

# Quilters aspire to a new dimension of creativity

By Georgette Gouveia  
Staff Writer

Quilting has always been associated with stories, particularly the story of America. We see our ancestors weaving tales in cotton squares, weaving connections with one another and succeeding generations.

At the end of this century, however, quilters are looking to the future, not the past. That's the theme of "The New Quilters: Quiltmaking as an Art Form," a satisfying show at the Rye Arts Center (through May 6).

As this exhibit vividly demonstrates, quilts may be made by machine and/or hand. They may consist of cotton or any other fabric. They may be geometric and narrative — or not.

The new quilters aren't limited by anything, not even the traditional rectangular shape. Their works may not even look like quilts, though they retain the quilt's colorful, textured, collage-like quality.

Joy Saville's "November Eve" (1993) — which consists of vertical silk, linen and cotton strips decorated with blue, peach and maroon triangles — suggests not only autumn but abstract paint-

## ART REVIEW

### "The New Quilters: Quiltmaking as an Art Form"

**Gallery:** The Rye Arts Center, 51 Milton Road.

**Dates:** Through May 6.

**Hours:** 9:30 a.m.-12:30 p.m. and 1:30-5 p.m. weekdays, and 1-4 p.m. Saturdays.

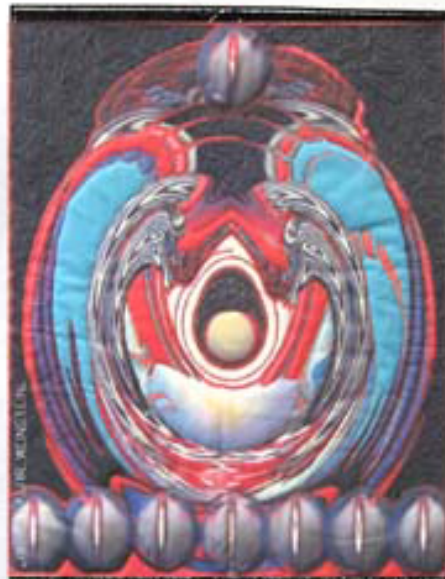
**Admission:** Free.

**Gallery talk:** Patricia Malarcher will speak on "Breaking Patterns: Creative Directions in Quiltmaking" at 4 p.m. April 30. Tickets are \$5.

**Phone:** 967-0700.

ing. Paula Nadelstern's "Kaleidoscope X: Water from the Moon" (1993), a machine-pieced, hand-quilted work in silk, cotton and metallic thread, is reminiscent of mandalas, the circular designs of Hinduism and Buddhism.

Meanwhile, Andy Warhol's pop-art style is reflected in "Einstein and Tomatoes" (1995) by Yvonne Forman of Hastings-on-Hudson, and Margaret Cusack's 1974 fabric collage "Mari-



Titled 'Winged Shell Goddess 2,' this is an enlarged digital print on quilted fabric with metallic thread by Arlene Sklar-Weinstein

lyn" — as in Marilyn Monroe.

My favorite is a triptych by Arlene Sklar-Weinstein that consists of enlarged digital prints on machine-quilted cotton with metallic thread. The images are of swirling orbs containing egg motifs. They suggest female orifices in the way that Georgia O'Keeffe's floral paintings do. And they are fantastic in every sense of that word.

It's exciting to see craftsmen like Sklar-Weinstein pushing their art in a new direction. It's the kind of thing art critics live for.