange to create contrast and energy at the very center of the composition. The violent power of a building on fire is represented in the clash between vibrant orange flames reflected in the river and the shadowy blues of the sky and water; we are drawn deep into the work by the use of these complementary colors.

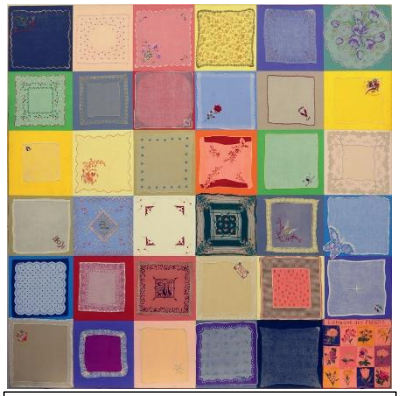
While working within the monochromatic (single color) constraints of the exhibition theme, the artists featured in *Prism Play* are only using analogous colors to support the main hue of the work. Using complementary colors in this context would seem very out of place.

THE QUILT

Quilting has a long history in the United States as a domestic art. For centuries, American quilts have been primarily used as bed coverings, originally hand sewn and made from any fabrics available. The top layer of a quilt is created by stitching together small pieces of cloth in a pattern or design; a solid piece of fabric is sewn to the back, sandwiching soft padding (called batting) between them. Traditional geometric patterns, like the Log Cabin, were handed down through generations of homemakers. In less affluent and marginalized communities the pieces were often made from worn-out clothing, scraps, and remnants since bolts of new cloth were not always accessible. As sewing machines became more available by the mid-20th century, the work of quilting became easier for many women.



Cotton fabrics, Collection of the Souls Grown Deep Foundation



Miriam Schapiro, *Connection*, 1978, found embroidered handkerchiefs & acrylic on canvas, Collection of the University of Iowa Museum of Art, (©Estate of Miriam Schapiro/Artists Rights Society (ARS), New York)

The term “art quilt” was first used in a review of a 1943 exhibition of the work of Bertha Stenge at the Art Institute of Chicago; Stenge’s work was notable because she introduced original illustrative designs into otherwise traditional patterns, but quilting was still viewed by most as a craft not an art form. This view began to change in the 1960s and 70s, when artists in the feminist movement began to focus on recognizing so-called “women’s work” as fine art.

Artists like Miriam Schapiro (American, 1923-2015) created much of their work using traditional craft techniques but in unconventional ways. In a 1977 essay titled “Waste Not Want Not: An Inquiry into What Women Saved and Assembled”, Schapiro used the term “femmage” to explain the art she was creating. Using fabrics in her collages, she referenced the practices of women throughout the ages, "traditional women's techniques—sewing, piercing, hooking, cutting, appliquéing, cooking and the like…”

A new generation of fabric artists began to explore how quilting could be used as a unique artistic medium. In 1986, an exhibition titled The Art Quilt opened at the Los Angeles Municipal Art Gallery. This exhibition popularized the use of the term “art quilt” to describe quilts that were made solely for artistic purposes, not as blankets.

Among the artists featured in The Art Quilt exhibition was Yvonne Porcella (American, 1936-2016), a Modesto artist, who would go on to found the Studio Art Quilt Associates (SAQA) in 1989. SAQA was formed to serve as a voice for art quilts and their artists, increasing recognition and respect in both the art world and society at large. Today, SAQA has over 4,000 members around the world who create, promote, and collect art quilts.



Yvonne Porcella, *Ginza*, 1986, collection of Chojun Textile and Quilt Art Museum.

The definition of the art quilt has continued to expand. Initially the group defined the art quilt as a work concerned with the aesthetic qualities of composition and design that all artists explore while explicitly connecting with (through materials or techniques) the folk art traditions of the past. Today SAQA continues to expand the definition to encompass the wide range of techniques and styles fabric artists employ. Simply put, the art quilt is “a creative visual work that is layered and stitched or that references this form of stitched layered structure.”

Glossary of Art Terms and Definitions

2-Dimensional: Something with only width and height. Things that are 2D are flat and cannot be physically held because they have no depth and are completely flat.

Abstract Art: Art that does not attempt to represent an accurate depiction of a visual reality but instead uses shapes, colors, forms and gestural marks to achieve its effect

Background: The area of an artwork that appears farthest away from the viewer; also, the area against which a figure or scene is placed.

Backing: A quilt consists of three layers. Quilt top is either pieced or a single piece of fabric. The next layer is batting. The bottom layer of a quilt is a piece of fabric that is generally 4 inches longer on all sides, this allows for quilting on long arm machine. Backing fabric can be a single piece of extra wide backing fabric or a fabric of your choice which will be sewn together to the size needed. A few quilters like to piece their entire backing with scraps of fabric, always allowing for the 4 extra inches on all sides of quilt.

Batting: A lightweight, warm product used between the quilt top and quilt backing, batting is used for quilts, wall hangings, and quilted clothing. Batting is also referred to as Wadding. It is generally made up of cotton, cotton/poly blend, bamboo, wool, bamboo/cotton blend. There are two types of batting: with scrim and without scrim. Scrim helps keep batting from pulling apart.

Collage: From the French meaning "to glue," collage describes the technique of composing an artwork by gluing a wide range of materials - including pieces of paper, fabric, newspaper clippings, and sometimes readymade objects - to a surface.

Color palette: The range of colors used by an artist in making a work of art.

Gallery: A space for the display of art and other collectible objects.

Exhibition: A collection of items, such as art, chosen to be displayed together to be seen by the public.

Foreground: The area of an image that appears closest to the viewer.

Horizontal line: A line that goes left to right; it is parallel to the horizon line.

Landscape: The natural landforms of a region; also, an image that has natural scenery as its primary focus.

Medium: The materials used to create a work of art, and the categorization of art based on the materials used (for example, painting [or more specifically, watercolor], drawing, sculpture).

Middle ground: The part of the picture that is between the foreground and background.

Monochromatic: containing or using only one color.

Overlapping: The placement of objects over one another to create a sense of depth in a 2-dimensional space.

Perspective: Technique used to depict volumes and spatial relationships on a flat surface, as in a painted scene that appears to extend into the distance.

Portrait: An artistic representation of a person.

Realism: Art that looks like the thing it depicts.

Setting: The place or location that is shown in a work of art.

Still Life: A work of art that shows inanimate objects from the natural or man-made world, such as fruit, flowers, dead game, and/or vessels like baskets or bowls. Looked at another way: still lifes depict things that are “still” and don't move.

Quilting: The process of sewing the three quilt layers together, using stitches in decorative patterns as motifs, or in utilitarian patterns, such as straight lines with bigger stitches. Quilting is generally done by hand or machine and serves three purposes; 1. Secure all three layers to each other. 2. to add to the beauty and design of

the finished quilt. 3. To trap air within the quilted sections, making the quilt as a whole much warmer than its parts.

Quilt Sandwich: The three layers of a quilt: the quilt top, the quilt batting, the quilt backing. This is what a quilt is referred to before binding is put on. A quilt sandwich can also be used when practicing free motion quilting. This is done when you use a 12-inch block of fabric on front and on back with a 12 inch block of batting in the center. Thus, a quilt sandwich.